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Translating Nonsense Literature: *Alice in Wonderland* in different media and different languages

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A handwritten signature in black ink, appearing to be 'M. J.', is written on a light blue rectangular background.

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Introduction

"If I had a world of my own,
everything would be nonsense."
Alice in *Alice in Wonderland* (1951)

It is safe to argue that Lewis Carroll's *Alice's Adventures in Wonderland* (often referred to as *Alice in Wonderland*) (1865) and *Through the Looking-Glass, and What Alice Found There* (1871) can be called two of the most outstanding examples of nonsense literature that are popular not only among children, but among adult readers as well (Lecerle 1994: 1ff.).

Carroll's immense – and still continuing – influence cannot be denied: His work's importance and impact clearly show in the numerous translations into other languages as well as in the impressive number of adaptations to other media such as films or games. The author created a novelty both on the level of language - above all shown in the poem "Jabberwocky" in *Through the Looking-Glass, and What Alice Found There* - and also on the level of the story and storytelling itself. Some of his neologisms have found their way into the dictionary (like *to galumph*, or *to chortle*) (Schwab 1969: 49), and his characters, such as Alice, the Mad Hatter or the Queen of Hearts, are not only popular on movie screens but can also be found on T-Shirts, tea mugs or even in costume shops. Carroll's stories continue to enchant readers (or viewers), and it can be argued that it is specifically the nonsensical aspect of his work that has audiences of all age groups under its spell (Maier 2015: 1).

The paper at hand aims to provide its readers with a thorough analysis of how the author incorporated the nonsense genre in his work. In order to do so, an in depth analysis of the story and the characters of *Alice's Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There* is required, as well as a close look at the aforementioned poem "Jabberwocky", which is the instance in Carroll's work where the highest number of coinages can be found, and which is often called the greatest nonsense poem in English (Gardner 1979: 192).

Following this preliminary analysis, the main focus of this paper is to find out how - if at all - it is possible to translate the nonsensical aspects of Carroll's work. This is a twofold question of research: Firstly, it is concerned with how *Alice*, her companions and her story can be 'translated' into a different medium, namely into the

medium of film. While Carroll's books fill a reader's head with numerous often ambiguous or even paradoxical images, transferring them into a movie leads to a certain - inevitable - reductionism. Filmmakers need to decide on *which* of the many possible pictures they want to show in their movie - it is this paper's goal to find out what form those decisions have taken in *Alice* adaptations so far, and maybe even catch a glimpse at what may have led to those decisions. Secondly, this paper will contemplate the transfer of the poem "Jabberwocky" and its nonsense words or neologisms into other languages. Due to my personal proficiency in these languages, I will include German (my native tongue), Spanish (my second subject) and Japanese (my third subject). This, of course, can only provide the reader with a very incomplete overview: be it despite or precisely *because* of the difficulty with which the nonsense poem confronts translators, according to one list, over 58 authors have transferred the poem into 29 languages (Lim 2015), which does not even include the 23 (different!) translations into Japanese listed elsewhere (Kinoshita 2011).

For this purpose, the first chapter will provide readers with a brief overview of the nonsense genre, its origins, its main features and its (possible) connections to children's and young adult literature.

Chapter two situates *Alice's Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There* within the genre and offers a description of the main features that make Carroll's books undoubtedly nonsense literature.

Following this, chapter three takes a look at three selected movie adaptations of the original. With more than 20 films listed on IMDb that are based directly on the two books (which means that this number does not include the many parodies, TV show episodes based or movies based loosely on the source material), this chapter includes: the very first movie adaptation, *Alice in Wonderland* (1903), a black and white British silent film (chapter 3.1), Disney's animated movie *Alice in Wonderland* (1951) (chapter 3.2), and the most recent adaptation, Tim Burton's *Alice in Wonderland* (2010) (chapter 3.3.).

Chapter four of this thesis turns to the transfer of Carroll's nonsense language and its imagery into other languages, as it can be observed in the poem "Jabberwocky", specifically, its first stanza. The chapter starts with a brief introduction to the source material and its coinages, and in the following presents and analyses the German translations (4.1) by Robert Scott (1872), Christian Enzensberger (1963) and Lieselotte and Martin Remane (1976), a selection of Spanish translations (4.2.),

namely by Jaime de Ojeda (1973), Francisco Torres Oliver (1984) and Jorge A. Sánchez (1996), as well as a selection of Japanese versions of the poem (4.3.) by Okada Tadataka (1956), Tada Kôzô (1975), Ishikawa Sumiko (1989), Yamagata Hirô (2000) and Kawai Shôichirô (2010). Due to spatial limitations, this thesis can only include three out of the nine existing Spanish versions, and five out of the impressive number of 23 Japanese translations. Both selections represent a diachronic variety of source materials ranging from 1973 to 1996 (Spanish) and 1956 to 2010 (Japanese).

1) Nonsense Literature: A Summary

In order to make the description of Carroll's work as part of the nonsense genre possible, as outlines in chapter 2, this chapter aims to provide a short overview of nonsense literature, by briefly commenting on its sources, its connection to children's literature and its main features that make it recognizable as a genre of its own.

According to Heyman (1999: 2-4), it is possible to trace back nonsense literature to two main origins. The first one of the two is related to folkloristic tales or rhymes such as the nursery rhyme: after slowly moving away from the seventeenth-century use of the word in its literal meaning (OED: "that which is not sense; spoken or written words which make no sense or convey absurd ideas" (Heyman & Shortsleeve 2011: 166)), nursery rhyme publishers of the mid- or late eighteenth century already used the term to promote their goods (Heyman & Shortsleeve 2011: 166).

The second branch of nonsense literature traces back to the absurdities of Medieval poets and intellectuals; rhymes and satires representing a deeply literary activity, most of which were, according to Malcolm, *not* politically motivated and if so, only for personal reasons, like it was the case with John Taylor, who "used nonsense poetry partly as a way of ironizing from a distance at the expense of the more elaborate poetic conventions" (Malcolm 1997: 4, 124).

Today's concept of literary nonsense combines both of these two origins (Malcolm 1997: 6-7): Popularized by writers such as Edward Lear and Lewis Carroll, "the term 'nonsense' is now understood to mean something unnatural, distorted,

bizarre, ludicrous, or fantastically absurd; at the same time, it is understood as amusing, quaint, immaterial – a place for simple, joyful fun” (Heyman & Shortsleeve 2011: 165).

It is in this definition that the similarities to Mikhail Bakhtin’s concept of “carnivalism”¹ are particularly striking, a concept closely related to, and making use of, the term “grotesque”, which, in the seventeenth century, was used “as an adjective meaning that which is distorted, irregular, fantastically extravagant, or bizarre” (Heyman & Shortsleeve 2011: 165). Bakhtin’s description of carnival literature listed elements such as absurd verbal compositions, words linked by assonance of rhyme but without any logical connection of meaning or theme, general lack of logical sequences, as well as generally forms that show “exceptional linguistic freedom. Even formal grammatical constructions [become] extremely plastic” (Shortsleeve 2011: 192).

Especially the feature of linguistic freedom strongly links nonsense and carnivalism – Bakhtin names made-up words, double entendres, riddles, exaggeration and general celebration of the concept of madness as typically carnivalesque, all of which, according to Shortsleeve (2011: 192) “precisely describes the qualities of literary nonsense, as written by Lewis Carroll and Edward Lear”. However, he also elaborates on Bakhtin’s theory, which states that carnival humour “means the defeat of power, [the defeat] of ... kinds, of... upper classes, [and of all that oppresses and restricts”, and that “...these festive comic images... express their criticism, their deep distrust of official truth, and [the] highest hopes and aspirations” of the people (Shortsleeve 2011: 192). This distinguishes carnivalism from nonsense, which, as it was previously mentioned, was described as typically a-political by Malcolm (1997: 124).

Nevertheless, the similarities of the two genres are striking, and the features they share also highlight their close relationship with children’s literature:

In addition to breaking the immovable, absolute, and unchanging norms, carnivalism (folk culture) and children’s culture have many other things in common: love for the grotesque (the devil), ridicule of anything that is scary, curses as well as praise and abuse, games, and the mouth and eating. As Bakhtin points out, “[o]f all the features of the human face, the nose and mouth play the most important part in the grotesque image of the body.” The belly is also a central “figure” in carnivalism – and we know how important eating is in all children’s literature. (Oittinen 1995: 87)

¹ On the topics of carnival and grotesque realism, see Bakhtin’s main work *Rabelais and his World* (1996).

Similarly, *Alice's Adventures in Wonderland* draws heavily on the theme of food and eating (as well as drinking): on quite a number of occasions the story's progress depends on Alice's ingesting something (and consequently growing or shrinking), as the character herself points out: "I know *something* interesting is sure to happen (...) whenever I eat or drink anything" (Carroll 1998: 32). Furthering this argument, Tigges (1988: 236f.) explains how Carroll as well as Lear wrote their nonsense primarily for children, "to whom the play with form and language, and many of the motifs are greatly appealing". He goes on to stress that the genre of nonsense had at last allowed for a break from the didactic and moralistic writing which had been prevalent in children's literature until that time².

As mentioned previously, there are a number of elements that contribute to a text's being considered 'nonsense', which are going to be elaborated and categorised in the following. However, first of all it must be stressed that, while it is not necessary for a book to comprise each and every one of these, for the text to be part of nonsense literature, it must make use of an abundance of nonsense elements. If it only employs nonsense techniques on a handful of occasions, there may be a nonsensical effect in certain places, but the text itself cannot be classified as literary nonsense (Lecerle 1994: 29).

To start off, it should be stated very clearly that, even though the 'typical' elements of nonsense texts negate meaning, they are balanced by certain formal elements of language that do facilitate meaning. These include, most importantly, semantics, syntax and phonetics (Tigges 1988: 47). This respect for the most basic rules of language comes into play with the first two features listed here: Lecerle (1994: 2-3) calls literary nonsense a **(1) "conservative-revolutionary genre"**. While he admits that the conservative aspect is not the most obvious part of the genre, he stresses the importance of the fact that nonsense is indeed very respectful of authority in several instances: when it comes to rules of grammar, maxims of conversation or politeness and (for example, in cases of parodies) the authority of the canonical author. This conservative side is inseparably interwoven with the revolutionary, liberated, light-fantastic side of the genre, and it can be said that this

² However, as Shavit (1986: 63) points out, Carroll's work can be considered "ambivalent" and part of children's *as well as* adult literature.

dialectic relationship between “over-structuring and de-structuring, subversion and support” (Lecerle 1994: 3) contributes greatly to the special allure of nonsense literature.

(2) The use of *charabia* is the second feature that shows nonsense’s respect for (certain) rules, in this case, the rules of phonology and morphology, as well as syntax. *Charabia*, unlike *lanternois* (sounds that have nothing to do with any real language) or *baragouin* (sounds imitating another, foreign language), denominates “the imitation of one’s own language” (Lecerle 1994: 21). This requires compliance with the phonotactics and morphology of the text’s primary language. In other words, *charabia* requires licit combinations of phonemes that can be pronounced and, theoretically, could form regular, contingent words in (for example) English, that could be analysed into their constituent morphemes. Within the constraints of the language system (for example, English does not allow long vowels and diphthongs before final /nj/ or certain consonant clusters), no language exploits “in the word and the syllable, all the possible combinations of its phonemes” (Gimson 1962: 239) – and *charabia* makes use of this existing gap. Furthermore, the syntax of *charabia* needs to be coherent as well: the author makes use of sentences that can be analysed into syntagma, with every part of speech fulfilling a purpose (such as Carroll’s *slithy* being an adjective, and *toves* a plural form of a noun) (Lecerle 1994: 21). It is only on the semantic level that *charabia* does not make sense to the reader: while “grammatical words like articles, prepositions and auxiliary verbs [can be understood], the normally meaningful words, nouns, adjectives and verbs, are meaningless” (Lecerle 1994: 22). The neologisms and portmanteau words resulting from *charabia* are among the list of typical elements Tigges (1988: 65-67) ascribes to nonsense literature.

In some ways quite similar to *charabia* **(3) onomatopoeic devices** also follow principles of (phonetic) imitation. Onomatopoeia “imitate, resemble or suggest the source of the sound” that is described, with the most common occurrences (in non-nonsense language) being animal noises or sounds of nature (Ursul 2014: 333), like ‘meow’ or ‘splash’. They can be found frequently in children’s language and nursery rhymes, often combined with repetitive words (like ‘higgledy-piggledy’ or ‘hoity-toity’) (Lecerle 1994: 39), even though the device is, of course, not limited to children’s language and literature, but is to be considered one of the general mechanisms at a lexemic level that are used to generate (nonsense) words (Ursul 2014: 329). Nevertheless it can be argued that it is often the device’s connection to children’s

language that leads to its incorporation into the nonsense genre. For example, according to Lecercle, the following (anonymous) ballad clearly imitates the onomatopoeic jingles of nursery rhymes and Irish ballads:

It is pilly-po-doddle and aligobung
When the lollypup covers the ground,
Yet the poldiddle perishes plunkety-punk
When the heart jimny-coggles around.
If the soul cannot snoop at the gigglesome cart
Seeking surcease in gluggety-glug,
It is useless to say to the pulsating heart,
'Yankee-doodle ker-chuggety-chug!'
(Lecercle 1994: 38f.)

(4) Reflexivity of texts is another feature of nonsense literature named by Lecercle (1994: 2): "the negative prefix in 'nonsense' (...) is the mark of a process not merely of denial but also of reflexivity, that non-sense is also meta-sense". It is not uncommon to find metalinguistic comments on, for example, points of grammar in nonsense texts, which affiliates in turn to the previously made points on nonsense's awareness and use of language and grammar (conservative following of grammatical rules, contingent word formation of *charabia*).

(5) Intertextuality may fall back into line with earlier comments on respecting rules and authority while de-structuring and subverting at the very same time. The writer relies on "recognition, on the ability of the reader to recognize intertextual references of a variety of kinds" (McGillis 1999: 186), while, for example, "using the fairy tale to subvert the formal structure of the canonized tales as well as the governing forces in their societies that restricted free expression of ideas" (Zipes 1991: 226).

The last but one feature to be singled out in this list can be summarised as **(6) agency and intention**. This element once again ties in with the idea of nonsense being a paradoxical genre, situated between conservatism and revolution, rules and chaos, freedom and constraint. On a language level, this means that, as Lecercle puts it,

I speak language, in other words I am master of the instrument which allows me to communicate with others, and yet it is language that speaks: I am constrained by the language I inhabit to such an extent that I am inhabited, or possessed by it. The grandeur of nonsense, as a literary genre, is that it foregrounds the predicament of every speaker of language: we are torn apart between the two opposite poles of the paradox and yet we must, somehow, hold them together (Lecercle 1994: 25)

This paradox is shown very clearly when language in nonsense texts leads, so to speak, a life of its own and suggest “another’s presence” (William 2013: 659) in the text, that takes over the action and makes characters say or do things they wouldn’t of their own decision.

Finally, to briefly summarise the **(7) carnivalesque motifs and themes** that can be found quite often in nonsense texts: motifs and themes of carnivalism may include riddles, double entendres, the celebration of madness, chaos (Shortsleeve 2011: 192) and the grotesque, eating and drinking as well as the features of the human face and body associated with the two (Oittinen 1995: 87), absurdly specific numbers, “personifications of utensils and animals, and even the sadistic violence, which has persisted in the “comic” book and the animation film” (Tigges 1988: 236f.).

2) Alice as Nonsense Literature

The chapter at hand aims to situate the two books *Alice’s Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There* within the nonsense genre as it has been described in chapter one. To do so, it will provide the reader with the description of the main features that make Carroll’s work undoubtedly nonsense literature. Following the categories described in the previous chapter, the elements listed will be separated by book, in order to facilitate understanding of some of the points made in the following chapter.

When considering nonsense as a (1) “conservative-revolutionary genre”, respectful of certain rules of grammar, maxims of conversation or politeness as well as at the same time light-hearted, liberated and revolutionary, a number of instances in *Alice’s Adventures in Wonderland* come to mind.

When falling down the rabbit hole, she sees various items on cupboards and bookshelves, remembering “snippets learned in geography ‘lessons in the school-room’, and enjoys the consolation of nice grand words to say’ like ‘Latitude or Longitude’” (Carroll 1989: lvii). The fall takes her through all the numerous lessons and models of (linguistic) order she has learned, however, it is clear that all those

things do not offer any more stability or guidance in her situation. As the editor of the 1989 edition puts it: “Comically transfigured, [the scenario] is nevertheless built out of the familiar, educational and social world of a middle-class child of her time” (Carroll 1989: lvii). While she is falling, Alice furthermore wonders about where she is going to end up after the fall – and ever the well brought-up girl, she puts a lot of thought into how she should inquire about the location once she has arrived:

“-but I shall have to ask them what the name of the country is, you know. Please, Ma’am, is this New Zealand? Or Australia?” (and she tried to curtsy as she spoke – fancy, curtsying as you’re falling through the air! Do you think you could manage it?) (Carroll 1989: 11)

Manners are stressed quite a lot in the book. They are discussed extensively at the “Mad Tea-Party” (Carroll 1989: 60), however, in the same scene they are travestied in a most typical way for *Wonderland*:

“Take some more tea,” the March Hare said to Alice, very earnestly.
“I’ve had nothing yet,” Alice replied in an offended tone: “so I ca’n’t take more.”
“You mean you ca’n’t take *less*,” said the Hatter: “it’s very easy to take *more* than nothing.” (Carroll 1989: 65)

Carroll also likes to refer to the correctness of language and shows a deep respect for proper grammar, as for example shown in his note to the reader, written in brackets, like an aside in a theatre performance:

“Curiouser and curiouser!” cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English). (Carroll 1989: 16)

While remaining respectful of the previously mentioned things, *Alice’s Adventures in Wonderland* does also challenge various authorities by means of satire. The Mock Turtle and the Gryphon, as the 1989’s version editor puts it, who are mournfully remembering their own distant school-days, actually parody “not only the established curriculum of private education in the public schools of the day, but the entire educational system based on ‘reeling and ‘writhing’” (Carroll 1989: xlvii), which, of course, refers to ‘reading’ and ‘writing’, respectively. Their reference to “Laughing and Grief” (Carroll 1989: 85) may be a pun on Latin and Greek as well as – or even at the same time as – the two classical genres of comedy and tragedy.

Talking about authority and travestyng authority, the very last passage of the book that is set in Wonderland is worth mentioning as well: In an absurd court scene,

the Knave of Hearts is accused of stealing the Queen of Hearts' tarts. The trial is conducted by the inept King of Hearts, his tyrannical wife the Queen and the miserable members of the jury (Carroll 1989: 85). As the editor describes it:

The nonsense theatre of Wonderland (...) comes to a climactic finale in this finely tuned satire on the social order. It offers a deadpan comedy of (bad) manners. (Carroll 1989: xlvii)

In *Through the Looking-Glass, and What Alice Found There*, like in its prequel, there is a strong focus on manners and etiquettes. For example, the talking flowers explain to Alice that they usually simply remain quiet for two reasons:

Flowers talking: „We can talk,“ said the Tiger-lily, „when there's anybody worth talking to.“ (...) „It isn't manners for us to begin, you know,“ said the Rose (Carroll 1989: 136)

Similarly, Tweedledum and Tweedledee criticise Alice for not following proper etiquette when meeting them:

“You've begun wrong!” cried Tweedledum. “The first thing in a visit is to say ‘How d'ye do?’ and shake hands!” (Carroll 1989: 157)

However, at the same time this strange focus on the matter is used to travesty questions of manners and politeness. At the final feast, the Red Queen keeps Alice from eating both the mutton and the pudding by introducing them to her:

“You look a little shy: let me introduce you to that leg of mutton,” said the Red Queen. “Alice- Mutton: Mutton – Alice.” (...) “it isn't etiquette to cut any one you've been introduced to. Remove the joint!” (Carroll 1989: 229f.)

Through the Looking-Glass, and What Alice Found There uses chess as a structuring element, almost like a framework for its plot – the individual scenes are even listed as chess moves before the table of content (Carroll 1989: 113). However, while the book may be quite faithful to the rules of the game in a lot of aspects, it parodies them at the same time in a few instances. For example, both knights, red and white, cry ‘Check’ when they arrive at the scene in Chapter VIII (Carroll 1989: 205). For the Red Knight, this may be fitting, it is not, however, for the White Knight: He does indeed ‘take’ the Red Knight (after battling him), but, as the editor puts it, his “initial cry of ‘Check’ is quite inappropriate, since he would be checking only his own King, not the opposing Red King. This is a travesty of chess – and of Spenserean romance” (Carroll 1989: 348).

Finally, just like *Alice's Adventures in Wonderland*, the book's sequel also ends in an almost apocalyptical scene ending the (looking-glass) hierarchical social world:

"I rise to return thanks-" Alice began: and she really did rise as she spoke (...) "Take care of yourself!" screamed the White Queen, seizing Alice's hair with both hands. "Something's going to happen!" And then (as Alice afterwards described it) all sorts of things happened in a moment. The candles all grew up to the ceiling (...) As to the bottles, they each took a pair of plates, which they hastily fitted on as wings, and so, with forks for legs, went fluttering about in all directions (...) "I ca'n't stand this any longer!" she cried, as she jumped up and seized the tablecloth with both hands: one good pull, and plates, dishes, guests, and candles came crashing down together in a heap on the floor. (Carroll 1989: 232ff.)

