

Alice Goes to China

On Faithfulness in Translation

Vigdis Arnesen



M.A. Thesis in East Asian Linguistics
(EAL4090 - 60 credits – Autumn 2012)

Department of Culture Studies and Oriental Languages
Faculty of Humanities

UNIVERSITY OF OSLO

3 December, 2012

© Vigdis Arnesen

2012

Alice Goes to China – On Faithfulness in Translation

Vigdis Arnesen

<http://www.duo.uio.no/>

Print: OsloKopisten AS, OK Printshop, Oslo.

Summary

This thesis discusses the concept of *faithfulness in translation*, more specifically two aspects of faithfulness, which in this paper is defined as *faithfulness in meaning* and *faithfulness in intention*. The material applied for this discussion is *Alice's Adventures in Wonderland* (1865) and the first Chinese translation (1922) of it. The act of translation is examined in two ways: By translating the Chinese translator Y.R. Chao's preface from Chinese to English, while continuously discussing the choices made, and by evaluating Y.R. Chao's translation of *Alice*, focusing on names, puns, poems, pronouns and the rendering of oral speech, both in terms of the above mentioned aspects of faithfulness. It is found that for a humoristic children's book like *Alice*, with a humour based much on sense, nonsense, puns and parodies, the aspect of *intention* is superior to the aspect of *meaning*. Moreover, it is found that Chao's approach to these two aspects of faithfulness, has primarily been an approach of faithfulness to the text's intention, except for in his translation of poems and oral speech.

Foreword

A prefatory quote from Mencius in Chao's translation of *Alice* reads; "A great man, is one who does not lose the heart of his childhood", and one could be tempted to assume, although time and space would preclude it, that Mencius had Christoph Harbsmeier in mind when he wrote it¹. I would like to thank Professor Harbsmeier for his immense abilities of enthusiasm, for his disregard of time and nonsense that makes no sense, and his welcoming of, and invitation to time and nonsense that does; for his warm, friendly and intelligent, sometimes fatherly, advices.

There is an unknown amount of people to thank for the possibility of this modest production. I am greatly indebted and grateful to Stine Fevik and Sigurd Ziegler for their housing, care, proofreading, discussions and support (this includes Sigurd's mother and aunt; I would truly not have been able to finish my paper if it were not for their hospitality and offering). To my parents, Turid and Ivar Arnesen, for their blind faith, and financial, as well as personal support; without it I would be nowhere, to my sisters, Torill and Nina Arnesen, for their proofreading, constant availability and unconditional love. To Lisa Smith Walaas for her always detailed, critical and interested proofreading, as well as uplifting breaks and academic hotel; your eye is a sharp one, to Linn Adelsten Christiansen for her profound and practical knowledge on illustrations and wine, to Trine Kolbjørnsen and Turi Lindalen for their intensive surveillance, motivation and proofreading, to Oda Fiskum for her loving and honest comments on my translation, to Robert and Nick Evans, Anton Ian Dalby and Eivind Grip Fjær for their unhesitating acceptance of proofreading in the last moment, to Guo Tingxia (郭婷霞) for her valuable lessons and offers, and to Lu Bin (鲁斌) for his invaluable patience, inspiration and suggestions. There is yet to mention Isaac Abraham for his love and support in everything throughout my education, to Solveig Andersen, Christina Sørebo Hansen, Kari Siwe Haugen, Anne Louise Kleiven, Tuva Løkse, Petter Jakobsen and Jonas Volden Weltan; your friendships make things possible. A somewhat more ambiguous thanks should be directed at Sjur Marqvardsen; your distraction almost destroyed the whole project, but your invitation to a completely different project enabled and inspired me to have any kind of project at all. Advent is yet to come.

¹ I would freely rewrite Mencius (what a nerve!) and say; 大人者, 似何莫邪也 "A great man, is a man like Christoph Harbsmeier".

Conventions

- i Chinese words, which in the source material has been rendered in traditional complex characters, will first appear in the official transcription system of the People's Republic of China *Hànyǔ Pīnyīn* 汉语拼音 [漢語--] in italics, followed by simplified Chinese characters *jiǎntǐzì* 简体字 [簡體-], with their original complex form *fántǐzì* 繁体字 [繁體-] in square brackets, marking characters that remain unchanged within the two scripts with a hyphen “[-]”. Chao’s preface is rendered in traditional complex characters, as one of my main objectives in translating it is to discuss faithfulness in translation, and thus to render it in simplified characters would lead to the loss of discussions worth bringing up in this aspect. Examples from Chao’s translation in this thesis’ chapter 4-8 will be in simplified characters, as my main source for Chao’s translation has been converted to simplified characters, and this will enable also early students of Chinese to follow the examples more effortless. I have made this choice also based on the fact that for the purpose of the examples and their discussions in this matter, nothing is lost.
- ii Chinese characters will be given every time a Chinese word is mentioned, except for names or words that appear high-frequently, such as the name of Chao, or when the word occurs repeatedly within the same context.
- iii The author of *Alice’s Adventures in Wonderland* will mostly be referred to by his pseudonym Lewis Carroll, yet references to his Christian name Charles Lewis Dodgson may occur.
- iv *Zhào Yuánrèn* 趙元任 [趙--] will, although not coherent with the official transcription system, mostly be referred to as Chao, or Y.R. Chao, (his given name is elsewhere sometimes also written Yuen-ren or Yuen Ren), as this has become an established transliteration of his name in the English-speaking world. This is also the case for his name in the bibliography, where it is listed under Chao.
- v *Alice’s Adventures in Wonderland* will sometimes be referred to as *Alice in Wonderland* and sometimes just as *Alice*.

Table of Contents

1	Introduction.....	1
1.1	Alice’s Adventures in Wonderland	3
1.2	The Author - Lewis Carroll	5
1.3	Sources and Material	6
1.4	Structure and presentation	7
2	Faithfulness in Translation.....	9
2.1	Translating Alice	9
2.2	Faithfulness in Translation	11
2.3	Illustrations in translation	12
2.4	Script in translation.....	20
2.5	Translation in China	22
3	Chao’s Preface.....	25
3.1	The Translator – Y.R. Chao.....	25
3.2	On my translation and retranslation.....	28
3.3	An annotated translation of Chao’s preface	28
3.4	On Humour and Nonsense.....	47
3.5	Names in Chao’s Preface.....	48
4	Names.....	50
4.1	Common or proper?.....	52
4.2	Names in Alice	52
4.3	Chinese names and names in Chinese	54
4.4	Translating names.....	54
4.5	Transcription of Names	56
4.6	Translation of Names.....	59

5	Puns and Poems	62
5.1	Puns	64
5.2	Poems.....	69
6	Pronouns	77
6.1	Who is it?.....	79
6.2	The subject in translation.....	81
6.3	What is it?.....	83
6.4	The object in translation	85
7	Oral Speech.....	88
8	Concluding Remarks	91
	References	96
	Appendices	99

1 Introduction

I am in Beijing getting a foot massage. As my feet are rather sensitive, it does not take long before I begin to giggle. The massage therapist looks up at me and smiles; "yǎng ma? 痒吗?" In this context I would translate her question to mean 'does it tickle?', but *yǎng* is also the verb I would use for