Alice revolts against the irrationality and chaos of the mad chess game and its comic, but nevertheless quite threatening dream logic. Carroll himself was "a Euclidean logician, a pious Christian and a political conservative, whose life was fanatically devoted to tidiness and order" (Carroll 1989: xlix) – and his character Alice mirrors him in this.

Regarding (2) *charabia* as a feature of nonsense and nonsense language, it can be said that the first passage of Carroll's work that comes to mind is definitely the poem "Jabberwocky", which Alice finds in a book in the Looking-Glass world. During her adventures in Wonderland, in the first book, however, she does not encounter much – if any – language that can be labelled as *charabia*. The Mock Turtle and the Gryphon may use made-up words like "uglification" and "to uglify" (Carroll 1989: 85), but these are still understandable on a semantic level – which *charabia* is not (Levercle 1994: 22). On the other hand, the Gryphon's "Hjckrrh!" (Carroll 1989: 83) cannot be classified as *charabia* either: while it may not make sense on a semantic level, it is more of an instance of *lanternois*, an "unpronounceable illicit combination of phonemes (...), the compulsive repetition of obsessional sounds which have nothing to do with a real tongue" (Lecerle 1994: 21), than of *charabia*, which conforms to the rules of a language's (in this case: English's) phonotactics, morphology and syntax (Lecerle 1994: 21f.).

On the other hand, in *Through the Looking-Glass, and What Alice Found There*, the poem "Jabberwocky" is made up of words that can be pronounced and are licit combinations of phonemes. In terms of morphology, all the words can be

analysed into their constituent morphemes (for example: the slith-y tove-s). The poem is equally coherent when considered from a syntactic viewpoint: it uses sentences, which can be analysed into syntagma, and each word can be put into syntactic categories, like Lecercle does:

'slithy' is an adjective, and 'toves' a noun in the plural: they are part of the subject noun phrase, which combines with the verb phrase 'did gyre and gimble in the wabe', to form a sentence (Lecercle 1994:21)

It is only on a semantic level that the words of the poem cannot be understood. They may be explained by the character Humpty Dumpty (Carroll 1989: 187ff.), but, as Lecercle (1994: 22) notes, "[t]he creature is obviously a logophilist, and therefore cannot be trusted". The poem itself and its translations will be dealt with in more detail in chapter four. It is also but in the translations of the "Jabberwocky" that the third feature of nonsense can be found: Carroll himself does not really make much use of (3) onomatopoeic devices.

Considering (4) reflexivity as meta both on a linguistic level and on a story level, there are quite a few instances to be found in Carroll's books. As Lecercle (1994: 2) points out, "[n]onsense texts are not explicitly parodic, they turn parody into a theory of serious literature".

Thus, in *Alice's Adventures in Wonderland*, when the text makes metalinguistic comments on various points of grammar, they can be "fully understood only in the light of Chomskyan linguistics" (Lecercle 1994: 2), as for example, the Duck comments on the Mouse's cataphoric 'it':

"(...) and even Stigand (...) found it advisable-" "Found what?" said the Duck. "Found it," the Mouse replied rather crossly: "of course you know what 'it' means." "I know what 'it' means well enough, when I find a thing," said the Duck: "it's generally a frog, or a worm. The question is, what did the archbishop find?" (Carroll 1989: 25)

On the story-level there are a few meta references to books and literature as well: For example, in the very beginning, Alice asks "what is the use of a book (...) without pictures and conversations?" (Carroll 1989: 9) – and indeed, Carroll's work is filled with both illustrations and dialogue. Later on in the story, Alice even remarks that

"When I used to read fairy tales, I fancied that kind of thing never happened, and now here I am in the middle of one! There ought to be a book written about me, that there ought!" (Carroll 1989: 32f.)

Another feature that reminds the readers that they are indeed merely reading a book is the author's frequent remarks to his audience, comparable to asides in the theatre, when a character on stage, instead of just holding a monologue, enters into a dialogue by addressing the audience (Pavis & Shantz 1998: 29):

Here one of the guinea-pigs cheered, and was immediately suppressed by the officers of the court. (As that is rather a hard word, I will just explain to you how it was done. They had a large canvas bag, which tied up at the mouth with strings: into this they slipped the guinea-pig, head first, and then sat upon it.) (Carroll 1989: 99)

The voices didn't join in, *this* time, as she hadn't spoken, but, to her great surprise, they all *thought* in chorus (I hope you understand what *thinking in chorus* means – for I must confess, that *I* don't), "Better say nothing at all. Language is worth a thousand pounds a word!" (Carroll 1989: 146)

Similarly, points of reflexivity can be found in *Through the Looking-Glass, and What Alice Found There*. On a story-level, it is easy to note its strong reference to the game of chess as a major theme and structuring framework (much more present than the theme of cards in *Alice's Adventures in Wonderland*). Already before the first chapter even starts, on the pages preceding the table of contents, the characters and scenes of the book are listed using terms of chess (Carroll 1989: 112f.), there is a large chess board made out of fields and rivers Alice recognises in the chapter "The Garden of Live Flowers" (Carroll 1989: 141) and the Red Queen's prophetic announcement that Alice will become queen also refers directly to the rules of chess: "[I]n the eighth square we shall be queens together" (Carroll 1989: 144) alludes to the fact that, in chess, when a pawn reaches the eighth square, it automatically becomes a queen (Carroll 1989: 335).

Reflexivity on a language level can be found in several passages as well: The power of language is demonstrated as Alice's telling aloud of her "Let's pretend"-story turns into her reality in the very first chapter:

"Let's pretend there's a way of getting through it, somehow, Kitty. Let's pretend the glass has got all soft like gauze, so that we can get through. Why, it's turning into a sort of mist now, I declare! It'll be easy enough to get through –" She was up on the chimney-piece while she said this, though she hardly knew how she had got there. And certainly the glass was beginning to melt away, just like a bright silvery mist. (Carroll 1989: 127)

There are also a great number of puns in *Through the Looking-Glass*, which arguably form part of both meta-linguistic reflexivity and carnivalesque language (which will be discussed later). These puns range from the flowers' explanation of why a tree can

be of help in danger ("It could bark, (...) [i]t says 'Bough-wough! (...) That's why its branches are called boughs!" (Carroll 1989: 137)), to the Gnat's definitions of various insects (Carroll 1989: 149ff.), to the White Queen's explanation how language is responsible for Alice not ever getting any jam, as she is offering to hire her:

"Twopence a week, and jam every other day."
Alice couldn't help laughing, as she said "I don't want you to hire *me* – and I don't care for jam. (...) I don't want any *to-day*, at any rate."
"You couldn't have it if you *did* want it," the Queen said. "The rule is, jam to-morrow and jam yesterday – but never jam *to-day*."
"It *must* come sometimes to 'jam to-day,'" Alice objected.
"No, it ca'n't," said the Queen. "It's jam every *other* day: to-day isn't any *other* day, you know." (Carroll 1989: 171)

Later on, the character Humpty Dumpty's meticulous use of language – even when dealing with fixed figures of speech and set phrases – constitutes a satirical reflection on language, similar to the White Queen's argumentation:

"So here's a question for you. How old did you say you were?"
Alice made a short calculation and said "Seven years and six months."
"Wrong!" Humpty Dumpty exclaimed triumphantly. "You never said a word like it!"
"I thought you meant 'How old *are* you?'" Alice explained.
"If I'd meant that, I'd have said it," said Humpty Dumpty. (Carroll 1989: 184)

When considering Carroll's books under the aspect of (5) intertextuality on a very general level, it can be said that Carroll as well as numerous other writers, as Zipes (1991: 226) points out, used the genre of fairy tales and some of its features in their work to "subvert the formal structure of the canonized tales as well as the governing forces in their societies that restricted free expression of ideas.

Focussing on *Alice's Adventures in Wonderland*, a number of specific passages come to mind when talking about intertextuality. There is a considerable amount of parodies of known poems and songs: For example, the Mouse's tale (the words forming the shape of a tail) (Carroll 1989: 28) is a pun on one of the "most famous 'figured poems' in English" (Carroll 1989: 306), and the Duchess's lullaby "Speak roughly to your little boy" (Carroll 1989: 54) parodies "Speak Gently" by David Bates (published in 1849), constituting "a burlesque of conventional lullabies and accepted views of child-rearing" (Carroll 1989: 309):

*Speak roughly to your little boy,
And beat him when he sneezes:
He only does it to annoy,*

Because he knows it teases.
(Carroll 1989: 54)

In comparison, the original version reads as follows:

Speak gently! It is better far
To rule by love than fear;
Speak gently; let no harsh words mar
The good we might do here!
(...)
Speak gently to the little child!
Its love be sure to gain;
Teach it in accents soft and mild;
It may not long remain.
(Bates 1849 in Carroll 1989: 309)

Similarly, the Dormouse's "Twinkle Twinkle Little Bat" refers to the popular nursery rhyme "Twinkle Twinkle Little Star" (Carroll 1989: 63) and the Lobster-Quadrille's song "Will you walk a little faster?" (Carroll 1989: 89) is a parody of Mary Howett's famous nursery song "The Spider and the Fly" (1834), whose first line reads "'Will you walk into my parlour?' said the spider to the fly" (Carroll 1989: 318). Isaac Watts' "The Sluggard" – with the first line being "'Tis the voice of the Sluggard; I hear him complain" (Carroll 1989: 319) – is changed, when Alice tries to recite it, to "'Tis the voice of the Lobster" (Carroll 1989: 91), the Mock Turtle's song "Turtle soup" (Carroll 1989: 93f.) parodies James M. Sayles "Star of the Evening" (Carroll 1989: 320) and finally, "They told me you had been to her", the poem brought forth in the trial of the Knave of Hearts (Carroll 1989: 105) is "a revised and shortened version of Carroll's 'She's All My Fancy Painted Him', (...) a parody of 'Alice Gray' by William Mee, a popular love song of the day" (Carroll 1989: 321).

Quite a lot of songs and poems are parodied in *Through the Looking-Glass, and What Alice Found There* as well. The White Knight's "I give thee all, I can no more" (Carroll 1989: 214) is a satire on Thomas Moore's "My Heart and Lute", whose first stanza reads:

I give thee all – I can give no more –
Though poor the offering be;
My heart and lute are all the store
That I can bring to thee.
(Carroll 1989: 349)

In comparison, Carroll's version begins like this:

*I'll tell thee everything I can:
There's little to relate.
I saw an aged aged man,
A-sitting on a gate.
(Carroll 1989: 214)*

Similarly, the Red Queen's lullaby for the White Queen, "Hush-a-by lady" (Carroll 1989: 225) refers to the nursery song "Hush-a-by baby" (Carroll 1989: 352) and the final song, "To the Looking-Glass world it was Alice that said" (Carroll 1989: 228) is a clear reference to Sir Walter Scott's "Bonny Dundee":

*To the Lords of Convention, 'twas Claver'se who spoke.
"Ere the King's crown shall fall there are crowns to be broke;
So let each Cavalier who loves honour and me,
Come follow the bonnet of Bonny Dundee"
(Carroll 1989: 353)*

Apart from the satirical allusions to nursery rhymes and several pieces of poetry, there are also two non-parody poems ("The Walrus and the Carpenter" (Carroll 1989: 159) and "In winter, when the fields are white" (Carroll 1989: 189)) and three recitations of existing nursery rhymes, which also constitute the origins of some of the characters in the book and even foreshadow (if not outright state) the action and the development of the scene:

*Tweedledum and Tweedledee
Agreed to have a battle;
For Tweedledum said Tweedledee
Had spoiled his nice new rattle.*

*Just then flew down a monstrous crow,
As black as a tar-barrel;
Which frightened both the heroes so,
They quite forgot their quarrel.
(Carroll 1989: 157)*

Alice recites this "old song", as she calls it (Carroll 1989: 157) and indeed, the initially very amical twins end up quarrelling about a rattle, and just as Alice wishes that the monstrous crow would arrive to end the quarrel, "a thick black cloud" darkens the woods and turns out to be the rhyme's beast, making the twins run off in a panic (Carroll 1989: 169).

Similarly, Alice also recognises the character Humpty Dumpty from the nursery rhyme:

*Humpty Dumpty sat on a wall.
Humpty Dumpty had a great fall.*

*All the King's horses and all the King's men
Couldn't put Humpty Dumpty in his place again.*
(Carroll 1989: 182)

The plot of the poem does not become part of the book's story; however, it is referred to when Humpty Dumpty brags about having talked to a king (Carroll 1989: 182f.)

The poem – again, recited as an “old song” Alice remembers (Carroll 1989: 198) – about the Lion and the Unicorn restates the action that takes place in the chapter, which has already been briefly described to Alice by the White King:

*The Lion and the Unicorn were fighting for the crown:
The Lion beat the Unicorn all round the town.
Some gave them white bread, some gave them brown:
Some gave them plum-cake and drummed them out of town.*
(Carroll 1989: 198)

Looking at the books from the angle of (6) agency and intention, it is also quite easy to find a number of passages dealing with aspects related to this feature of nonsense literature.

In *Alice's Adventures in Wonderland*, Alice quite frequently tries to re-establish her sense of self, her identity, by reciting lessons and poems learnt at school. However, those attempts are thwarted not by her failure to remember the lines, but by the words coming out wrong, as if they had a mind of her own. As Williams (2013: 659) points out, “[s]he does not ‘say it differently’, rather ‘the words did not come out the same’ (...); her voice ‘sounded hoarse and strange’, as she seems to hear someone else speaking through her mouth”. When Isaac Watt's poem “How doth the little busy bee” (Carroll 1989: xlii) turns into the grotesque “How doth the little crocodile” (Carroll 1989: 19), Alice fears that she must be someone else – her classmate Mabel – after all.

The question of identity is furthermore put into the focus of the plot when the Caterpillar asks her: “Who are *you*?” (Carroll 1989: 40), and when Alice's response does not satisfy the creature, the following dialogue ensues:

“What do you mean by that?” said the Caterpillar, sternly. “Explain yourself!”
“I ca'n't explain *myself*, I'm afraid, Sir,” said Alice, “because I'm not myself, you see.”
(Carroll 1989: 41)

In the following, the Caterpillar makes her recite “You are old father William” (Carroll 1989: 42) – however, the poem comes out wrong again, a parody of the original “The Old Man’s Comforts and How He Gained Them” by Robert Southey (Carroll 1989: 307), and, again, Alice is aware that this is not due to her lack of memory, but owed to a strange autonomy of language itself:

“That is not said right,” said the Caterpillar.
“Not *quite* right, I’m afraid,” said Alice, timidly: “some of the words have got altered.”
(Carroll 1989: 45)

Likewise, she tries to recite “’Tis the voice of a sluggard” for the Mock Turtle and the Gryphon (Carroll 1989: 91) but fails.

In *Through the Looking-Glass, and What Alice Found There*, the question of agency and intention (as well as, incidentally, identity) is still of a certain importance, however, it is approached in a slightly different manner.

It is addressed quite directly when the much larger Alice manipulates the White Kings’ pencil when he is trying to write into his memorandum book:

The poor King looked puzzled and unhappy, and struggled with the pencil for some time without saying anything; but Alice was too strong for him, and at last he panted out “My dear! I really *must* get a thinner pencil. I ca’n’t manage this one a bit: it writes all manner of things that I don’t intend – “
“What manner of things?” said the Queen looking over the book (in which Alice had put ‘*The White Knight is sliding down the poker. He balances very badly*’). “That’s not a memorandum of *your* feelings!” (Carroll 1989: 131)

Carroll has marked the ‘your’ in italics, which expresses the White Queen’s (correct) observation that the words in the memorandum book are not the White King’s, but somebody else’s (contrasting to, for example, “That’s not a memorandum of *your feelings!*”) (Williams 2013: 659)

The question of identity is further addressed through the wood in which everyone loses their names as well as their ability to name things. Even before arriving there, a gentleman on the train remarks to Alice: “So young a child (...) ought to know which way she’s going, even if she doesn’t know her own name!” (Carroll 1989: 146) and the Gnat, who explains the forest’s peculiar impact on names, points out how Alice wouldn’t want to lose her name – even though, it adds, not having a name might be convenient:

“For instance, if the governess wanted to call you to your lesson, she would call out ‘Come here –,’ and there she would have to leave off, because there wouldn’t be any name for her to call, and of course you wouldn’t have to go, you know.” (Carroll 1989: 152)

Finally, identity even becomes an issue of existence, when Tweedledee and Tweedledum taunt Alice about just being part of the Red King’s dream, and therefore not being real:

“If that the King was to wake,” added Tweedledum, “you’d go out – bang! – just like a candle!” (...)
“You know very well you’re not real.”
“I *am* real!” said Alice and began to cry.
(Carroll 1989: 165)

Following this, after the battle between the Lion and the Unicorn, Alice again considers the possibility of what the twins said and states:

“So I wasn’t dreaming, after all,” she said to herself, “unless – unless we’re all part of the same dream. Only I do hope it’s *my* dream, and not the Red King’s! I don’t like belonging to another person’s dream,” she went on in a rather complaining tone: “I’ve a great mind to go and wake him, and see what happens!” (Carroll 1989: 205)

Lastly, (7) elements of carnivalism are probably the easiest to spot in Carroll’s work.

Alice’s Adventures in Wonderland is full of carnivalesque motifs and themes (for a definition of the Bakhtinian concept of the carnivalesque see chapter 1). The topic of eating and drinking is ubiquitous and of utmost importance, furthering the story and making Alice herself state that “I know *something* interesting is sure to happen (...) whenever I eat or drink anything” (Carroll 1998: 32).

Furthermore, there are a great number of personifications of animals in the book: From the Rabbit to the Dodo, the Caterpillar to the Fish-Footman and the Cheshire Cat, a lot of Alice’s encounters are with talking, very human-like animals. The boundary is blurred further when the Duchess’ little boy transforms into a little pig (Carroll 1989: 55). Even Time is being talked about as a person (Carroll 1989: 63) and a whole deck of cards comes alive in the Queen of Hearts’ court, where the croquet racket is an actual flamingo (Carroll 1989: 73).

There is also a large amount of violence in Carroll’s work – it has been pointed out numerous times that a very high proportion of the jokes, puns and poems – like the “How Doth the Little Crocodile” Alice recites (Carroll 1989: 19) “hinge upon death and

eating. [There is a] lovely garden, but also a pool of tears, overshadowed by the fear of extinction" (Carroll 1989: xlii), the last of which is represented in the Caucus race (Carroll 1989: 26). Even when Alice meets a large puppy in the wood, the encounter is overshadowed by her fear of being eaten:

An enormous puppy was looking down at her with large round eyes, and feebly stretching out one paw, trying to touch her. "Poor little thing!" said Alice, in a coaxing tone, and she tried hard to whistle to it; but she was terribly frightened all the time at the thought that it might be hungry, in which case it would be very likely to eat her up in spite of all her coaxing. (Carroll 1989: 37)

The Mock Turtle's "Turtle Soup" also refers to the protagonists of the song being eaten (Carroll 1989: 93).

In a lot of passages, carnivalesque violence mixes with the celebration of madness, another typical element of carnivalism, for example in the passages of the Queen of Hearts' constant cry for executions (Carroll 1989: 69f.) and the discussion about how to behead the Cheshire Cat, which is just a floating, bodiless head at that moment (Carroll 1989: 76), as well as the earlier chaos and violence in the Duchess' kitchen (Carroll 1989: 52).

Madness by itself, of course, also finds a lot of mentioning in *Alice's Adventures in Wonderland*. As the Cheshire Cat states: "we're all mad here" (Carroll 1989: 57). Alice then goes on to the Mad Hatter's and the March Hare's Mad Tea Party (Carroll 1989: 60), and only in the end, when the Queen of Hearts declares "Sentence first – verdict afterwards!" Alice protests against the mad logic of Wonderland: "Stuff and nonsense!" (Carroll 1989: 107).

Carnivalism's fondness of double entendres and puns also shows strongly in the book: the Mouse's tail/tale (Carroll 1989: 28), the not-know confusion (Carroll 1989: 29), the Dormouse's story about the sisters living in a well ("But they were in the well," ...) "Of course they were," said the Dormouse: "well in." (Carroll 1989: 66)), the Mock Turtle's purpose/porpoise (Carroll 1989: 91) and, of course, the King of Hearts explicitly pointing out that, if the Queen has never had fits before,

"Then the words don't *fit* you," said the King, looking round the court with a smile. There was a dead silence. "It's a pun!" the King added in an angry tone, and everybody laughed. (Carroll 1989: 107)

Carnivalism's affinity for riddles is also represented: The Mad Hatter's "Why is a

raven like a writing-desk?” (Carroll 1989: 60) probably constitutes one of the most-often quoted lines from the book.

Finally, the absurd logic that is imposed on characters can also be attributed to a certain form of carnivalism. Examples can easily be found, for example, in the court scene, where the King states:

“Rule Forty-two. *All persons more than a mile high to leave the court.*”(…) “It’s the oldest rule in the book,” said the King. “Then it ought to be Number One,” said Alice. (Carroll 1989: 104)

“Begin at the beginning,” the King said, very gravely, “and go on till you come to the end: then stop.” (Carroll 1989: 105)

Like in its prequel, *Through the Looking-Glass, and What Alice Found There* is full of personifications: talking flowers, the Goat and the Beetle on the train or the Gnat are just a few of the examples.

Similarly, the topic of death is quite prominent: For example, the flowers remark on Alice’s ‘petals’, her hair, being somewhat dishevelled:

“But that’s not *your* fault,” the Rose added kindly. “You’re beginning to fade, you know – and then one ca’n’t help one’s petals getting a little untidy.” (Carroll 1989: 138)

Likewise, the original poem “The Walrus and the Carpenter” (Carroll 1989: 158-163) tells the story of how the two protagonists trick a group of oysters, so they can kill and eat them, and the character Humpty Dumpty, after inquiring about Alice’s age states:

“Seven years and six months! (...) An uncomfortable sort of age. Now if you’d asked my advice, I’d have said ‘Leave off at seven’ – but it’s too late now.” (Carroll 1989: 184)

The chaotic madness finds its end and simultaneously its climax when Alice decides to take matters into her own hands at her coronation party:

“I ca’n’t stand this any longer!” she cried, as she jumped up and seized the tablecloth with both hands: one good pull, and plates, dishes, guests, and candles came crashing down together in a heap on the floor. (Carroll 1989: 233f.)

Puns also continue to play a major part in *Through the Looking-Glass*: the previously mentioned word-play about trees, their bark and the sound ‘Bough-wough’ (Carroll 1989: 137), the explanation of why in other gardens flowers don’t talk (“In most gardens,” the Tiger-lily said, “they make the beds too soft – so that the flowers are

always asleep.“ (Carroll 1989. 137)), all the insects pointed out to Alice by the Gnat – the Rocking-horse-fly, the Snap-dragon-fly, the Bread-and-butter-fly (Carroll 1989: 149ff.) and the White Queen’s remarks on “a-dressing” (Carroll 1989: 170) and “every other day” (Carroll 1989: 171) that were discussed earlier.

Finally, *Through the Looking-Glass* also exhibits a similar kind of mad, twisted logic like its prequel: For example, when Alice first meets the twins Tweedledum and Tweedledee, they confront her about thinking of the nursery rhyme they stem from with the following words:

“I know what you’re thinking about,” said Tweedledum; “but it isn’t so, nohow.”
“Contrariwise,” continued Tweedledee, “if it was so, it might be; and if it were so, it would be but as it isn’t, it ain’t. That’s logic.” (Carroll 1989: 157)

3) Translating Nonsense: Alice in the Medium of Film

Following the analysis of Carroll’s books as part of the nonsense genre, the chapter at hand turns to the first part of the twofold research question of this thesis, namely if and how it is possible to translate Alice’s story and its nonsensical aspects, as they were defined in chapters one and two – into the medium of film.

Alice, as the popular cultural critic Will Brooker points out, has become a prominent figure in popular culture and the book on her adventures in Wonderland probably reaches into our culture the widest of the Golden Age texts (Frus and Williams 2010: 135). Seventeen films are listed in the appendix of the book’s 2014 edition alone (Carroll 2014), and more than 20 movies are listed on the IMDb database (IMDb 2015), a list which does not even include the many parodies, movies or TV show episodes that are based more loosely on the source material.

3.1) The First Alice in Wonderland (1903)

The first ever *Alice’s Adventures in Wonderland* adaptation was produced not more than 37 years after the book’s publication and just eight years after “the birth of

cinema". The silent, black and white motion picture is directed by Cecil Hepworth and Percy Stow, and is largely based on the original illustrations of Carroll's book by Sir John Tenniel (Carroll 2011: 328).

With a runtime of not more than twelve minutes (only 8:19 have been restored by the British Film Institute National Archive) (BFI 2015) it may seem short to viewers nowadays, but it was the longest film produced in Britain in 1903, when the average movie ran for about four minutes. The visual effects used also must have made this first adaptation of the story truly memorable: The audience of that



(Hepworth & Stow 1903: 00:01)

time probably watched disbelievingly as Alice grew and shrunk before their eyes, an effect achieved most likely by superimposing two films (Nichols 2014: 56). Due to the film being relatively short as well as rather unknown nowadays, its scenes will be discussed in more detail than those of the other two.

The movie sets off with Alice falling asleep, accompanied by classical piano music. This is quickly followed by the superimposition of the title "Alice in Wonderland" (Hepworth & Stow 1903: 00:01) and the following text shown on the screen for the audience to read:

Alice dreams that she sees the White Rabbit and follows him down the Rabbit-hole, into the Hall of Many Doors. (Hepworth & Stow 1903: 00:03)

Back to the picture of Alice laid down in the grass (with the movie title still being displayed as well), the Rabbit comes hobbling. Alice awakes and, putting away her book, decides to follow it into a hole in the ground (Hepworth & Stow 1903: 00:17).

In the next frame, the audience sees Alice running after the Rabbit in a very narrow tunnel, rather than having her fall down a deep hole (Hepworth & Stow 1903: 00:31).



(Hepworth & Stow 1903: 00:31)

After this, Alice finds herself in a room full of doors. As she stops to unveil a door, all of a sudden a small table appears out of nowhere (Hepworth & Stow 1903: 00:47). Surprised, she finds the key for the door laying on it – however, even though she manages to open the little door, she cannot pass through. Alice covers her face, crying, when suddenly something else appears on the table (Hepworth & Stow 1903: 01:03).



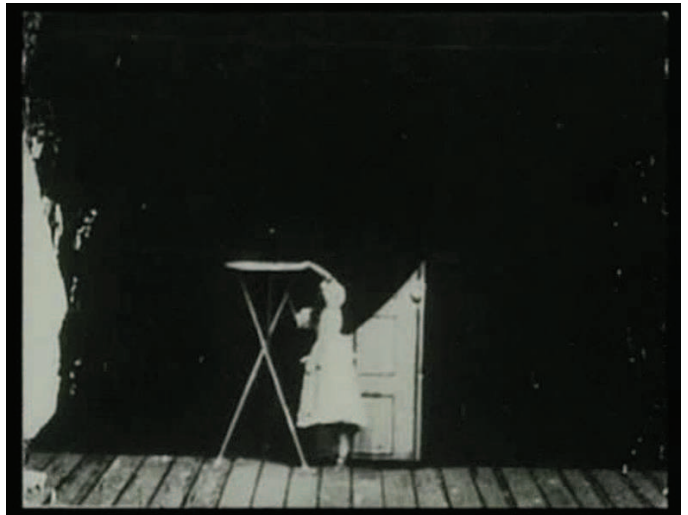
(Hepworth & Stop 1903: 01:05)

The next frame zooms in into an American shot, in which Alice is stood up next to the table, reading the label (now readable for the audience as well) of the bottle that has just appeared: “Drink me” (Hepworth & Stop 1903: 01:05).

She decides to drink it and pulls a face, obviously disliking the taste of the liquid. Then, the table disappears and Alice is shrinking, one second appearing to be the same height as before, the next not being able to reach the key lying on the (suddenly re-appeared) table:



(Hepworth & Stow 1903: 01:11)



(Hepworth & Stow

She then opens a box saying “Eat Me”, and starts growing again (Hepworth & Stow 1903: 01:28). She takes the key, throws over the table and opens the door. Being too big again to get through it, she starts to cry again, but when she starts fanning herself with a little fan she found, she shrinks back to the size appropriate for the door (Hepworth & Stow 1903: 02:19).

Once more words appear on the screen, explaining the subsequent scene:

Alice, now very small, has gained access to the Garden where she meets a Dog and tries to make him play with her. (Hepworth & Stow 1903: 02:20)

In the Garden, Alice crawls out from underneath a bush and – most likely due to the incomplete restoration of the British Film Institute National Archive – we only very briefly see the Dog, which is very large in comparison to Alice (Hepworth & Stow 1903: 02:27).

More writing appears to advance the plot:

Alice enters the White Rabbit's tiny House, but, having suddenly resumed her normal size, she is unable to get out until she remembers the Magic Fan. (Hepworth & Stow 1903: 02:28)

The viewer is presented with Alice, now her normal size again, in a small room – she sticks her hand out of the window, trying to get more room for her too-large extremities, then pulls out the fan and starts shrinking again as soon as she starts using it (Hepworth & Stow 1903: 02:46).

She then goes on to meet the Fish-Footman, knocks at the door in front of which he sits, and enters (Hepworth & Stow 1903: 03:03).

Inside the house, she finds herself in a kitchen. The Duchess is holding the baby, the cook is working in the background, and Alice is obviously in distress, putting her hands over her ears as the baby is crying (Hepworth & Stow 1903: 03:20). The cook starts throwing things, and after the Duchess gives the baby to Alice and leaves, Alice finally does so as well, leaving only the raving cook in the kitchen (Hepworth & Stow 1903: 03:35).



(Hepworth & Stow 1903: 03:10)

Alice leaves the house and sits down with the baby - which, all of a sudden, turns into a pig, squirms out of her grip, and runs away (Hepworth & Stow 1903: 03:52).

Once again there is writing on the screen, which reads:

The Duchess's Cheshire Cat appears to Alice and directs her to the house of the Mad Hatter.

The Mad Tea-Party.
(Hepworth & Stow 1903: 03:53)

Alice is seen wandering beside the bushes. When she sees the Cheshire Cat, she waves at it; the cat, however, ignores her. Alice strokes it, the Cheshire Cat disappears, reappears again, and then, looking in her direction, apparently, as the text suggested, directs her to the house of the Mad Hatter, before slowly disappearing again (Hepworth 1903: 04:45).



(Hepworth 1903: 04:29)

At the Tea-Party, Alice meets the Mad Hatter, the March Hare and the Dormouse. She sits down, and there is a while of talking with a lot of gestures, before the Hatter offers her a cookie (Hepworth 1903: 05:10). After a shift of seats, Alice tries to get a cup of tea for herself, but the March Hare does not let her have one – so when the Hatter gestures for her to go away, Alice leaves. The scene ends with the Hatter and the Hare trying to put the Dormouse into a teakettle (Hepworth 1903: 05:44).

More writing appears to explain the next sequence:

THE ROYAL PROCESSION

The Queen invites Alice to join.

Alice unintentionally offends the Queen who calls the Executioner to behead her. But Alice, growing bolder, boxes his ears and in the confusion which results she awakes.

(Hepworth & Stow 1903: 05:54)

Alice witnesses the procession of the Queen of Hearts, seeing the Rabbit again as well the Fish-Footman, touching one of the many Cards walking past her and clapping several times. When the Queen and her lackeys appear, Alice walks with them and the Mad Hatter (Hepworth & Stow 1903: 07:16)



(Hepworth & Stow 1903: 06:19)

In the following scene, all of a sudden the Queen and Alice begin to argue and the Queen

calls for the Executioner. When he makes to hit her with his axe, however, she hits him and he falls over and out of the frame (Hepworth & Stow 1903: 07:38). The Queen calls for the Cards to attack, and as they come rushing towards her, Alice runs away (Hepworth & Stow 1903: 07:49).

The movie ends with Alice waking up on the lawn where she fell asleep in the first scene. She picks up her book, and rises (Hepworth & Stow 1903: 08:19).



(Hepworth & Stow 1903: 07:49)

Hepworth and Stow's adaptation of *Alice's Adventures in Wonderland* remains very faithful (in comparison to the other two films discussed) to both Carroll's book, as well as the original illustrations by Sir John Tenniel. Nevertheless, even though the (originally) twelve minutes of the movie were quite an epic at the time, they naturally could

not cover but a small part of the original story. However, as Nichols points out, this was not a big issue at all, since it was safe to assume that the audience of the film were familiar enough with the book, making the movie more of "an illustration of the classic than a narrative" (Nichols 2014: 56).

Both the length as well as the medium (silent movie), however, imply that there were not only cuts on the story level, but also regarding the previously discussed elements that are typical of the nonsense genre.

The conservative-revolutionary features of the story are reduced to the brief sequence in which Alice tries to obtain a cup of tea at the Mad Tea-Party (Hepworth & Stow 1903: 05:34): Viewers probably remembered that scene's vigorous discussion of manners – and the travesty of the topic – in the book. The more prominent conservative-revolutionary passages of the original, however, are lost due to the lack of spoken language: The film cannot refer to the correctness of language or grammar, as its characters do not use it. Likewise, the film cannot make use of *charabia* or onomatopoeic devices, and the feature of reflexivity also does not become operative here: There are no meta-linguistic comments like in the original, nor are there any passages that could be considered meta on a story level.

The movie also had to ignore most of the elements of intertextuality included in the book. The many references to nursery rhymes and pieces of poetry were

probably not built into the film, since they would have taken up too much time without advancing the story enough. It can be argued, however, that on the level of story structure, some of the intertextuality has been incorporated: The movie, like the book, subverts formal structures of canonized tales (see Zipes 1991: 226), its scenes being arranged in an almost dreamlike, non-linear way, with sudden cuts and changes from one location to another.

Without the poems recited by Alice, the matter of agency, intention and identity falls short as well. The movie's Alice does not seem concerned about her identity whatsoever – when she does seem distraught, it is due to the fact that her size impedes her getting through the door or her reaching the key on the table.

It is the element of carnivalism that is most strongly represented in this first adaptation of Carroll's book. Quite a few of the personifications of the original have made it into the film: the Rabbit, the Fish-Footman, the Cheshire Cat, and the many



(Hepworth & Stow 1903: 02:58)

Cards at the Queen of Hearts' court. (Due to the many scenes cut, of course, a lot of characters were excluded, among them the Caterpillar – which, together with the Cheshire Cat and the White Rabbit, has become one of the “most memorable characters from the Alice books” (Carroll 2014: 313)).

The carnivalesque focus on eating and drinking is transferred directly from the book to the movie: The audience sees Alice drink from the bottle and eat from the cake, and shrink as well as grow as a consequence, respectively.

While puns and riddles, which carnivalism is fond of as well, have to be left out in a silent movie,



(Hepworth & Stow 1903: 01:28)

the affinity for violence and chaos has made it into Hepworth and Stow's adaptation. Being eaten may not be as much of a topic (for example, the Puppy Alice meets does not seem quite as threatening as it does in the book), but the scene of the Duchess' kitchen, the Mad Tea-Party and when the Queen of Hearts calls for Alice's execution

as well as the final attack of the Cards all carry the same violent and chaotic atmosphere as the book's respective passages.

3.2) Disney's Alice: Alice in Wonderland (1951)

Until Tim Burton's adaptation, Walt Disney's *Alice in Wonderland* probably introduced "more people to Carroll's Wonderland and Looking-Glass Land than any other" (Carroll 2011: 329). Booker (2010: 23) states that the film "required considerable bowdlerization of the Lewis Carroll original", which may be due to the fact that Disney aimed to reach a large family audience, calling for a certain Americanization of the British tale, which "softened the characters, introduced fanciful music and lyrics, and excluded most of the sparkling wit and complex linguistic acrobatics from Carroll's two Alice stories" (Carroll 2011: 329).

Considering Disney's movie from a conservative-revolutionary angle, it can be said that manners come up almost as often as in the original book. Tweedledum and Tweedledee scold Alice for not greeting them properly and engage her in a little dance that is all about shaking hands (Disney 1951: 00:13:59), and after the protagonist's encounter with the singing flowers ends rather unpleasantly, she remarks: "You can learn a lot of things from the flowers'... Huh! Seems to me they could learn a lot of things about manners!" (Disney 1951: 00:31:48).



(Disney 1951: 00:13:59)

Like in the book, manners are travestied at the Mad Tea-Party (Disney 1951: 00:45:28), but this is where the similarities on the conservative-revolutionary level end: While the books refrain from correcting Alice's behaviour and do not aim (like most children's books of that time did) to construct a model of behaviour for children (Carroll 2010: ix), Disney "seems less interested in celebrating the invincible power Carroll had invested in childhood innocence, confidence, and adventurousness" and all but "[punishes] Alice for being a child" (Leitch 2009).

Alice may begin as a dreamer, but once Wonderland becomes her dream it turns into more of a nightmare before finally managing to return back home. The Cheshire Cat warns her not to upset mad people, something, Carroll's character would probably never do in the book, and Alice's sobbed song about giving herself very good advice (but very seldom following it) take a quote from the book (Carroll 1989: 14) and twists it from a witty, funny remark meant to entertain, into a heart wrenching moral, telling the audience that Alice is ready to return home, to her "proper place". As Booker puts it:

Alice in Wonderland is another in the long line of Disney films that seem to celebrate the individual imagination only ultimately to advise individuals to accept the status quo. (Booker 2010: 23)



In terms of *charabia* and onomatopoeic devices, Disney's adaptation does include more elements than the 1903 version. The Cheshire Cat sings parts of the *Looking-Glass* poem "Jabberwocky" to Alice (Disney 1951: 00:39:29) (without, however, explaining the meaning of the poem to her, like Humpty Dumpty did in the original), and after Alice

decides she has "had enough nonsense" and she is "going home, straight home!" (Disney 1951: 00:50:10) she comes across a sign saying "Tulgey Wood" (Disney 1951: 00:50:20), with 'tulgey' being one of the adjectives used in the poem, in this case, to describe the wood, through which the Jabberwock comes 'whiffling'.

Most of the reflexivity, both on a language as well as on a story level, is lost in the transfer from the book as well: However, there are a few instances of meta-linguistic comments, in the form of puns, mostly, like the doorknob telling Alice that she cannot pass:

"Simply impassible."
 "You mean impossible?"
 "No impassible! Nothing's impossible"
 (Disney 1951: 00:08:10)



On a story level, Alice does make one remark that can be considered meta as well:

“My Goodness. When I get home I shall write a book about *this* place.”
(Disney 1951: 00:51:22)

When looking for intertextuality in *Alice in Wonderland*, there are a number of characters and scenes that come to mind. Tweedledum and Tweedledee, the two characters stemming from a nursery rhyme, have made it into the movie, though originally from *Through the Looking-Glass, and What Alice Found There*. The twins also perform the parodied form of “Father William” (Disney 1951: 00:20:41), which the Caterpillar makes Alice recite in the book, in order to re-establish her identity



(Disney 1951: 00:34:23)

(Carrol 1989: 42ff.) Furthermore, the beginning of “How Doth the Little Busy Bee” as well as its travestied “How Doth the Little Crocodile” is recited, by Alice and the Caterpillar, respectively (Disney 1951: 00:34:34). Additionally, Alice recites the beginning of “How Doth the Little Crocodile” awaking with a start at the end of the film, when her sister asks her to “kindly pay attention and recite

[her] lesson” (Disney 1951: 01:13:37).

The question of agency, intention and identity has hardly found its way into the movie at all. Alice does not seem to doubt herself and her identity much – while she does acknowledge (to the Caterpillar, for example) that she has changed a lot of times since her arrival in Wonderland, this seems to refer but to her changes in size, and she does not seem to be too upset about it (Disney 1951: 00:32:57).

Like in the 1903 movie, it is the carnivalesque elements that are most strongly represented in Disney’s *Alice in Wonderland*. Once more, most of the personifications of the original *Alice’s Adventures in Wonderland* have been transferred directly, and there are a few additional characters introduced that are taken from *Through the Looking-Glass, and What Alice Found There*. The viewers encounter animals like the White Rabbit, the Dodo, Bill the Lizard, the iconic Caterpillar, as well as the equally memorable Cheshire Cat, but also Looking-Glass inhabitants like the singing Flowers, the Rocking-Horse-Fly and the Bread-and-Butter-Fly, and a lot of strange, colourful

Eating and drinking has an equally big significance in the movie as it does in the book(s) – all of Alice's growing and shrinking is linked to the consummation of one thing or another (in the book *Alice's Adventures in Wonderland* she uses a magic fan twice), as do

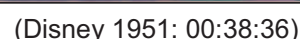




The image is a still from the 1951 Disney film 'Alice in Wonderland'. It depicts Alice, a young girl with blonde hair, wearing a blue dress with a white apron, looking up at a small, glowing, winged creature (the White Rabbit) in a dark, forest-like setting. The creature is orange and yellow with large, translucent wings. The background is dark with green foliage. The image is part of a presentation slide, with a title bar at the top and a text box on the right.



Finally, the carnivalesque element of madness is celebrated throughout the adaptation, very much like it is in the books. The joyfully nonsensical images, range from signs that do not make sense (Disney 1951: 00:38:36) to the mischievously mad Cheshire Cat and the Hatter's and the Hare's un-birthday song (originally, the term stems from the Looking-Glass character Humpty Dumpty



(Carroll 1989: 185), which has not found its way into the Disney adaptation) and some of the nonsensical logic and rules (for example, the Queen's "Sentence first – verdict afterwards!" and the rule that persons higher than a mile have to leave the court immediately) can be found as well. Furthermore, Disney added the cheerful destruction (proclaimed as an attempt of repairing) of the White Rabbit's watch at the



(Disney 1951: 01:12:46)

Mad Tea-Party (Disney 1951: 00:48:10) and in the chaotic, nightmarish sequence at the end of Alice's stay in Wonderland, she flees first from the threatening Cards (recalling the experimentalism of Disney's *Dumbo* era (Booker 2010: 23)), has to pass through the Dodo's Caucus race, as well as the Mad Tea-Party and the Pool of Tears in which she once more meets the Caterpillar, before she finally arrives at the very first door she went

through to get to Wonderland, realizing that she is outside of the door already, asleep (Disney 1951: 01:13:23).

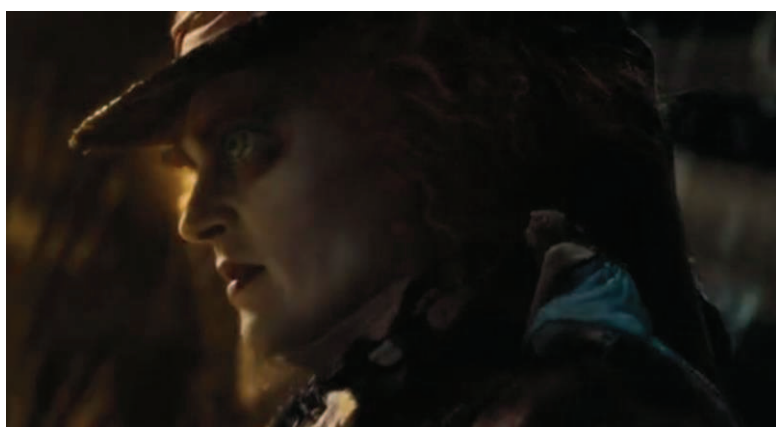
3.3) Tim Burton's Alice: Alice in Wonderland (2010)

Tim Burton's *Alice in Wonderland* would be one of the cases termed as "adaptation from" by Mallan and Bradford (2011: 135) (which could also be referred to as 'based on' or 'inspired by' an originary text), rather than an "adaptation of" the original books. While Disney's 1951 film mostly focusses on the story of *Alice's Adventures in Wonderland* and simply includes a few characters and minor scenes or quotes from *Through The Looking-Glass, and What Alice Found There*, Burton uses ideas from both books and tells a story so different from the original that it may be even adequate to consider it more of a sequel to rather than interpretation of the original.

It is not the aim of this section, however, to analyse the differences between the adaptation "from" the books and Carroll's work, but rather to examine Burton's take on the nonsensical aspects of the story and its characters, his way of including (or excluding) the features that make the Alice narrative part of nonsense literature.

Regarding nonsense as potentially conservative-revolutionary, the following statement made by Burton in an interview with the *Guardian* might be of interest: “Beyond all the kooky bells and whistles of my Alice, it’s a simple story about somebody finding their own strength” (Nichols 2014: 73). As the script was written, a lot of research went into how young Victorians were supposed to behave – and Alice was then written to do exactly the opposite (Nichols 2014: 73). This may be labelled as a revolutionary aspect – however, it lacks the conservative side that makes the dynamic typical of nonsense. Carroll’s Alice is a young Victorian girl, and she is not defiant of Victorian mores – on the contrary, she is very concerned with correctness, appropriateness and manners, as has been discussed previously.

Carroll’s books’ main element of *charabia*, the poem “Jabberwocky”, is featured quite prominently in Burton’s adaptation. The Mad Hatter recites it to the shrunken Alice, while she is sitting on his shoulder (Burton 2010: 00:36:54) – or rather, a shortened version of it:



(Burton 2010: 00:37:09)

Mad Hatter:
'Twas brillig and the slithy toves
Did gyre and gimble in the wabe
All mimsy were the borogoves
And the mome raths outgrabe...

Alice:
Sorry, what was that?

Mad Hatter:
(to Alice) What was what?
(reciting) The Jabberwock, with eyes of flame
The jaws that bite, the claws that catch
Beware the Jabberwock, my son,
and the frumious Bandersnatch.

He took his vorpal sword in hand
The vorpal blade went snicker-snack
He left it dead and with its head
He went galumphing back.

(to Alice) It's all about you, you know.
(Burton 2010: 00:36:54)

This leaves out a few lines and stanzas of the original, and it is probably safe to assume that it was intentionally shortened to just include the names of the

Jabberwock itself as well as the Bandersnatch, which also plays an important role in the film. The full poem would have read:

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

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

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

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

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

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

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.
(Carroll 1989: 132)

Interestingly, the first stanza has been included in Burton's film, even though it does not contain any information relevant to the movie's plot. It is, however, the stanza that has arguably received the most attention – it is printed in reverse to portray the looking-glass house's mirror-writing (Carroll 1989: 131), it contains most of the poem's neologisms and is analysed by Humpty Dumpty (Carroll 1989: 187) and it was published before the book *Through The Looking-Glass*,



(Burton 2010: 00:37:09)

and *What Alice Found There*, in 1855 in the magazine *Misch-Masch* (Carroll 1989: 328).

Apart from the recitation, the poem's characters are featured in the movie – however, not in a particularly nonsensical way. The vague, threatening atmosphere is put into very much determined, palpable creatures: The Red Queen commands both the Bandersnatch, a dog-like beast, and the Jubjub bird, as well as, of course, the



(Burton 2010: 01:30:28)

dragon-like Jabberwock itself, though the monster is called “Jabberwocky”, like the poem, by the Red Queen (Burton 2010: 00:27:56). The creature's appearance is fairly close to how the book's illustrator portrayed it – even the final battle's scene shows quite some resemblance to

Tenniel's picture printed next to the poem in the book (Carroll 1989: 133), which is even more obvious when comparing it to the scroll, which is used in Burton's adaptation to show Alice the prophecy of her slaying the monster (Burton 2010: 00:21:34).



(Burton 2010: 00:21:34)

Apart from the poem's creatures, Burton also includes the words “frabjous day” and “vorpal sword” in his film: However, they are used as proper nouns, “Frabjous Day” denoting the day on which, according to the prophecy, Alice slays the Jabberwocky, and “Vorpol Sword” being the specific sword with which she does so. This changes the



(Carroll 1989: 133)

neologisms from being examples of *charabia* (nonsense adjectives – frabjous and vorpal - describing real nouns – day and sword) to specific, proper names, which do not even attempt to carry any vague, additional meaning.

When looking for the nonsense element of onomatopoeia, one example of the device can be found in the Mad Hatter's recitation of the "Jabberwocky". The shortened version does not include all of the poem's onomatopoeic instances (*whiffling* and *burbled* were cut in the film's version), but *snicker-snack*, describing the sound the "vorpal sword" (or, in this case, the Vorpal Sword) makes when slaying the creature, is included (Burton 2010: 00:37:26).

Most of the instances of reflexivity were not transferred from the books to the movie. The meta-linguistic remarks on grammar were discarded, however, when considering puns and plays of language as not only carnivalesque elements but also a means of reflecting on language and the way language works, a few examples of meta language can still be found in Burton's film, like in the scene below, when the Red Knight threatens the Mad Hatter about hiding Alice ("her") from the Red Queen ("she") and the Hatter making a pun on how "losing one's head" means "being mad":

Red Knight:
If you're hiding her, she'll lose your heads!
Mad Hatter:
Already lost them!
(Burton 2010: 00:34:47)

Furthermore, the dreamlike quality of Alice's stay in Underland (as Wonderland is called in this adaptation) is stressed quite a lot in the movie, and the blurring between the lines of the "real world" and the story taking place in Underland may be interpreted as a kind of reflexivity as well: Alice frequently reflects on how everything has to be a dream and how she will soon wake up, and, as Beeler and Beeler put it:

The slippage between Todoroc's marvelous reality and Alice's reality is beautifully accomplished when Absolem lands on her shoulder, thereby keeping his promise to see her in another life. This last scene blurs the lines between fantasy and reality and suggests all dreams and new unexplored frontiers are fantastic – in a Todorovian sense – at first, but the individual has the power to make them real. (Beeler and Beeler 2014: 46)

When it comes to intertextuality, a considerable amount of cuts has been made in the books' adaptation as well. The characters Tweedledum and Tweedledee may still be recognized as originating from the nursery rhyme, and "Twinkle Twinkle Little Bat", one of the many parody-songs of the books, is included in the film (Burton 2010:

00:34:41), but apart from that, viewers would find it hard to identify any further intertextual references.

There are a few more examples to be found when looking for instances in which the movies deals with the nonsense element of agency, intention and



(Burton 2010: 00:21:34)

identity. Almost from the minute Alice sets foot in Underland, she is confronted with its inhabitants doubting her identity, claiming that she is the “wrong Alice” (Burton 2010: 00:19:15), an “imposter” (Burton 2010: 00:21:58). This is also taken up in the scene with the caterpillar Absalom, whose appearance is strongly based on Disney’s 1951 version. Absalom, like in the 1951 movie as well as in Carroll’s book, asks Alice who she is – however, after this, the conversation is altered, even though it stays focussed on the question of identity:

Absalom:
The question is... who are you?
Alice:
Alice!
Absalom:
We shall see.
Alice:
What do you mean by that? I ought to know who I am!
Absalom:
Yes, you *ought*, stupid girl.
(Burton 2010: 00:20:31)

Alice seems fairly distraught by the idea of not being the real version of herself (which fuses her books’ self’s doubts about her identity in general in *Alice’s Adventures in Wonderland*, and Tweedledum and Tweedledee’s claims that she is not real, but part of the Red King’s dream in *Through The Looking-Glass, and What Alice Found There*). Contrasting to nonsense literature, where agency and identity is unstable and uncertain in general, Burton’s film focusses on Alice (successfully) *establishing* her own identity. As Lee (2011: 87f.) analyses the movie, the size-shifting scene demonstrates Alice’s unstable identity, while the audience hears voices arguing about her being the right or the wrong Alice. Only when she accepts her fate, defeats the Jabberwocky and restores order to Underland, she stabilizes her identity and, in

the “real world” is “able to reject marriage and to make herself an empowered woman of trade who extends her father’s legacy” (Lee 2011: 89). This is not a development that can be found in Carroll’s books – neither is the movie’s take on the topic of agency, which is much more of a problematic matter for the books’ Alice, whereas Burton’s Alice, like most of his heroines, “indeed [possesses] a lioness’s share of agency. They tell their own stories and resolve their own problems” (Beeler and Beeler 2014: 44).

Like in the other two adaptations analysed in this thesis, the most prominent element of nonsense literature in Burton’s films is without a doubt the element of carnivalism. A great number of personifications has found its way into the movie: The White Rabbit as well as the Dormouse, the Dodo, the



(Burton 2010: 01:05:34)

talking Flowers, the Caterpillar, the Cheshire Cat and the Cards (looking a lot more threatening than the ones in Disney’s 1951 version) are the ones that stand out the most. Furthermore, the carnivalesque fondness of puns and riddles can be found easily in Burton’s film, though the latter is only represented in one instance: the best-known Wonderland riddle of all, “Why is a raven like a writing desk”, as it is asked by the Mad Hatter in both the original book (Carroll 1989: 60) and the adaptation (Burton 2010: 00:32:00). The film is also full of absurd reversals (Alice laughing about envisioning “all the ladies in trousers, and the men wearing dresses” (Burton 2010: 00:06:04), her sitting on the ceiling for a moment after the fall (Burton 2010:



(Burton 2010: 00:13:43)

00:13:43), or even travelling “by hat” (Burton 2010: 00:16:30)). Madness is also celebrated in Burton’s adaptation: Twice in the movie somebody (first the younger Alice, then the Hatter) asks if they have gone insane and receive the reply that yes, they indeed have, but that all the best

people are mad:

Young Alice:
Do you think I've gone round the bend?
Alice's Father:
I'm afraid so. You're mad. Bonkers. Off your head. But I'll tell you a secret:
All the best people are.
(Burton 2010: 00:02:16)

Mad Hatter:
I'm frightened, Alice. I don't like it in here, it's terribly crowded... Have I gone mad?
Alice:
I'm afraid so. You're entirely bonkers. But I'll tell you a secret: All the best people are.
(Burton 2010: 00:56:26)

Lastly, carnivalesque chaos and violence can be found, for example, in Alice's fall (which is much more dramatic than in the book or Disney's 1951 movie), the tyrannical Red Queen's obsession with beheading, the absurd croquet game, and the chaotic, final battle.

3.4) Concluding Remarks

The chapter at hand has taken a closer look at how three selected movie adaptations of Alice's story have translated the books' nonsensical elements, as they were defined in chapters one and two. It was possible to detect certain tendencies, which shall be summarized briefly in this conclusion.

In all three movies, the more prominent conservative-revolutionary passages of the books are lost. The deep respect for grammar, for example, cannot be highlighted in the 1903 version, due to its being a silent movie – this feature is, however, also neglected in the other two adaptations. What is given a bit more attention to, on the other hand, is the conservative deference to rules of manners and the revolutionary travesty thereof: Both the 1903 as well as Disney's 1951 films deal with this matter, for example, in the Mad Tea-Party, whereas Burton's Alice defies Victorian standards (unlike Carroll's protagonist), making the adaptation lack the 'conservative' aspect of this element.

Regarding the features of *charabia* and onomatopoeic devices, Disney's 1951 version and Burton's movie are very similar as well, whereas the 1903 (silent) film (as may be expected) does not include either. Both the later adaptations, however,

include at least parts of Carroll's nonsense poem "Jabberwocky", letting a character (the Cheshire Cat in the 1951 version, the Mad Hatter in the 2010 version) recite it. Apart from that, both films also use phrases taken from the poem as proper nouns ("Tulgey Wood" or "Vorpal Sword", for example), detracting from the *charabia* quality of the language.

Furthermore, all three movies mostly ignore the aspect of reflexivity of the original. Again, the 1903's silent movie lacks the language to depict meta-linguistic elements, but the other two movies do not include meta-linguistic remarks, except for several puns, either. They may be considered to embrace the meta-story level of the original to a certain amount, with Disney's 1951 Alice talking about writing a book about Wonderland once she is home, and with Burton's film (especially the final scene) blurring the lines between dream, story, and reality.

Examples of intertextuality are also kept to a minimum. Once more, the 1903 version ignores any passages referring to other texts (probably due to the lack of both language and time), and the other two adaptations include but the two nursery rhyme characters Tweedledum and Tweedledee, which may be considered as intertextually relevant, as well as a reduced number of satirical poetry ("You are old, Father William" and "How Doth the Little Crocodile" in the case of Disney's 1951 film, and "Twinkle, Twinkle Little Bat" in Burton's movie, respectively).

Matters of agency and identity are rather excluded in the two earlier movies, as well. The 1903 film, most likely for reasons of time limitations, once more completely disregards the matter, and Disney's 1951 Alice may be upset about her changes of size, but not due to her fear of losing her identity, but because she fears not being able to go home again. Burton, on the other hand, addresses the question of identity somewhat more by confronting his heroine with characters accusing her of being the "wrong" Alice – which clearly upsets her.

Finally, however, it is absolutely clear that the aspect of nonsense that is most prominently featured in all three movies is the element of carnivalism. All three adaptations include personifications, the topic of eating and drinking, as well as violence and chaos. The 1903 version may have to pass on puns and riddles, but both of the later versions feature those plays on language. It is safe to say that Carroll's carnivalesque characters and absurd scenes lend themselves well to movie adaptations (Booker 2010: 23), and it can also be added that Leitch's (2009) observation of Alice films having a tendency to remain rather faithful to the imagery of

John Tenniel's illustrations of the books can also be confirmed by looking at the three movies at hand.

4) Translating Nonsense: Alice in other languages

After looking at the 'translation' of Alice's story and its nonsensical elements into the medium of film, this chapter focuses on the transfer of the poem "Jabberwocky" into other languages. The poem is thought to be the greatest nonsense poem in English (Gardner 1979: 192), and most certainly, it is the instance in *Through the Looking-Glass, and What Alice Found There* that contains the highest number of coinages and neologisms. It is a clear representation of what was previously discussed as *charabia*, the imitation of one's own language, and some of the Carrollian words have actually found their way into the dictionary: *to galumph*, as a portmanteau word containing *triumphant* and *gallop*, and *to chortle*, meaning *to chuckle* as well as *to snort* (Schwab 1969: 49).

Due to spatial limitations, this thesis can only present the analysis of the first stanza of the poem (which is the instance with the highest density of coinages). In order to make the subsequent analysis of the translations as accessible as possible, the reader will be provided with a brief introduction to the source material and the explanation of the neologisms at hand.

The first stanza of the "Jabberwocky" is used to contextualise the following plot of the poem as well as provide a certain atmosphere and set the mood:

Twas brillig, and the slithy toves
Did gyre and gimble in the wabe:
All mimsy were the borogoves,
And the mome raths outgrabe
(Carroll 1998: 132)

In *Through the Looking-Glass, and What Alice Found There*, Alice finds a "Looking-glass book" (Carroll 1998: 131), a book printed in reverse, and after holding it up to a mirror and deciphering the poem titled "Jabberwocky", she exclaims that „[...] it's

rather hard to understand! [...] Somehow it seems to fill my head with ideas – only I don't know exactly what they are!" (Carroll 1998: 134). It is not until over fifty pages later that she meets the character Humpty Dumpty, who explains the meaning of the strange poem to her (Carroll 1998: 187). As the editor of the books' 1988 edition states it:

The most authoritative commentator on the idiom of the poem as a whole is probably Humpty Dumpty in chapter 6 (pp. 187-9), but given the eccentricity of his apparently authoritative definition of the word 'glory' in the same chapter, readers should perhaps be wary of his linguistic exegesis of the nonsense lexicon of 'Jabberwocky' though it often coincides with that given in 'Misch-Masch'. (Carroll 1988: 329)

According to Humpty Dumpty, *brillig* means "four o'clock in the afternoon – the time when you begin broiling things for dinner" (Carroll 1998: 187). When first published in 1855, in the magazine *Misch-Masch*, the first stanza was presented in "a mock-scholarly way 'as a curious fragment' under the heading of a 'Stanza of Anglo-Saxon poetry' (Carroll 1988: 328) and *bryllyg* was said to be "derived from the verb to BRYL or BROIL (...) the time of broiling dinner, i.e. the close of the afternoon" (Gardner 1979: 191).

Slithy is, as Humpty Dumpty points out, a portmanteau word, combining the two meanings of "lithe and slimy" (Carroll 1988: 187), with *lithe* carrying the connotation of *active*. In *Misch-Masch*, it is explained as a "compound of SLIMY and LITHE (...) 'smooth and active'" (Gardner 1979: 191).

Toves are animals that, according to Humpty Dumpty, are "something like badgers (...), something like lizards and (...) something like corkscrews [that] make their nests under sun-dials [and] live on cheese" (Carroll 1988: 187). Carroll himself defines them in *Misch-Masch* as "A species of badger. They had smooth white hair, long hind legs, and short horns like a stag: lived chiefly on cheese" (Gardner 1979: 191).

The *toves'* actions are then specified as „gyre and gimble in the wabe“, and, as Humpty Dumpty explains, "[t]o 'gyre' is to go round and round like a gyroscope. To 'gimble' is to make holes like a gimblet" (Carroll 1988: 188), however, the author claims that gyre is "derived from GYAOUR or GIAOUR, 'a dog' (meaning) [t]o scratch like a dog" (Gardner 1979: 191).

When it comes to the word *wabe*, Alice, after having heard the previous definitions provided by Humpty Dumpty, ventures an explanation of her own: "And

‘*the wabe*’ is the grass-plot round a sun-dial, I suppose?” (Carroll 1988: 188), which Humpty Dumpty confirms, stating furthermore that it is called *wabe* “because it goes a long way before it and a long way behind it–“ “And a long way beyond it on each side” (Carroll 1988: 188), as Alice adds herself in conclusion. This explanation, again, is slightly different to Carroll’s definition in *Misch-Masch*: He derives *wabe* “from the verb to SWAB or SOAK [meaning] ‘[t]he side of a hill’ (from its being *soaked* by the rain)” (Gardner 1979: 191).

Mimsy, another portmanteau meaning „flimsy and miserable“ (Carroll 1988: 189), is used to describe the *borogoves*, which Humpty Dumpty describes as a type of “thin shabby-looking bird with its feathers sticking all round – something like a live mop” (Carroll 1988: 189), while Carroll claims them to be “[a]n extinct kind of parrot. They had no wings, beaks turned up, and made their nests under sun-dial: lived on veal” (Gardner 1979: 191).

There is also a notable difference in Carroll’s definition and his character’s explanation of “*mome raths*” (Carroll 1988: 132). Humpty Dumpty claims *raths* to be a type of green pig, but admits to being uncertain about the origin of *mome*, guessing that “it’s short for ‘from home’ – meaning that they’d lost their way” (Carroll 1988: 189). Carroll, on the other hand, describes the animals mentioned in the nonsense poem as

A species of land turtle. Head erect: mouth like a shark: forelegs curved out so that the animal walked on its knees: smooth green body: lived on swallows and oysters. (Gardner 1979: 191)

The sound that is made by *raths* is described as “outgrabe”, which Humpty Dumpty defines as “something between bellowing and whistling, with a kind of sneeze in the middle”. Carroll, however, simply translates it as ‘squeaked’, explaining it to be “the past tense of to OUTGRIBE [which is] connected with the old verb to GRIKE, or SHRIKE, from which are derived ‘shriek’ and ‘creak’ [...]” (Gardner 1979: 191).

The following subchapters 4.1, 4.2 and 4.3 present the results of the analyses of the various translations of the first stanza into German, Spanish and Japanese. Apart from the consultation of several dictionaries, the findings are based on interviews conducted with native speakers (Dr. Andreas Karl Kubouschek for German, November 2014; Alba Diaz Dominguez for Spanish, November 2014; Noda Mika for

Japanese, June 2011) that helped to develop and to verify the interpretations of the translated neologisms.

4.1) The Nonsense Poem „Jabberwocky“ in German

In contrast to the other two languages this thesis is looking at, there are only three German translations of the “Jabberwocky” available (Lim 2015). Furthermore, one of the three, Robert Scott’s ‘translation’, is not quite like the other two: it is a humoristic contemporary response to Carroll’s nonsense poem, part of a pseudo-article by “Thomas Chatterton” called “The Jabberwock traced to its True Source” (Williams 2013: 670), in which Scott (alias Chatterton) writes:

‘I was invited by a friend, (...) one evening last week, to a se’ance of Spiritualists; and having been reading ‘Through the Looking Glass’ before I left home, I was much astonished to find that the first ‘communication’ made to the party was on the subject of that work [. . .] The Spirit announced himself as Hermann von Schwindel, [. . .] and he complained that the celebrated Jabberwock was taken from a German ballad. (Williams 2013: 670)

It is a humorous approach to Carroll’s games of nonsense poems, bringing forth a nonsense source that traces back to German. Scott’s ‘translation’ will be part of this chapter nevertheless, since some of his ideas for German equivalents of Carroll’s neologisms are quite intriguing to analyse.

4.1.1) Robert Scott (1872)

Es brillig war. Die schlichte Toven
Wirrten und wimmelten in Waben;
Und aller-mümsige Burggoven
Die mohmen Räth’ ausgraben.

Scott’s version, which he wittily claims to be the true source of the “Jabberwocky”, makes sure to be as close to the original and as recognisable in its relation to the poem as possible. In order to achieve this, Scott follows a very literal approach to translation, which could be called taking Humboldt’s ideas about loyalty to the source

material to the maximum. Humboldt states in the preface of *Agamemnon* (1816: 80, quoted in Stolze 2005: 25) that it should be the highest goal of a translator to make the author's voice heard, to show respect for the otherness, or foreignness of the other language's text: a "certain colour of foreignness" should definitely be maintained. Literal translations are one way of obtaining this effect, since they often tend to preserve and even heighten a feeling of otherness, of alienation (Hijiya-Kirschner 2011: 23f.).

Accordingly, Scott's "Jammerwoch" starts out with the literal translation of *brillig* as *brillig*. On a morphological level, the ending '-ig' is not entirely uncommon for German adjectives (*mühselig*, *eifrig*,...), however, the possible associations and connotations of the word on the semantic level are very different. Humpty Dumpty's explanations may seem somewhat arbitrary in English ("four o'clock in the afternoon – the time when you begin broiling things for dinner" (Carroll 1998: 187)), but *brillig* and *broil* share at least the initial two letters. This is not the case in German – the only word that comes to mind is 'Brille' (glasses), which is not related to any definition given for the original nonsense word.

Most of the literal translations of the Carrollian neologisms are adapted slightly to fit German morphology – for example, *toves* quite simply become *Toven*, since German tends to use '-n' to mark plural. However, the word *schlichte* (Scott's version of *slithy*, replacing the word-initial 'sl-' which would be atypical for German with a 'sch-', as well as changing the 'th'-sound, which does not exist in German at all) is not in concordance with "Die ____ Toven", which would require the ending '-en' (*schlichten* rather than *schlichte*). Furthermore, it is interesting to note that (contrary to *brillig*, which may evoke the German word 'Brille', but which does not constitute an actually existing German word in itself), *schlichte* coincides with an actual German piece of vocabulary: it is a form of 'schlicht', which means 'simple, plain' – however, it can no longer be determined if this is a semantic aspect Scott meant to include in his translation of *slithy* or if he merely happened to choose this particular form.

Scott translates the second line's "did gyre and gimble" as "wirten und wimmeln" – a choice which, again, is highly interesting. *Wimmeln* is another actually existing German word, the verb denotes a meaning similar to 'to swarm' or 'something is crawling/alive with' for 'etwas wimmelt von'. *Wirren*, on the other hand, while it does not include the drilling motion of the source, may suggest fast,

uncoordinated movement by evoking adjectives such as 'wirr' (confused) or verbs such as 'verwirren' or 'entwirren'.

Waben for the original *wabe* constitutes yet another direct transfer, probably not referring to the common meaning of 'Wabe' (honeycomb), since there is no reference to either bees, honey or honeycombs in the entire poem whatsoever. The plural ending '-n' was most likely added to the word in order to fit the fourth line's rhyme.

Carroll's *mimsy borogoves* become "aller-mümsige Burggoven", with the 'ü' replacing the 'i' and the English adjective marker '-y' being changed to the German equivalent '-ig'. Interestingly, *aller* denotes the second case in German, which opens the translation up to the interpretation, that Scott meant to include the idea of 'müde' (tired) into his translation, which, in combination with the second case would add up to the idea of 'einer Sache müde sein', to be tired of something – or, in this case, everything (*aller*). *Burggoven* is yet another literal translation that sticks very close to the original, adding only the morphological plural marker and – intentionally or not – alluding to the German word 'Burg' (castle).

Another literal transfer with slight adaptations is "Die mohmen Räth" for "the mome raths" – Scott added a vowel-lengthening, silent 'h' to the adjective marked by plural '-n' and changed the *raths'* vowel to 'ä' while omitting the plural '-s' since German would not distinguish between the sounds 'ths' and 'th'.

The last word of Scott's translation, *ausgraben*, is intriguing on several levels: it might, again, constitute a very literal transfer, with 'aus' being the German equivalent of 'out' and '-en' being the German marker for a verb (either infinitive or first/third person plural). However, *ausgraben* is another actually existing word in German, with the meaning of 'digging something out/ up'. This verb, of course, is transitive – whereas *outgrabe* is not (necessarily). If we consider the last two lines of the stanza in Scott's version in comparison to the original, this fact becomes all the more interesting:

All mimsy were the borogoves,
And the mome raths outgrabe

Und aller-mümsige Burggoven
Die mohmen Räth' ausgraben.

Carroll uses the copula verb *were*, thus forming a complete sentence with “All mimsy were the borogoves”. Scott, on the other hand, omits the ‘were’ and thus makes “[Und] aller-mümsige Burggoven” a mere noun phrase containing an adjective. It is therefore possible – on a grammatical level – to interpret that the *Burggoven* were actually the ones doing the *ausgraben* – “Die mohmen Räth” can be either the first, or the fourth case in German, allowing for the interpretation that the “aller-mümsige Burggoven” dug out the “mohmen Räth” in Scott’s version.

Whether this grammatical side of the last two lines was intended by Scott or not, it can clearly be said that, as Williams (2013) puts it:

Scott (...) enters into Carroll’s game, finding a nonsense source for a nonsense poem. But to do so in the way he does brings Carroll, at the same time, into his scholarly game. The mechanics of his joke—ur-texts, continental scholars, ballads (the archetypal medieval form), the inevitable drift to German—are all cultural markers of the new philology. (Williams 2013: 670)

Scott even added hints at Grimm’s sound laws of the 1830s (without exactly replicating them) in several places of his translation: for example, he substituted the ‘g’s of “gyre and gimble” with the linguistically proximate ‘w’ in “wirrten und wimmelten”, or changed the high front vowel in *mimsy* to another, the ‘ü’, in *mümsig* (Williams 2013: 670f.).

4.1.2) Christian Enzensberger (1963)

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

Enzensberger, like most of his peers, whose translations will be dealt with in the following, chose a far less literal approach than Scott. He seems to be following an approach to translation that is closer to Walter Benjamin’s ideas, rather than Humboldt’s. While Benjamin agreed that showing respect to the otherness of the source material was important and that the translation should not cover the original but be somewhat see-through, he stressed that literal translation was not the way to achieve this fidelity to the original text: Literal translation would not lead to the original,

it would conceal it (Hijiya-Kirschner 2001: 186). According to Benjamin, it has to be the translator's task to follow a certain mimetic principle, to find a similar "way of meaning", so to speak, of transporting meaning from the author to the reader. Therefore, the original author's language and its forms have to be analysed, and a comparable "way of meaning" has to be found in the target language (Stolze 2005: 31f.).

Enzensberger's attempt to come up with a similar "way of meaning" for the word *brillig* results in the word *verdaustig*, evoking the word 'düster' (gloomy), while using the prefix 'ver-', which according to Grimm (1995: XII, 54 quoted in Maylor 2002: 10) carries the meanings of

- i. 'movement away, removal of something from the path originally taken' (*ein hingeweggehen, hinwegschaffen vom bisherigen wege*) (Grimm 1995: XII, 54).
- ii. 'continued movement along a path towards an intended goal' (*ein forgehen, fortschaffen auf dem eingeschlagenen wege bis zum vorgesteckten ziele*) (ibid.) (Maylor 2002: 10)

Verdaustig, even though it is marked as an adjective (-ig), might therefore be interpreted in a similar way as the verb 'verdunkeln' (to darken something, to make something darker, to 'go' darker) – something (here: the day) is getting darker, *daustig*, so to speak.

While Enzensberger does not use Humpty Dumpty's explanations in his translation of *brillig*, and he does somewhat refer to the information provided by the character in his version of *slithy*. *Glaße* might be interpreted as a portmanteau word, like *slithy*. Its two constituents would most likely be 'glatt' (smooth) and 'nass' (wet), with 'glatt' drawing on Carroll's previously mentioned explanation for the neologism in *Misch-Masch* (a "compound of SLIMY and LITHE (...), smooth and active" (Carroll 1988: 328)), and 'nass' evoking something similar to 'slimy', one of the words Humpty Dumpty claims to be part of the portmanteau.

The translation of *toves* as *Wieben* is fairly difficult to explain. To my mind, the most likely conclusion is that Enzensberger intended to include the (English) location where they "did gyre and gimple" in the name of the animals. It could be that the word *wabe* stuck in his head precisely because it has a determined significance in German – which he could not include in his translation of the word itself, thus resulting in putting it elsewhere in the poem: the animals themselves. Using the long vowel 'ie' instead of the original 'a' may refer to the corkscrew (Korkenzieher), which *toves*

resemble according to Humpty Dumpty. This, of course, is mere speculation, and should be considered with a grain of salt, accordingly.

Enzensberger's translation of "did gyre and gimble", instead of using two verbs, consists of a verb and an adverb: "rotterten gorkicht", with *gorkicht* defining *rotterten* more closely. The verb evokes words such as 'rotieren' (rotate), the onomatopoeic 'rattern' (rumble), 'stottern' (stutter), 'knattern' (rattle) or even 'sich (zusammen) rotten' (flock together, rally, gather around) – conjuring up the image of harsh, disorganised, rotating movement. *Gorkicht*, as it is explained by Humpty Dumpty, means "alles, was sich in Kork einbohrt" (Enzensberger 1963: 81), meaning anything that drills into cork. Rather than including the idea of the gimlet, as in Carroll's original, Enzensberger refers to what the *toves* drill into.

Not necessarily what they actually drill into, but the place where the action of drilling takes place is the *wabe*, or, as Enzensberger translates it, *Gemank*. Here he chooses the exact same approach as Humpty Dumpty suggests in his explanation of (the rather arbitrary origin of) the original word: "(...) dieser Platz heißt ein Gemank, denn man kann rechts herumgehen, **man** kann links herum gehen –" (Enzensberger 1963: 81).

Enzensberger's choice for the translation of *mimsy* as *elump* is, again, very close to the original idea of Humpty Dumpty's definition of the word: *elump* is a portmanteau combining 'elend' (miserable) and 'zerlumpft' (dishevelled), the latter of which replaces the original 'flimsy' with a word referring to Humpty Dumpty's description of the *borogoves*' appearance: "thin shabby-looking bird with its feathers sticking all round – something like a live mop" (Carroll 1988: 189).

The *borovoges* themselves are translated as a (singular) *Pluckerwank*, which recalls once more the idea of a dishevelled bird, with its feathers sticking out or maybe even missing – having been plucked (*pflücken*). The choice of the second part of the word, as well as the decision to use the singular form, can probably be attributed to *Pluckerwank* having to rhyme with *Gemank*, the sound of which is determined by the word's genesis previously mentioned.

Gabben as a translation of *mome* once again follows Humpty Dumpty's way of generating meaning very closely: while *mome* is the shortened form of "from home", *gabben* takes the letters from "vom Weg **ab**" (as in *abgekommen*, meaning 'lost') and adds the morphological marker for a plural adjective '–en'.

The *raths* that are described like this are translated as *Schweisel* – referring to Humpty Dumpty’s definition of *raths* as a type of pig (*Schwein* in German). The sound they make – *outgrabe* in the original – is described as *frießen*, which calls to mind words such as ‘schreien’ (screamed, yelled) or ‘fiepen’ (whimpered).

Concluding, it can be said that Enzensdorfer’s translations stays closer to the original than Scott’s in the way that it managed to find a more similar “way of meaning” than Scott did by sticking to the very literal transferral of sounds to German. Enzensdorfer draws on both Humpty Dumpty’s and Carroll’s explanations and descriptions – sometimes within the very same word (*glaße* for *slithy*).

4.1.3) Lieselotte & Martin Remane (1976)

Es sunnte Gold, und Molch und Lurch
krawallten 'rum im grünen Kreis,
den Flattrings ging es durch und durch,
sie quiepten wie die Quiekedeis.

The translators Remane chose a similar approach to translating the poem as Enzensberger, nevertheless, their outcome differs from his version considerably.

Using “Es sunnte Gold” for “’Twas brillig”, they evoke the association with sundown (where the sunlight makes everything appear in a certain golden light). Interestingly, they choose “es sunnte”, rather than “die Sonne schien”, which makes the expression impersonal, but active, probably best compared to the English difference between “it was raining” and “rain was falling”.

The Remane’s translation of *toves* makes use of two actually existing German words: “Molch und Lurch” (newt and amphibian), both of which refer to Humpty Dumpty’s comparison of the *toves* to lizards, neglecting, however, the aspects of the badger and the corkscrew.

“Did gyre and gimble” is translated as “krawallten ‘rum”, which evokes the German noun ‘Krawall’ (loud noise, disturbance) and the idea of movement (suggested by ‘rum’, a shortened version of the adverb ‘herum’). The Carrollian *wabe* is, once again, translated using actually existing German words that refer to Humpty Dumpty’s explanation of the neologism: “Im grünen Kreis” refers to the (green,

German: grün) grass around (im Kreis) the sundial (which is round/circular as well).

The *borogoves* are translated as *Flattrings*, which calls to mind the verb ‘flattern’ (flutter, flap) and thus refers to the animals’ being birdlike creatures.

Interestingly enough, the translators chose “-ging es durch und durch” for “all mimsy were–“, which makes use of (while slightly altering the exact wording) the German phrase ‘etwas geht [mir] durch und an’, a synonym of ‘etwas durchdringt [mich]/bewegt [mich] zutiefst’, and can be translated as ‘something moves [me] deeply’. While it is intriguing to observe the Remanes use of the existing German verbal phrase, it does differ quite a bit from the original’s meaning.

In the last line, the translators move away from the original even a little further: The ones who are doing what is translated as *quiepsten* (outgrabe – including references to ‘quiecken’ (squeak), ‘quicksen’ (squeal) and ‘piepen’ (pipe)) are the *Flattrings/borogoves* rather than the raths, which are translated as *Quiekedeis* (again, a choice evoking the verb ‘quieken’) and are solely used as a comparison for the sound that the birdlike creatures, the *Flattrings*, make.

Lieselotte and Martin Remane, similarly to Enzensberger, use a lot of Humpty Dumpty’s explanations for their translation of Carroll’s neologisms. However, in several cases they do not invent new words, but simply use already existing ones taken from what information the character gives to Alice (Molch und Lurch, im grünen Kreis). Furthermore, it is interesting to note that there is a change on the content level of the translation as well: whereas in the original it is the *raths* that do the *outgripping* (assumedly, because they fear for their nests that are being threatened by the *gyring* and *gimbling toves* (Carroll 1988: 329)), in this translation the subject of the last line, the ones who are producing those sounds of distress, are still the *Flattrings/borogoves*.

4.2) The Nonsense Poem „Jabberwocky“ in Spanish

There are a few things concerning the three selected Spanish translations that should be mentioned beforehand. All three of them use the Spanish tense *imperfecto*, which is commonly used for descriptions of a past setting (not what is actually happening, not the concrete ‘action’ taking place) – which concurs with the first

stanza's previously discussed role of setting the mood for the story of the slaying of the Jabberwock. It should also be noted that Spanish does not require a subject noun in a sentence, since the verb can express the subject within itself. This may not come into relevance directly, however, it is due to this relatively high grammaticalisation of the language (comparable to Latin, rather than English), that sentence structures are fairly open and allow for a great variety when it comes to word order.

In some of the translations, the observant reader will find that the rhyme is, so to speak, missing – this is due to the fact that traditions of Spanish rhyming are “more complicated, and they appear to be less logical” (Levý 2011: 250) to speakers of English or German. Spanish poetry often follows the idea of (vocalic) assonance (as opposed to consonantal rhyming), for example permitting the interchange of ‘e’ and ‘i’ and of ‘o’ and ‘u’, which means that “the pairs *Venus – vengo* and *tribu – trigo* are treated as pure assonance” (Levý 2011: 250).

This being said, the following analyses will provide the reader with a line-by-line examination of the Spanish version, including a rough translation back to English for each line (marked by an “>”). The words that constitute nonsense-words or neologisms in Spanish are roughly translated back to English as well, sometimes using, when fitting, the original Carrollian word. To facilitate clarity, these words are marked in italics.

4.2.1) Jaime de Ojeda (1973)

Brillaba, brumeando negro, el sol;
agiliscosos giroscaban los limazones
Banerrando por las váparas lejanas;
Mimosos se fruncían los borogobios
Mientras el momio rantas murgiflaba.

The translator uses the actually existing verb ‘brillaba’ (*imperfecto* of ‘brillar’, to shine) to open the poem, which uses “el sol” (the sun, real word) as a subject and is more closely defined by the adverbial phrase “brumeando negro”, *negro* being the (real) word for “black”, and *brumeando* constituting the first neologism, evoking the word ‘bruma’ (fog) and turning it into an adverb using the morphological ending for gerund forms ‘-ndo’.

Thus, the translation back to English reads:

> The sun was *foggily* shining black;

Agiliscosos is the plural form of a nonsense adjective or adverb (while the distinction between the two is generally possible to make in Spanish, it is not as clear cut as in English), drawing on the association to 'ágil' (active, flexible, lithe) and 'viscoso' (viscous), and defining more closely the latter in the line mentioned *toves*, translated as *limazones*, which suggest words such as 'lagartija' and 'lagarto' (lizard) and 'tirabuzón' (corkscrew, plural 'tirabuzones'). The translation of the portmanteau word is very close to the original, and the Spanish version of *toves* even includes Humpty Dumpty's description of the animals.

What those animals do is translated as *giroscaban*, a nonsense verb in the *imperfect* tense (the infinitive would be *giroscar*), evoking the Spanish word for gyroscope, 'giroscopio'.

> the *toves* were *gyring* (being) *slithy*

Banerrando is the gerund form of a nonsense verb, used as an adverb to the previous line. It evokes the words 'barreno' (drill), similar to the relationship of *gimble* and the word 'gimlet'.

The preposition 'por' indicates (movement) 'through', in this case, through the *váparas*, a plural feminine word used as a translation for *wabe*. It is composed, following exactly the same mechanism as *wabe* (**way** before and **way** beyond), by contracting "va para adelante y va para atrás" ((something) goes beyond/past, and (it) goes before).

Lastly, the word 'lejanas' in this line constitutes an actually existing plural adjective, describing the *váparas* as far, distant, far-off, which means that, roughly translated back, the line reads:

> (the *toves* were being) *gimbling* through the far-off *wabes*;

'Mimosos' is an actually existing word, an adjective (here in the plural male form) that carries both the meaning of affectionate and loving, but also flimsy – and is thus meant to represent Carroll's *mimsy*.

The same goes for "se funcían": 'fruncir' (here in the *imperfect*) means 'gather (fabric), crumple, crunch, crease', but it normally is not used as a reflexive verb (with

‘se’). This does not, however, make the phrase a nonsense construction – it is quite common in Spanish to add the reflexive pronoun in places where it is not needed, for example to place emphasis on the process (Appalachian State University 2015). Nevertheless, in this translation of the book, Humpty Dumpty also adds that, regarding "fruncían mimosos" it can also be said that they (the *borogoves*) were "fruncimosos", yet another portmanteau (De Ojeda 1973: 119), in this case, forming a nonsense adjective out of two existing words.

The *borogoves* themselves, which are thus described, are translated as *borogobios*, a male plural noun. This constitutes a direct transfer of Carroll’s word; the change of ‘v’ to ‘b’ (or the other way round) is not at all unusual for Spanish. Following the concept of plosive lenition (see Carr et al. 2005: 186), Castilian Spanish (which is not common in the Latinamerican varieties) tends to sometimes transform the pronunciation of the city of *Barcelona* into *Varcelona* or *Valencia* into *Balencia*.

This line can thus be translated as:

> (being) flimsy, the *borogoves* were crumpling up

The fifth and last line starts with another real word, ‘mientras’, which carries the meaning of ‘while’ and provides the previous line about the *borogoves* with a time-setting.

The words “el momio rantas” are, without a doubt, one of the most interesting passages, but also the most difficult parts to interpret of the translation. De Ojeda’s ‘el’ constitutes the definitive article (singular, male) in Spanish, *momio* clearly refers to *mome*, and *rantas* are the Carrollian *raths*. However, *rantas* is a plural, feminine noun, which neither fits the definitive article, nor the singular male *momio*. The only possible explanation, to my mind, is that the translator (a bit like Humpty Dumpty) did not know how to interpret “the mome raths outgrabe”, and assumed that *mome* was, in fact, a noun instead of an adjective. This suspicion is confirmed looking at Alice’s and Humpty Dumpty’s comments: Alice asks what this *mome* is that *outgribes* the *raths* (¿Y el "momio" ese que "murgiflaba rantas"? (De Ojeda 1973: 119)) and Humpty Dumpty replies that while *rantas* are a species of green pig, he does not know what those *momes* are. Instead of the explanation using “from home”, the translator lets the character add that he thinks that the word comes from “monseñor

con insomnia" (monsignor with insomnia), stating that, in the end, that would be a true *momio*. (De Ojeda 1973: 119).

Finally, *murgiflaba* is the *imperfecto* form of the nonsense verb *murgiflar* that is used to translate *outgrabe*. It calls to mind the verb 'murgir' (bellow), 'gimotear' (whine) and 'chiflar' (whistle), which draws heavily on Humpty Dumpty's explanation of the word, thus the line translates as:

>while the *mome outgrabe* the *raths*.

De Ojedas translation differs from the original at the first glance already: the first, second and the third lines are roughly the translation of not more than the first and the second lines of the original, leading to the fact that there are five, instead of four, lines to the stanza.

The translator diverged from the way Carroll's nonsense words came about in several places (translation of *brillig*, *mimsy*; adding actually existing words like 'lejanas' or 'fruncían') and, most strikingly, differed from the original meaning of "the mome raths", making *mome* a noun rather than an adjective and thus arriving at a phrase with a completely different meaning, which, if it were to be translated back into English, results in a phrase entirely different from the original.

Talking about the idea of reversibility, Umberto Eco does admit that translation requires a certain amount of interpretation and some guessing of the author's intent, his or her intended meaning (Eco 2009: 182-292). However, the analysis of the original that is necessary to make an educated guess concerning said intent, should not be integrated into the translation – a good translation should not "say more" than the original (Eco 2009: 68f.). Nevertheless, he stresses that reversibility, retranslation of a text back into the original language, is a goal that can be strived for, but one most likely never fully achieved. Especially with languages from different families (such as English and Spanish), it does not make much sense to pursue a translation that will allow for a perfect retranslation, just like certain elements (such as metaphors or nonsense words!) require a translation that goes beyond the literal transfer of text (Eco 2009: 357). However, even allowing for such elements, it is clear that De Ojeda did not have the ideal of reversibility in mind when translating Carroll's poem.

4.2.2) Francisco Torres Oliver (1984)

Cocillaba el día y las tovas agilimosas
giroscopaban y barrenaban en el larde.
Todos debirables estaban los burgovos,
y silbramaban las alecas rastas.

In comparison to his colleague, Torres Oliver sticks a little more closely to the original derivation of Carroll's neologism: *Cocillaba* is the *imperfecto* third person singular form (with the subject being "el día", the day) of the nonsense verb *cocillar*, derived, according to Humpty Dumpty from 'cocer' (boil, cook) (Torres Oliver 1984: 141), but also evoking the verb 'brillar' (to shine).

Structurally close to the original as well, he goes on to translate "and the slithy toves" with "y las tovas agilimosas", 'y' being 'and', 'las' the definitive female plural article and *tovas* constituting the literal transfer of *toves* as a feminine plural word. *Agilimosas* is a nonsense adjective in its feminine plural form (in concordance with *las tovas*) used to translate Carroll's *slithy*. It is a portmanteau, as Humpty Dumpty explains as well (Torres Oliver 1984: 141), of 'ágil' (agile, nimble, flexible) and 'limoso' (slimy).

Roughly translated back the line therefore reads:

> The day *was brillig* and the *slithy toves*

The *toves'* activities are translated as *giroscopaban*, the third person plural *imperfecto* of *giroscopar*, a nonsense word calling to mind the 'giroscopio' (gyroscope) and (y) 'barrenaban', which is actually a real verb, 'barrenar' (to drill) and is used to translate the Carrollian neologism *gimble*.

The place of action is translated as "en el larde", with 'en' being the real preposition 'in', 'el' the definitive male singular article and *larde* the nonsense word signifying Carroll's *wabe*. As Humpty Dumpty explains, it is called *larde* because there's a "**largo** trecho **delante**, y un **largo** trecho **detrás**" (Torres Oliver 1984: 142), a long distance/stretch in front, and behind (it), thus making the second line:

> were *gyring* and drilling in the *wabe*.

"All mimsy" is translated quite literally as well: 'todos' is a real adjective meaning 'all' and being in concordance (plural male ending -os) with the *borogoves* and

debirables follows the same principle as *mimsy*: it is a portmanteau of ‘débil’ (weak, flimsy) and ‘miserable’ (miserable).

‘Estaban’ is the third person plural *imperfecto* of the real verb ‘to be’ (estar) and the *borogoves* are transferred as *burgoves*, substituting the original ‘o’ by the phonologically close vowel ‘u’ and omitting the second ‘o’, most likely for word-stress reasons, which leads to the third line reading:

> all *mimsy* were the *borogoves*

The last line “and the mome raths outgrabe” make use of the relatively loose rules of word order in Spanish: after opening with ‘y’ (and), the nonsense verb translating the original’s *outgrabe* can already be found in second place. *Silbramaban* is the third person plural *imperfecto* of *silbramar*, which evokes ‘silbar’ (whistle) and ‘bramar’ (bellow, roar).

“The mome raths” are translated as “las alecas rastas”, with ‘las’ being the definitive article referring to *rastas*, a feminine plural noun, and a direct transfer of *raths*, with the ‘s’ replacing the ‘th’, which does not exist in Spanish, and with the feminine plural marker ‘-as’ at the end. The adjective to describe the *rastas* is translated as *alecas*, which, again, follows the original idea of the genesis of the word to a letter: it is derived from “**ale**jadas de **ca**sa” (Torres Oliver 1984: 143), away from home. Therefore, the last line can be translated back to English as:

> and the *mome raths* were *outgribing*.

Torres Oliver is much closer to the original than his colleague De Ojeda – when tested on reversibility, there is a much greater likeness of his retranslation to the original. Almost in all cases in which it is possible, he follows the Carrollian explanation of the derivation of the portmanteau words and neologisms (the exception being ‘barrenar’, to drill, instead of *gyre*).

4.2.3) Jorge A. Sánchez (1996)

Asurraba. Los viscovivos toves
tadralando en las veparas ruetaban;
misébiles estaban los borgoves,
mientras los verdos momios bratchilbaban.

The last Spanish translation to be discussed begins with a sentence consisting of just one single word used to translate “‘Twas brillig”: *Asurraba*. Since Spanish does not require the subject of a sentence to be present in the form of a noun or a pronoun, this single word is enough to form a complete, grammatical sentence. The nonsense verb takes the form of a third person singular *imperfecto* (it was/ ‘twas) and refers to the verb ‘asar’ (to broil), alluding to Humpty Dumpty’s explanation of the phrase.

“The slithy toves” become “los viscovivos toves”, ‘los’ being the third person plural male article (definitive) and *viscovivos* (plural male adjective) representing *slithy*, drawing on ‘viscoso’ (viscous, slimy) and ‘vivo’ (alive, but also quick, sharp, clever). The *toves* stay exactly the same in this translation, ‘-es’ constituting a plural morphological marker in Spanish, without specific gender connotation.

The first line can therefore be translated back to

> It was *brillig*. The *slithy toves*

The original second line’s “gyre and gimble” is split into two parts: *tadralando*, the gerund form of the nonsense verb *talradar* (an anagram of ‘taladrar’, to drill) used as either an adjective describing the *toves*, or as an adverb, defining the second part more closely. Part of this either adjectival or adverbial phrase is the place, where the drilling takes place: “en las vaparas”, which, as explained in the discussion of Jaime de Ojeda’s translation, translates the *wabe* (“**va para** adelante y **va para** atrás”).

The actual verb of the sentence centering around the *toves* is *ruetaban*, a third person plural *imperfecto* form of the nonsense verb *ruetar*, suggesting the noun ‘ruido’ (noise, commotion, uproar, fuss). Thus, the second line’s retranslation would roughly read:

> *drilling*, (they) were *commotioning about* in the *wabe*;

The third line is kept relatively simple: “All mimsy” is reduced to just *mimsy*, here: *misébiles*, a plural portmanteau adjective of ‘miserable’ (miserable) and ‘débil’ (weak). ‘Estaban’ is the *imperfecto* form (third person plural) of the real verb ‘estar’, to be; and the *borogoves* once again are transferred directly, in this case, into *borgoves*, making the third line:

> the *borgoves* were *mimsy*,

Once again, in Sánchez' translation, the fourth line's original "and" becomes a (time-wise more specific) while (mientras). The Carrollian *raths* are translated as *verdos*, which includes Humpty Dumpty's explanation of the animals being like green (verde) pigs (cerdo). The adjective describing the *raths*, *momios*, is placed in postposition (which is quite common in Spanish) and is another direct transfer which, however, in this case ignores the genesis of the original word, as it is explained by Humpty Dumpty. *Momio* in Spanish does not follow the same idea of contracting several words to just one, roughly representing the meaning of lost, away from home.

The Carrollian verb *outgrabe* is translated as *bratchillaban*, with the third person plural *imperfecto* evoking the Spanish verbs 'bramar' (bellow, roar) and 'chillar' (shriek, screech, yell), making the last line read:

> while the *mome raths* were *outgribing*.

Almost all translators add a bit of the information provided by Humpty Dumpty or Carroll himself directly into the words of the poem (very noticeable for example with the translations of *outgrabe* or *brillig*), but Sánchez' version is definitely one of the ones that include a bit more information than others (transfer of *raths* as something already somewhat recognizable as 'green pigs'). On the other hand, he interpreted "gyre and gimble" more freely than others (sticking to the drilling association, but moving away from the idea of a gyroscope in favor of using the picture of *ruido*, noise, commotion, uproar, fuss). There even is a bit of a loss of meaning in his translation of Carroll's *mome*, choosing to transfer the word directly, even though Humpty Dumpty's explanation (of *mome* being derived from "from home") then cannot be applied.

4.3) The Nonsense Poem „Jabberwocky“ in Japanese

Due to the immense number of Japanese translations of "Jabberwocky", this chapter is looking at five instead of three different versions, in order to achieve a more realistically spread out variety of the source material. Japan is often referred to as a country with a great cultural history of translation (Hijiya-Kirschner 2001: 9), which is largely to be attributed to the periods in which it was imperative for Japanese culture to absorb foreign (to be more precise: western) ideas (Hijiya-Kirschner 2001: 9).

2001: 151). After the landing of Matthew C. Perry's warships in 1853, Japan was confronted with its own cultural, political, economic and mostly technical deficits and had to initiate a type of modernisation that can almost be called a form of westernisation (Hijiya-Kirschner 2001:157f.).

This, of course, led to an enormous boom of translations – however, translators of that time were initially confronted with one significant problem: It was simply impossible to translate some of the western sources into Japanese, because the Japanese language of that time lacked a great number of concepts on a content level, but furthermore had still not encountered the idea yet that there might be a certain duality of a signifier (or sign/character) and signified, which has a substantial importance in western languages, but far less so in Japanese and Chinese (Hijiya-Kirschner 2001: 29f., 154).

A small cultural revolution was called for – and it was only then that Japanese as it exists nowadays, really developed (Hijiya-Kirschner 2001:154ff.). This fact led to translations not just being a transfer of a text from a language A to a language B, but to them actually contributing to the form of language B, and it can be said that this dynamic relationship led to a certain blurring of the line between 'translation' and a 'new creation' of a text. The translator became a "second author" of a text, and the high rank that was entailed in this probably explains the phenomenon of multiple translations: The number of translators that wanted to leave their mark on a text equalled the number of translations ultimately made (Hijiya-Kirschner 2001: 156ff.).

To allow for a better understanding of the analysis at hand, several preliminary notes on Japanese and Japanese poetic traditions are required.

Poetry may have a long and versatile history in Japan, however, rhyming (both vocalic assonance and consonantal rhyming) has not had any relevance in it (see Ōoka Makoto's *Dichtung und Poetik des alten Japan* (2000)). Since, as Eco (2009: 324) puts it, translation is always enclosed by the "horizon of the translator", this implies that there is little sense in looking for any form of a rhyme scheme in the translations of the "Jabberwocky". Carroll's poem uses language as an estranging element – however, transferring the western rhyme schemata into Japanese, would achieve a completely different effect of strangeness than the nonsense neologisms (if, of course, the Japanese reader would notice the rhyme at all).

Furthermore, it should be pointed out that Japanese verbs are not conjugated according to the person who is executing the action, neither are nouns declined according to grammatical cases. It is mostly so-called particles that provide information on the grammatical functions of words in a sentence (for example, the subject particle, genitive particle or object particle). All translations examined in this chapter use the neutral (neither particularly polite nor particularly familiar) present tense.

Japanese does not leave spaces between words, however, to make things easier on the reader, I have added a copy of each line after its analysis with a hyphen between the words, a transcription of the individual words, and a rough translation back into English (all of which are, like in the two previous sections, marked by a '>' in the beginning of the line).

A central element of the following analyses is the examination of a specific resource of the Japanese language, which cannot be found in any of the other languages dealt with or the original version in English: Japanese uses three writing systems: *Kanji* (Chinese characters), which can be read or pronounced in at least two different ways, namely the Sino-Japanese way (used for *kanji*-combinations) and the 'pure' Japanese way. For example, the *kanji* 食, can be read as 'ta', if used in the verb 'taberu', to eat (食べる, Japanese reading), or as 'shoku', if used in the noun 'shokudō', restaurant (食堂, Sino-Japanese reading). The Sino-Japanese pronunciation of *kanji* leads to a great number of homophones in Japanese that can only be understood in context.

The writing system used for the second part of the verb 'to eat' (-べる) is called *hiragana*. Each character is a syllable, and there are no ambiguities of pronunciation. Sometimes, *hiragana* are used to clarify the pronunciation of *kanji*-combinations as well: then they are written in very small font just above the *kanji*: ^{だい がく}大学

This type of writing is called *furigana*, and is used, for example, in children's books, in materials for beginner learners of Japanese, with proper names, and to clarify unusual readings/ways of pronunciation of certain words/ places/ institutions/etc. Sometimes, however, computer systems and writing programs do not allow for this kind of representation, the *furigana* are then usually printed in brackets after the *kanji*.

The last Japanese writing system is called *katakana*. It is a syllabic system like *hiragana*, but it is commonly used for loan words from other languages, as well as sound words.

4.3.1) Okada Tadataka (1959)

あぶりの時にトーヴしならか
まはるかの中に環動穿孔、
すべて衰弱ぼろ鳥のむれ
やからのレースぞ咆嘯(ほさえ)したる。

Like all of his colleagues, Okada uses a very literal translation of the initiating “Twas brillig”: “あぶりの時に” (*aburi no toki ni*) combines the *hiragana* word *aburi* with the genitive particle *no* and the *kanji* for *toki* (time) followed by the time/place particle *ni*. *Aburi* evokes the Japanese verb 炙る (*abu-ru*, to roast/cook), which can be compared to Humpty Dumpty’s explanation of *brillig*’s genesis. It should be stressed, however, that *aburi* is a real grammatical form of *aburu*, therefore making the phrase only nonsensical in the sense that the construction itself is not commonly used (which, in turn, is further stressed by the phrase being written in *hiragana* instead of using *kanji*).

Carroll’s *toves* stay exactly the same in Okada’s translation: he quite simply transcribes them in *katakana* “トーヴ” (*tōvu*), which, as Japanese does not usually make use of plural markers, can refer to either one singular *tove* or several *toves*. The postpositioned adjective for *slithy*, “しならか” (*shinaraka*) is another *hiragana* word and evokes the images of slimy, slippery, which is usually conveyed by onomatopoeic terms such as “ぬらぬら” (*nuranura*) or “じめじめ” (*jimejime*). It does, however, neglect the aspect of “lithe”, the portmanteau’s second part mentioned by Humpty Dumpty.

Therefore the first line can be summarised as:

> あぶり - の - 時 - に - トーヴ - しならか

> aburi - no - toki - ni - tōvu - shinaraka

> aburi = the roasting/cooking (real word, uncommon use); no = genitive;

toki = time; ni = marker of time/place; tōvu = toves; shinaraka = slimy (neologism)

> At the time of cooking, the *slimy toves*

The Carrollian *wabe* is translated as *hiragana* “まはるか” (*maharuka*), which suggests the two *kanji* “間” (*ma*, space (between), distance) and “真” (*ma*, truly, very) as well as “遙か”_ (*haru-ka*, far away). This evokes the idea of vastness that is described as “way before” and “way behind” by Humpty Dumpty, although it does not allow for the same kind of contraction as the original’s neologism.

The translation of “did gyre and gimble”, “環動穿孔” (*wadōsenkō*), comprises “環” (*wa*, circular) and “動” (*dō*, movement) for *gyre* without referring to the term for gyroscope, and “穿孔” (*senkō*, perforation, drilling) for *gimble*, thus making the second line:

> まはるか - の - 中 - に - 環動穿孔

> maharuka - no - naka - ni - wadōsenkō

> maharuka = wabe; no = genitive; naka = in, within, center, middle;

ni = marker of time/place; wadōsenkō = gyre-gimble

> (they) *gyre-gimble* in/within the *wabe*

The original’s *mimsy* is translated as “衰弱” (*aijaku*) which contains the *kanji* “衰” (*ai*, sorrow, misery) and “弱” (*jaku*, weakness), which fits Humpty Dumpty’s analysis of the neologism into “miserable” and “flimsy” quite well.

The thus described borogoves are translated as “ぼろ鳥” (*boro-tori*), with the *kanji* “鳥” (*tori*) meaning “bird”. This adds information to the name of the animal, as it can be argued that the original’s *borogoves* does not necessarily let the reader know immediately what kind of animal the poem mentions. However, it is also possible to interpret the *goves* in *borogoves* as something that would, due to its orthographic similarities, evoke the word *dove* in an English speaking reader – which would mean that Okada’s translation allows for Japanese readers to have the same associations, rather than providing them with additional information that is not included in the original. Furthermore – but this is but a linguistic coincidence, “ぼろぼろ” (*boroboro*) in Japanese translates as “worn out, torn, tattered”, which anticipates Humpty

Dumpty's description of the birds as shabby-looking with their "feathers sticking all round" (Carroll 1988: 189).

> すべて - 衰弱 - ぼろ鳥 - の - むれ

> subete - aijaku - borotori - no - mure

> subete = all (of) (real word); aijaku = mimsy; borotori = borobirds/ borogoves;
no = genitive; mure = group (real word)

> all *mimsy* (is) the group of *borogoves*

In order to convey the idea of *mome*, Okada uses the *hiragana* neologism “やから” (*yakara*), which is most likely to be interpreted as “家から” (*ya-kara*), with the *kanji* “家” meaning “house, home” and “から” being a preposition with the meaning of „from“, thus making “家から” a very close translation of „from home“ or *mome*, since “家から” does not constitute an actually existing piece of vocabulary. However, it is probably more intuitive for Japanese readers to guess the meaning of the neologism than it would be for English readers dealing with the original *mome*.

Carroll's *raths* are transferred literally, like the first line's *toves*, using the *katakana* word “ラース” (*rāsu*). Interesting, however, is the use of “ぞ” (*zo*), an ancient form (古文, *kobun*, classical literary Japanese) of the subject or emphatic particle “は” (*wa*).

While Carroll does not use Old or Middle English words, he does include somewhat archaic sentence structures (“did gyre and gimbale”). This is most definitely one of the instances, in which a specific phrase is, in a way, naturalised (in this case: “made more Japanese”), which, however, does not detract from the feeling of otherness or alienation. On the contrary, by using archaic language this effect is even heightened (see Eco 2009: 225).

To translate the original *outgrabe*, Okada chooses “咆嚙したる” (*hosae-shitaru*), composed by the *kanji* “咆嚙” (*hosae*), with *hosae* being the additionally provided *furigana* reading as it would not be known to even a Japanese reader, and the *hiragana* ending “したる” (*shitaru*). The ending is an old form of “している” (*shiteiru*), which can be compared to the gerund form. While it was still used in Okada's time, it already carried the connotation of being an archaic, literary style. The two *kanji* already include Humpty Dumpty's explanation of the word: “咆” (*ho*) carries

the meaning „to bark, roar, get angry“ and “ 嚙 (sae) supplements the meaning of singing, chirping or other bird-like sounds.

Summarizing the last line, it reads:

> やから - の - ラース - ゾ - 咆嚙したる

> yakara - no - rāsu - zo - hosaeshitaru

> yakara = mome; no = genetiv particle, but also used to link adjectives of a certain class to the noun; rāsu = raths; zo = subject particle/marker; hosaeshitaru = were outgribing

> the *mome raths* (are) *outgribing*.

Okada does stick fairly close to the original, even though he tends to provide the reader with slightly more information than Carroll’s text does (for example, translation of *brillig*, *wabe* or *outgrabe*). He translates the portmanteau words following the same principle of word-genesis (even though he does neglect the aspect of “lithe” in *slithy*), and transfers both the *toves* and the *raths* quite literally using *katakana* words, which can be interpreted as being faithful to the original, since the names of the two animals do most likely not suggest anything to a native reader of Carroll’s version either. Furthermore it might be noteworthy to point out that the archaic *kobun* forms evoke a certain feeling of classical, old literature that might be present in the original as well.

4.3.2) Tada Kôzô (1975)

あぶりのときぞ トーブぬらやか
まはるかのなかを ぐわりきりさす、
すべてほそれな ぼろとりのなれ、
やからのあぶた ほえずりにけり

The most striking difference between Tada’s translation and the one done by Okada is that Tada used no *kanji* whatsoever, but limited himself to the use of the two syllabic systems *hiragana* and *katakana*. This has two effects: firstly, not using *kanji*, which have fixated meanings, allows for more imaginative ambiguity, and secondly,

the use of *hiragana* has a somewhat archaic effect, since both prose and poetry used to be written without *kanji* until the Heian period (794 – 1185) (Baurmann/Ludwig 1996:1481).

Apart from the different writing systems, Tada's version of the first line is very similar to Okada's. He also translates "Twas brillig" as "あぶりのとき" (*aburi no toki*), however, in the place of Okada's time/place particle "に" (*ni*), Tada employs the emphatic *kobun* "ぞ" after the opening words of the poem.

Like his colleague, he also transfers Carroll's *toves* directly to *katakana*, making the translation "トーブ" (*tōbu*). Since Japanese, similarly to Spanish, does not place much emphasis on the differentiation between the phonemes 'v' and 'b', the difference to Okada's "トーブ" (*tōvu*) is negligible. Choosing a similar approach as his predecessor with the word *slithy* as well, he uses the onomatopoeic "ぬらやか" (*nurayaka*), which evokes words like "ぬらす" (*nurasu*, to wet/soak) or "ぬらぬら" (*nuranura*, slimy, slippery) – but, once more, ignores the aspect of "lithe".

Accordingly, the first line can be summarised as follows:

> あぶり - の - とき - ぞ - トーブ - ぬらやか

> aburi - no - toki - zo - tōbu - nurayaka

> aburi = the cooking/roasting; no = genitive; toki = time (real word);

zo = archaic marker of focus; tōbu = toves; nurayaka = slimy (not a real word)

> (It is) the time of cooking, the *slimy toves*

After translating *wabe* ("まはるか", *maharuka*) identically to Okada, he changes his approach for transferring „gyre and gimple“. Since he does not use *kanji*, the Sino-Japanese reading that would be used with a combination such as Okada's would be too ambiguous (as there are too many homophones for these readings in general). Therefore he uses the *renyōkei* (連用形, conjunctive form), which is commonly employed to combine verbs/adjectives or to nominalise them and which is usually easier to match with its meaning, even if just heard or written without *kanji*. Tada chooses „ぐわりきりさす“ (*guwarikirisasu*) to convey the idea of a mix of dizziness, cutting and pricking. He does so, by taking the onomatopoeic “ぐわぐわ” (*guwaguwa*), deriving a nonsensical verb (ぐわる, *guwaru*) from it and forming that verb's *renyōkei* (ぐわり, *guwari*) to join it with the *renyōkei* of the (really existing) verb きる (*kiru*, to

cut, *renyōkei* きり, *kiri*) and another real verb, さす (*sasu*, prick, pierce, stab). These three parts do indeed arrive at an image similar to something going round and round like a gyroscope (*gyre*) and drilling holes like a gimlet (*gimble*), making the second line:

- > まはるか - の - なか - を - ぐわりきりさす
- > maharuka - no - naka - wo - guwarikirisasu
- > maharuka = wabe, no = genitive, naka = in, within, center, middle;
wo = object particle; guwarikirisasu = dizzycutdrill (not a real word)
- > (the toves) *dizzycutdrill* within/into the center of the wabe

The third line's *mimsy* is translated as “ほそれな” (*hosorena*), which should most likely evoke the verb “ほそれる” (*hosoreru*, to get thinner, drained out), which does suggest the kind of weakness that could be expressed as “flimsy” in English, however, it does neglect the aspect of “miserable” completely.

The *borogoves* are transferred as “ぼろとり” (*borotori*), once again, just like in Okada's version.

- > すべて - ほそれな - ぼろとり - の - なれ
- > subete - hosorena - borotori - no - nare
- > subete = all (of) (real word); hosorena = flimsy (not a real word);
borotori = borobirds/ borogoves; no = genitive; nare = group, way of marking plural
- > All *flimsy* (is) the group of *borogoves*

Tada chooses yet once more the same translation as Okada when dealing with *mome*, however, his approach to transferring the Carrollian *raths* is rather interesting: “あぶた” (*abuta*) includes Humpty Dumpty's explanation of the animal looking like a type of a green (青い, *aoi*) pig (豚, *buta*), which is most definitely not something an English reader would already be able to guess, just looking at the word *raths*. Why Tada chooses to include more information than the original concerning the *raths*, but not when translating *toves* and *borogoves* is a question that cannot be answered just looking at the text.

Tada's translation of *outgrabe* as “ほえずりにけり” like Okada's makes use of the association with “ほえる” (*hoeru*, bark) and furthermore includes yet another

archaic *kobun* form in “にけり” (*nikeri*), with *ni* being used for emphasis and *keri* constituting and old form of the gerund “している”.

> やから - の - あぶた - ほえずり - にけり

> yakara - no - abuta - hoezuri - nikeri

> yakara = mome; no = genitive; abuta = raths/ greenpig; hoezuri = outgripe;
nikeri = archaic gerund marker

>The *mome raths/greenpigs* are *outgribing*

It can be concluded that Tada's translation is very similar to Okada's in several aspects like, for example, the added bits of information, the way they transferred the portmanteau words (even if neglecting one aspect of the word, respectively), but also the tendency of leaning towards the classicism-like use of *kobun* forms, which, in Tada's case, is taken even further by just using *hiragana* and *katakana*.

4.3.3) Ishikawa Sumiko (1989)

日傾ぎ、炊ぎの時

ぬめやかな錐角獣（トーヴ）はその螺旋角もて丘腹を刮る

日時計の下に巢喰う珍獣どち泣鳴して右往左往す

山嵐鳥（ボロゴヴ） 鯨口獣（ラース）は錐角獣（トーヴ）の錐揉の音を聞き

峙（ねぐら）の危うきを知り 恐れ戦慄（おのの）く

The difference in quantity (one additional line) clearly sets Ishikawa's translation apart from all her colleagues. Furthermore, a first read-through of the text makes clear, that she has interpreted some parts of the poem quite freely, basically making her version exactly what Eco (2009: 130ff.) says a translation should *not* be: an interpretative commentary, or, taking it one step further, an explanation of the text.

Her first line “日傾ぎ、炊ぎの時” (*hikashi-gi, kashi-gi no toki*) only expresses Carroll's “'Twas brillig“, using not only „the time of cooking“ (as her colleagues did, even though they used different *kanji*), “炊ぎの時” (*kashi-gi no toki*), but also adding the explanatori “日傾ぎ” (*hikashi-gi*), which can be translated as the waning (傾ぎ,

kashi-gi) day (日, *hi*). The two parts of the construction are real, existing words, however, the combination of the two is unusual (like *daydown*, rather than 'sundown').

> 日 - 傾ぎ、炊ぎ - の - 時

> hi – kashigi, kashigi – no – toki

> hi = day (real word); kashigi = wane, sink, decline (nominalisation, real word); kashigi = cook, cooking; no = genitive; toki = time

> *Daydown*, the time of cooking

The second line starts with the translation of *slithy*, once more making use of onomatopoeia. “ぬめやか“ evokes the Japanese word for slime (ぬめり, *numeri*), which is followed by the *kanji* combination of “錐角獣“. The translator provides the reader with *furigana* for the correct reading of the word: “トーヴ“ (*tōvu*), the Japanese version of *toves*. This reading, of course, is completely arbitrary and absolutely unrelated to the readings of the individual *kanji* forming the word (a practice not entirely uncommon in Japanese poetry). However, Ishikawa once again adds an explanation to her version of the text, choosing the *kanji* „錐“ (*kiri*, drill), „角“ (*tsuno*, horn) und „獣“ (*kemono*, wild animal, beast) to represent *toves*. This provides a lot of the information usually given later on in the text by Humpty Dumpty, meaning that Japanese readers already know much more about the strange animals mentioned in the text than readers of the original could possibly guess.

Her transfer of “did gyre and gimble in the wabe” follows the same approach. “螺旋角もて丘腹を刳る“ (*rasentsuno mote okahara wo ku-ru*) describes the tove's activities doubly: “螺旋角もて“ (*rasentsuno mote*) can be divided into the Japanese word for spirale or screw (螺旋, *rasen*) and horn (角, *tsune*), by or through which (もて, *mote*, another *kobun* form) something happens, namely „丘腹を刳る“ (*okahara wo ku-ru*) – the drilling (刳る, *ku-ru*) into (を, *wo*) the hill's (丘, *oka*) belly (腹, *hara*). This includes not only Humpty Dumpty's explanation of the nonsense verbs, but also Carroll's definition of *wabe* as the “side of a hill” (Carroll 1988: 328), its belly so to speak.

This makes the second line's summary:

> ぬめやかな - 錐角獣 (トーヴ) は - その - 螺旋角 - もて - 丘腹 - を - 刳る

> numeyakana – tōvu – ha – sono – rasentsuno – mote – okahara – wo – kuru

- > numeyakana = *slithy*; tōvu = *toves*; ha = subject/focus particle; sono = this; rasentsuno = screw-horn; mote = through/by (archaic); okahara = hill-belly; wo = object particle; kuru = drill
- > the *slithy toves* drill into the *hill-belly/ wabe* with this (their) *screw-horn*

The third line does not stop at explaining the original, as Humpty Dumpty does, but goes as far as to add additional information that cannot be found anywhere in the book. It roughly transfers Carroll's explanation as it was printed in the magazine *Misch-Masch*:

There were probably sundials on top of the hill, and the 'borogoves' were afraid that their nests would be undermined. The hill was probably full of the nests of the 'raths', which ran out, squeaking with fear, on hearing the 'toves' scratching outside. (Carroll 1988: 329)

„日時計の下に巣食う珍獣どち泣鳴して右往左往す“ (*hidokei no shita ni suku-u chinjū-dochi nanaru-shite uousaou-su*) describes the fourth line's *borogoves*, making the entire line one single adjective phrase. Subject within that adjectival phrase is the (real) Japanese word “珍獣” (*chinjū*), rare animals, which are running back and forth (右往左往す, *uousaou-su*, 右往左往 being a real adjective, not commonly used as a verb) while *outgribing* (泣鳴して, *nanaru-shite*). This verb, usually associated with the *raths*, is composed like a portmanteau using “泣く” (*na-ku*, to cry, weep, moan) and “鳴” (*naku, naru* or *narasu*, chirp, cry, bark). They do so, because of the threat of having their nests eaten (巣食う, *suku-u*), which are under the sundial (日時計の下, *hidokei no shita*).

- > 日時計 - の - 下 - に - 巣 - 食う - 珍獣 - どち - 泣鳴 - して - 右往左往す
- > *hidokei – no – shita – ni – su – kuu – chinjū – dochi – narau – shite – uousaousu*
- > *hidokei* = sundial (real word); *no* = genitive; *shita* = beneath (noun, real word); *ni* = particle of place/time; *su* = nest (real word); *kuu* = eat (real word); *chinjū* = strange animal (real word); *dochi* = adverbial marker; *narau* = cry-whistle; *shite* = to do (shortened gerund); *uousaousu* = run about/panicking (the actual verb being *uousaousuru*)
- > the strange animals *run about outgribing*, (fearing that) the(ir) nests could be eaten under the sundial

Line four starts out with the third line's subject, the *borogoves*, which are translated as “山嵐鳥“, with the *furigana* reading “ボロゴヴ“ (*borogovu*) provided. The three *kanji* used carry the meanings of mountain (山), storm or difficulty/trouble (嵐) and bird (鳥), with the individual readings of each of them being, once again, completely unrelated to the *furigana* given.

After this, Ishikawa goes on to transfer (quite literally) Carroll's *Misch-Masch* description of the *raths*' reaction (as quoted above). The *raths*, which Carroll (contradicting his character Humpy Dumpty) describes as having mouths like sharks (Carroll 1988: 329), are transferred as “鯨口獣“, using the *kanji* for shark, mouth and wild animal/beast, once again including *furigana*, telling the reader to pronounce the combination as “ラース“ (*rāsu*). The animals hear the sound (音, *oto*) of the toves, as they are grating (揉む, *mo-mu*) (the hill) like a drill ((錐, *kiri*), and shake with fear: “恐れ“ (*oso-re*, to fear) and “戦慄く“, usually read as *wanana-ku*, to tremble, but provided with the *furigana ononoku*, which is the reading commonly used for the two *kanji*, when they are used separately (戦く, to shake and 慄く, to fear).

The *raths* are shaking, because they know (知り, *shi-ri*) about (を, *wo*) the danger (危うき, *aya-uki*) for their nests (埜, *negura*), thus making the fourth and fifth line read as:

> 山嵐鳥 (ボロゴヴ) - 鯨口獣 (ラース) - は - 錐角獣 (トーヴ) - の - 錐揉 - の - 音 - を - 聞き

> Borogovu – rāsu – ha – tōvu – no – kirimo – no – oto – wo – kiki

> Borogovu = borogoves; rāsu = raths; ha = focus marker; tōvu = toves;
no = genitive; kirimo = a drill's grating; no = genitive; oto = sound;
wo = object marker; kiki = hear

> *borogoves* and *raths*; hearing the *toves*' sound of *drillgrating*

> 埜 (ねぐら) - の - 危うき - を - 知り - 恐れ - 戦慄 (おのの) く

> negura – no – ayauki – wo – shiri – osore – ononoku

> Negura = nest (real word); no = genitive; ayauki = danger (real word);

wo = object marker; shiri = know (real word); osore = be afraid/fear (real word); ononoku = shiver-shiver (two real *kanji* for one word, uncommon combination)

> (cont. line 4: the borogoves and raths) knowing the danger for their nests, (they) *shiver* in fear.

Comparing Ishikawa's translation to the previous two, the trend towards classicism seems to be waning (just one single use of *kobun*), however, there is a clear peak of including additional information in the poem, which is also reflected in the number of lines. Apart from Humpy Dumpty's explanations, she also uses Carroll's comments taken from the magazine *Misch-Masch*, making her version a comment or interpretation rather than a translation: it would probably be ideal for readers who want to read the Carrollian original, but have trouble understanding the language. Her text, when translated back into English, does indeed read like more of a comment that might be included in an annotated version of the book. It is quite obvious that something like "a similar way of meaning" is not achieved by this translation, with its effect on the reader being significantly different to the original's.

4.3.4) Yamagata Hirô (2000)

それは煮そろ時（じ）、俊（しゅ）るりしオモゲマたちが
幅かりにて環繰り軀振する頃
ボショバトたちのみじらしさ極まり
居漏（いろ）トグラがほさめる頃

Compared to Ishikawa, Yamagata's translation can be situated more closely to the ideal of the translator's fidelity. While he may still include some pieces of additional information, he does so in quantities that are once again more similar to Okada's and Tada's translations.

Yet again, "Twas brillig" is translated using kitchen terminology: "それは煮そろ時" (*sore wa ni soro ji*) uses the imagery of the verb "煮る" (*niru*, to cook) and the

adverb “そろそろ” (*sorosoro*, gradually/ soon, any time now). Yamagata transfers the original *slithy* as “俊るりし” with the *furigana shu-rurishi*, making use of the *kanji* “俊” (*shun*, excellence, genius/ swift), which is closer (even if now equivalent) to the aspect of “lithe”. This marks one of the differences between Yamagata’s translation and his colleagues, most of who put the emphasis of their versions of the word on the “slimy” aspect. Another difference is constituted by the fact that Yamagata does not use *kanji* to transfer *toves* (and add meaning to the word), but the *katakana* word “オモゲマ” (*omogema*), which calls to mind the shake of a lizard (とかげ, *tokage*), as well as the one of a badger (アナグマ, *anaguma*). Therefore, even without using *kanji*, Yamagata includes additional information about the animal in its name, even if he does not (like Ishikawa’s version does) describe their manner of movement or activities.

Yamagata’s first line therefore can be summarised as follows:

- > それ - は - 煮 - そろ - 時、 - 俊（しゅ）るりし - オモゲマ - たち - が
- > sore – ha – ni – soro – ji – shururishi – omogema – tachi – ga
- > sore = this; ha = focus marker; ni = cook; soro = from ‘sorosoro’ gradually, just about (referring to time); ji = hour; shururishi = slithy; omogema = toves; tachi = plural marker; ga = subject marker
- > This (is) *justabout* the *broiling* hour, the *slithy toves*

Using a similar principle of genesis even while arriving at a different word, Yamagata translates *wabe* as “幅かり” (*haba-kari*), which uses the *kanji* “幅” (*haba*, width, breadth). To transfer “gyre and gimple”, he uses the combination of circling, ring-like (環, *wa*), twisting or winding (繰り, *guri*) movement of a twisting, screwing (捩れ, *neji-re*) body (軀, *ku*) to arrive at “環繰り軀捩する” (*wagu-ri kunen suru*).

It may also be interesting to note Yamagata’s use of the word “頃” (*goro*, time/ around the time that...) at the end of the second as well as at the end of the fourth line, which indicates to the reader that the first stanza is not yet part of the action or the plot of the poem, but rather provides a (time)frame for it.

- > 幅かり - にて - 環繰り - 軀捩 - する - 頃
- > habakari – nite – waguri – kunen – suru – goro

- > habakari = wabe; nite = in/ through; waguri = gyre; kunen = gimple; suru = to do; goro = 'at this time', when
- > when (they) are *gyring-gimbling* in/through the *wabe*

Yamagata's translation of the *borogoves* as “ボショバト” (*boshobato*) is most likely intended to call to mind the word “墓所” (*bosho*, cemetery) and “鳩” (*hato/bato*, dove). This translation of the animals as „cemetery-doves“ evokes the shabby, sad image of Humpty Dumpty's description of the birds, without using the more obvious approach of using “ぼろぼろ” (*boroboro*, worn out, torn, tattered).

Contrasting to his colleagues, Yamagata does not interpret the “all” in “all mimsy” to refer to the *borogoves* (as in “all *borogoves*”), but for it to be an adverb defining the word *mimsy* more closely: “みじらしさ極まり” (*mijirashisa kiwa-mari*) expresses that the misery, their *mimsyness* (惨め, *miji-me*) has reached its peak (極まり, *kiwa-mari*).

- > ボショバト - たち - の - みじらしさ - 極まり
- > boshobato – tachi – no – mijirashisa – kiwamari
- > boshobato = borogoves; tachi = plural marker; no = genitive; mijirashisa = mimsyness; kiwamari = peak
- > the *borogoves'* *mimsyness* at its peak

The fourth line's *raths* are translated as “トグラ” (*togura*) which most likely is meant to evoke the word for nest, “埜” (*negura*), referring to the *raths'* fear for their nests. The prepositioned adjective “居漏”, used to transfer *mome*, is made up of the words for residence (居, *i* or *kyo*) and for leak, omitting (漏, *rō*), with Yamagata providing the *furigana* “いろ” (*iro*), using a short *o* rather than the lengthened one used in the real word.

The *raths'* sound of distress is translated as “ほさめる” (*hosameru*), once more evoking the verb “ほえる” (*hoeru*, to bark, bellow), thus making the fourth line's summary:

- > 居漏 (いろ) – トグラ - が - ほさめる - 頃
- > iro – togura – ga – hosameru – goro

- > iro = mome; togura = raths; ga = subject marker; hosameru = outgripe; goro = ,at this time‘
- > when the *mome raths outgripe*

What differentiates Yamagata’s translation from the ones of his colleagues is his choice of what pieces of additional information to emphasise. His version of *slithy*, *toves* and *borogoves* uses precisely those aspects, those attributes ascribed to the words and animals by Humpty Dumpty or Carroll himself, which the other translators neglected. Furthermore, it might be interesting to point out that it was only Yamagata who specifically stressed the stanza’s function of setting the time and the atmosphere of the rest of the poem.

4.3.5) Kawai Shôichirô (2010)

そはやきに時 ぬらやかな 濤部 (とうぶ) ら
 にもずをじゃいり、錐めく
 皆みじろい、檻褸濠蕪 (ぼろごうぶ) ら
 いえかはな拉子 (らーす) ら、わめしゃめく

Kawai’s translation begins with “そはやきに時” (*soha yaki ni toki*), which uses an artificial shortening of the indicative “それは” (*sore ha*) as well as the evoked word for cooking or frying “やき” (焼き, *ya-ki*) to transfer “‘Twas brillig“. His version of the Carrollian *toves* is “濤部“, a *kanji* combination he most likely chose due to the individual readings of the two characters (濤, *tō*, wave; 部, *bu*, section, part), making the reading of the combination *tōbu*, transferring the original name of the animal directly via so-called “当て字” (*ateji*, *kanji* used as phonetic symbols, instead of for their meaning; phonetic-equivalent characters).

The *toves* are described as “ぬらやかな” (*nurayakana*), another onomatopoeia which evokes words like “ぬらす” (*nurasu*, to wet, to soak) or “ぬらぬら” (*nuranura*, slimy, slippery).

Therefore, the first line can be summarised as follows:

- > そは - やき - に - 時 - ぬらやかな - 濤部 (とうぶ) - ら
- > soha – yaki – ni – toki – nurayakana – tōbu – ra
- > soha = this is/was (shortened, not a real word); yaki = fry/broil;
- ni = time/place marker; toki = time; nurayakana = slithy; tōbu = toves;
- ra = plural marker
- > *This (is) the time of cooking, the slithy toves*

Kawai's choice of “にもす” for *mome* is more difficult to interpret. Together with my interview partner, I could only arrive at the possibility of a relation between the word and the particles “に” (*ni*, particle of location) and “も” (*mo*, particle with the meaning of ‘too, as well’ but also ‘even’). This would mean Kawai might have had the vague idea of „where-ever“ in mind when translating *wabe*, which would indeed constitute something similar to how Humpty Dumpty explains the original word.

His translation of “gyre and gimble” as “じゃいり 錐めく” (*jairi kiri-meku*) is another interesting example of translatory fidelity: He combines a made-up (verbal) conjunctive form of “ジャイブ” (*jaibu*, gyroscope) and “錐めく” (*kiri-meku*), the later of which is an artificial verb based on “錐” (*kiri*, gimlet) and “めく” (*meku*, to look like), which makes the second line's summary:

- > にもず - を - じゃいり、 - 錐めく
- > nimosu – wo – jairi – kirimeku
- > nimosu = wabe, ‘wherever’; wo = object marker; jairi = gyre;
- kirimeku = gimble
- > *gyre and gimble in(to) the wabe*

His version of “all mimsy” is quite literal: “皆みじろい” uses the word for all, everybody (皆, *mina*) and the nonsense adjective “みじろい” (*mijirui*, referring to 惨め, *miji-me*, misery). The thus described *borogoves* are translated with *ateji*, like the *toves*: “檻褸濠蕪” is read as *borogōbu*, with 檻褸 (*boro*) meaning ‘rags’ and thus somewhat evoking the image Humpty Dumpty's description of the birds conjure up, but with the other two *kanji* not having any relation to the animals whatsoever: 濠 (*go*) translates as ‘moat’ or ‘canal’, and 蕪 as ‘turnip’.

- > 皆 - みじろい、 - 檻褸濠蕪 (ぼろごうぶ) - ら

- > mina – mijirui – borogôbu – ra
- > mina = all; mijirui = mimsy; borogôbu = borogoves; ra – plural marker
- > all *mimsy* (are) the *borogoves*

The original's *mome* is translated, once more, with an artificial shortening of a phrase describing the *raths*: “いえかはな” (*ie ka hana*) should most likely evoke “家から離れた” (*ie kara hana-reta*), which translates as ‘removed/ separated from home’.

Raths are transferred as “拉子”, with the reading “*rāsu*” added as *furigana*. The verb “拉げる” (*hishi-geru*, to be crushed, squashed flat), the initial *kanji* of which is used in the word for *raths*, should most likely refer to the *raths*’ desperation facing the danger posed by the *toves*. Furthermore, the parallels in combination of the word and the Japanese noun “猪子” (*inoko*, wild boar, pig), the second *kanji* of which also constitutes the second *kanji* in *raths*, should probably call to mind Humpty Dumpty’s description of the animals being something like green pigs.

Kawai’s translation of *outgrabe* includes Humpty Dumpty’s explanation just as much as his version of *raths*: “わめしゃめく” (*wameshameku*) suggests words such as the verb “わめく” (*wameku*, shout, scream) and the noun “くしゃみ” (*kushami*, sneeze).

This leads to the summary of the last line being:

- > いえ - か - はな - 拉子 (らーす) - ら、 - わめしゃめく
- > ie – ka – hana – *rāsu* – ra - *wameshameku*
- > ie = house; ka = shortened ‘kara’ (from); hana = shortened ‘hanareta’ (separated); *rāsu* = *raths*; ra = plural marker; *wameshameku* = outgripe
- > the *mome raths outgripe*

Kawai’s version of the “Jabberwocky” resembles those of Okada, Tada and Yamagata in quite a few points, most of all the distribution of additionally added information. What should be highlighted once more, however, is his use of shortened forms (like for his translations of “’Twas brillig” or *mome*) to create a certain feeling of otherness or alienation, as well as his way of employing *ateji* for *toves* and *borogoves*, which lends a certain classicistic effect to his translation, since at the time when the Chinese characters were first introduced into the Japanese language, they were (initially) used solely according to their reading (Baumann/Ludwig 1996: 1481).

4.4) Concluding Remarks

The analysis of how translators of the three languages German, Spanish and Japanese have dealt with the nonsensical aspects of the poem “Jabberwocky” has led to a number of discoveries. Carroll’s neologisms may follow certain ‘rules’ of genesis, and it is due to these that readers do actually perceive certain images, ambivalent and unclear, when reading the poem – and may just declare together with Alice: “Somehow it seems to fill my head with ideas – only I don’t exactly know what they are!” (Carroll 1988: 134).

The explanation of the poem’s nonsense words is given to Alice by Humpty Dumpty – however, it should be stated once again that the character may not be fully trustworthy in his definitions of the linguistic exegesis of the neologisms (Carroll 1988: 329). Some of his claims may coincide with how the author himself explains the poem in *Misch-Masch*, but even those ‘official’ definitions seem quite arbitrary.

Nevertheless, almost all of the translators use either Humpty Dumpty’s or Carroll’s explanations (or both) in their versions of the nonsense poem, with Robert Scott being the exception: His version of the “Jabberwocky” could probably be called ‘contextually nonsensical’, as it is not meant to be read as a translation as such, but as a pseudo-source of the Carrollian original (Williams 2013: 670).

The translators’ use of the aforementioned explanations often leads to their including more information in their version than the original does, suggesting less vague, more clearly-cut ideas to the reader. The instances that stand out as probably having the most specific pieces of information added in their translations are the three animals mentioned in the poem: *toves*, *borogoves* and *raths*.

Four out of eleven translations included some sort of additional information when talking about *toves*: The Remanes in German (translating the animals with the existing words “Molch und Lurch”), De Ojeda in Spanish (his *limazones* suggesting the words ‘lizard’ and ‘corcscrew’) and two of the Japanese translators, Ishikawa (using *kanji* for the added meanings ‘drill’, ‘horn’ and ‘beast’; and *furigana* for the reading *tōvu*) and Yamagata (with the neologism *omogema* suggesting the animals’ resemblance to lizards and badgers).

Five of the translators (interestingly, none of them are Spanish) have chosen to include more information on *borogoves*: The Remanes call them *Flattrings*, Okada and Tada name them *borotori*, all three of which highlight the animals’ bird-like quality.

Ishikawa once more uses *kanji* (adding the ideas of ‘mountain’, ‘trouble’ and ‘bird’ to the reading *borogovu*), and Yamagata’s *boshobato* suggests the words ‘cemetery’ and ‘dove’.

Six of the translators add information to their translation of *raths*: Enzensberger’s German translation (*Schweisel*) simply suggests the word for ‘pig’, both Sánchez and Tada transfer *raths* into their respective languages using ‘pig’ and ‘green’ as reference points (*verdoso* and *abuta*), Ishikawa (with the *kanji* for ‘shark’, ‘mouth’ and ‘beast’) and Yamagata (referring to ‘nests’) do not make use of the pig-association at all, and Kawai includes references to ‘crushed’ and ‘boar’.

The only translator who did not allude to additional pieces of information concerning any of the animals at all is Torres Oliver (Spanish).

Looking at the rest of the poem, it is possible to detect some tendencies as well, which do, however, differ slightly when comparing the three languages to each other.

In German, both Enzensberger and the Remanes found their own way of expressing the idea of *brillig* as well as *gyre* and *gimble*, moving away from the original especially with the translation of the verbal phrase. The Remanes’ translations of *mimsy* and *wabe* also differ quite a bit from the original, and while the “way of meaning” may stay quite similar, their versions would probably be hard to retranslate. This is generally true of their “Brabbelback”, whereas Enzensberger’s “Zipferlake” does include a number of instances that follow exactly the same linguistic exegesis as the original (*gemank* for *wabe*, *elump* for *mimsy* and *gabben* for *mome*).

With a few exceptions, the Spanish translators stuck a lot more closely to the original’s explanation of how the neologisms are (assumedly) formed. Two of them (Torres Oliver and Sánchez) use kitchen terminology as a reference point to translate *brillig* (De Ojeda refers to the sun, fog and the colour black to suggest the late hour of the day), all of them translate *slithy* as a portmanteau as elaborated by Humpty Dumpty, and De Ojeda and Torres Oliver both stay very close to the original’s exegesis in their translation of “gyre and gimble” (although Torres Oliver uses a real word, ‘barrenar’). Furthermore, they all use exactly the same method as the one described by Humpty Dumpty to arrive at their translations of *wabe* (*vaparas*, *larde* and once more *vaparas*), and, like with “gyre and gimble”, refer strongly to the original portmanteau-reference points in their versions of *mimsy* (with De Ojeda being the only one who just suggests one of the aspects of the portmanteau and uses the

real translation of that word).

Lastly, when looking at the Japanese translations of the “Jabberwocky”, one of the most notable features is, without a doubt, the (comparatively) large amount of added information. On the one hand, this can be attributed to the fact that the Japanese writing system (at least when using *kanji*) carries inherent meaning in every character used, however, on the other hand, it could also be due to the translatory tradition and popular translation theories of the country: Sinologist Yoshikawa Kōjirō, for example, argues that translations should be but an auxiliary means to read the original (Hljiya-Kirschner 2001: 141), an approach that calls to mind Ishikawa’s version of the „Jabberwocky“.

Apart from Ishikawa’s text, however, it is not difficult to see certain regularities in the Japanese translations: All of them translate *brillig* using cooking terminology, all of them follow the original’s exegesis of „did gyre and gimble“ and two of them (Okada and Kawai) also do so when translating the Carrollian *mimsy*.

It is equally interesting to consider the Japanese versions that differ (more or less) from the original neologisms. They all make use of onomatopoeic devices to translate *slithy*, while, however, ignoring either the first (slimy) or the second (lithe) aspect of the portmanteau. Onomatopoeia are considered typical elements of nonsense language (as discussed in chapter 1), and while there are no onomatopoeic devices in the original’s first stanza, the “Jabberwocky” does make use of them in the fourth (*whiffling, burred*) and fifth (*snicker-snack*) stanza. The Japanese are not the only translators to use onomatopoeia either; especially the German versions show a few instances, like *rotterten* or *krawallten*, but it was not possible to identify any trends or regularities.

Since the original exegesis of *wabe* does not work in Japanese (due to its generally large number of homophones), the translators all came up with individual, new ways of expressing the idea of “way before and way behind” (*maharuka*, *maharuka*, *habakari* and *nimosu*, respectively, without including Ishikawa’s explanatory phrase used to describe, rather than translate the neologism).

When it comes to *mimsy*, the translators stay very close to the original genesis of the portmanteau: Tada, Yamagata and Kawai translate it with referring to just one of the aspects, ‘misery’ (ignoring the idea of ‘flimsy’), while Okada includes both the *kanji* for ‘misery’ and ‘weakness’ in his translation.

Finally, the translation of *mome* is achieved following the original's approach of contraction (with the exception of Yamagata's *iro*): Okada and Tada's *yakara* contracts the two words *ya* (house, home) and *kara* (from), and Kawai's *iekahana* even manages to include and shorten the three words *ie* (house, home), *ka* (for *kara*, from) and *hana* (for *hanareta*, separated).

5) Conclusion

Building on the analysis of what constitutes typical features of the nonsense genre (chapter 1) and on a close examination of how Carroll's books incorporate these elements (chapter 2), the thesis at hand has focussed on finding out if – and how – it is possible to translate the nonsensical aspects of Alice's story, both into the medium of film, and into other languages.

Arriving at the seven categories of nonsense literature as a (1) conservative-revolutionary genre, its typical use of (2) *charabia* as well as (3) onomatopoeic devices, elements of (4) reflexivity and (5) intertextuality, its focus on (6) agency and intention as well as (7) carnivalesque themes and motifs, Carroll's work has been found to incorporate all seven elements, although to varying degrees.

As predicted, a certain reductionism has been found in all three movie adaptations of the book(s): Both "the first Alice" from 1903 and Disney's 1951 *Alice in Wonderland*, as well as Tim Burton's 2010 adaptation have all had to make cuts regarding the seven categories of typical nonsense elements.

The conservative-revolutionary aspects are reduced to some references to manners, but lack the more prominent features of the books; *charabia* and onomatopoeic devices are almost cut completely as well, with some recitation of parts of the "Jabberwocky" in the two later adaptations, and while the question of agency and intention finds some attention in Burton's film, it is completely ignored in the earlier two movies.

Reflexivity can be found (in the later two movies) when considering puns as meta-linguistic remarks, and furthermore, to a certain extent, in Disney's Alice's remarks about writing a book about Wonderland, as well as when Burton's

film blurs the lines between dream and reality. There are also a few passages to be found (again, in the later two movies) that contain intertextual references. It would probably not be adequate to place too much emphasis on the fact that these two categories are not included in the 1903 adaptation, since this is most likely to be attributed to this version's being a silent film.

It is possible to interpret the (relative) lack of the previously mentioned categories to the fact that movies, in contrast to books, lean more heavily on visual images rather than on the spoken or written word, whereas the conservative-revolutionary focus on grammar, the joyfully ambivalent, vague pictures of *charabia* and onomatopoeic creations absolutely depend on language, just like (although to a slightly smaller, nonetheless still prominent extent) reflexivity does in its meta-linguistic aspect, as well as intertextual references in their Carrollian representation of recitations and parodies.

On the other hand, it is evident that the last typical aspect of nonsense literature, carnivalesque themes and motifs, is best-suited for movie adaptations: All three movies prominently feature the colourful imagery of carnivalism, including personifications, the topic of eating and drinking, as well as displaying an obvious affinity for violence and chaos.

When turning to examine the aspects of *charabia* and onomatopoeic devices more closely, the second part of answering the two-fold question of this thesis, namely the analysis of translation of Carroll's nonsense poem "Jabberwocky", comes into focus. Looking at the three German, three Spanish and five Japanese translations of the first stanza has led to a number of observations, which indicates a certain reductionism, so to speak, similar to what was concluded in the examination of the 'translation' of Alice's story into the medium of film,.

Carroll's neologisms can be considered *charabia* words that (are at least pretended to) follow certain 'rules' of genesis, and which fill the reader's mind with vague images, but are indeed not completely clear and understandable until the character Humpty Dumpty explicitly provides an exegesis of the words later on in the book. Almost all of the translators use those explanations (even though the character may not be fully trustworthy) or Carroll's 'official' (but nonetheless humoristic) definitions of the words, including them in the poem itself already, rather than leaving its meaning unclear until later in the story.

With the exception of Robert Scott's version (which is not meant to be read as a translation as such, but rather as a pseudo-source of the Carrollian original), the translators (above all, the Japanese translators) thus include more information in their versions of the words than the original does, suggesting much less vague, more clearly-cut, identifiable ideas to the reader – which detracts from the joyfully nonsensical *charabia* quality of the poem. This is most evident in the transfer of the three animals mentioned in the poem, but also quite prominent in most of the translations of the verbs and adjectives used.

Most of the translators, however, kept very close to the linguistic exegesis of *wabe* ("way before and way behind"), arriving at a very similar "way of meaning" for the word that does in this case *not* anticipate Humpty Dumpty's explanations. Interestingly, the other neologism that is derived off a contraction of words, *mome* ("from home"), is not translated in a comparable way by more than a few European translators, whereas most of the Japanese translators followed the original's approach of contraction.

Carroll's original also includes several onomatopoeica (albeit not in the first stanza), and especially the Japanese translators also make use of this typical device of nonsense, although there are a few instances in the German versions as well.

In conclusion, it can be said that, yes, it is indeed possible to translate the nonsensical aspects of *Alice's Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There*, but both the transfers into a different medium as well into different languages come at the expense of losing some of the typical features of the genre as they have been discussed in chapter 1. Due to spatial limitations, this thesis could only analyse a limited sample of films as well as translations, and although it would have gone beyond the scope of the analyses at hand, it would have been tremendously interesting to investigate a greater selection of material in order to find out more about trends and tendencies when it comes to 'translating' nonsense. It is safe to say that Carroll's work and the transfer of its nonsensical aspects still offer more than enough material for further studies and investigations, which are bound to strike wonder into researchers and readers alike, who then may just pause to remark quietly, as Alice herself does: Curiouser and curiouser!

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English Abstract

Lewis Carroll's *Alice's Adventures in Wonderland* and *Through the Looking-Glass, and What Alice Found There* constitute two outstanding examples of nonsense literature, the importance and impact of which clearly show in the numerous translations into other languages as well as in the impressive number of adaptations to other media. The thesis at hand provides readers with an analysis of how Carroll's work incorporates typical elements of nonsense, namely the seven categories of nonsense literature as a (1) conservative-revolutionary genre, its typical use of (2) *charabia* as well as (3) onomatopoeic devices, elements of (4) reflexivity and (5) intertextuality, its focus on (6) agency and intention as well as (7) carnivalesque themes and motifs.

After this preliminary analysis, this thesis explores if and how it is possible to translate those aspects both into the medium of film, and into other languages.

Examining three movie adaptations, "the first Alice" from 1903 by Hepworth and Stow, Disney's 1951 *Alice in Wonderland*, as well as Tim Burton's 2010 adaptation, it is shown that films tend to struggle to incorporate the seven categories of nonsense, with the exception of carnivalesque themes and motifs.

This reductionism can also be found in the analysis of eleven translations of the poem "Jabberwocky"'s first stanza into German, Spanish and Japanese. Almost all translators include more information in their versions of the *charabia* words of the "Jabberwocky", providing the reader with less vague, more clearly-cut, identifiable ideas, which detracts from the nonsensical quality of the poem.

Deutsche Zusammenfassung

Lewis Carrolls *Alice's Adventures in Wonderland* und *Through the Looking-Glass, and What Alice Found There* repräsentieren zwei überragende Beispiele der Nonsensliteratur, deren Reichweite sich nicht zuletzt in der vielfachen Übertragung in andere Medien, sowie in andere Sprachen zeigt. Die vorliegende Arbeit identifiziert zunächst typische Elemente des Nonsens-Genres, die eine Verortung Carrolls Werks innerhalb der Gattung ermöglichen: (1) Nonsens als konservativ-revolutionäres Genre, (2) die Verwendung von *Charabia* sowie von (3) Onomatopoeia, (4) Reflexivität, (5) Intertextualität, (6) Agens und Vorsatz, sowie (7) karnavalesque Themen und Motive.

Anschließend wird analysiert, ob und wie besagte Elemente einerseits in das Medium Film, andererseits in andere Sprachen übertragen werden können.

Die Untersuchung von drei Filmadaptionen, der ersten Verfilmung von Hepworth und Stow (1903), Disneys *Alice in Wonderland* (1951) und Tim Burtons 2010-Film, zeigt dass alle Versionen gewisse Abstriche bezüglich der Nonsens-Elemente machen mussten, mit der Ausnahme der karnivalsquen Motive.

Ein ähnlicher Reduktionismus offenbart sich bei der Betrachtung der elf Übersetzungen der ersten Strophe des Gedichts „Jabberwocky“ in die Sprachen Deutsch, Spanisch und Japanisch: Fast alle Übersetzungen des „Jabberwocky“s inkludieren zusätzliche Informationen in den übertragenen *Charabia* Neologismen Carrolls, was Lesern eindeutiger, weniger ambivalente Bilder vermittelt als das Original und damit der Nonsens-typischen Eigenheit des Gedichtes abträglich ist.

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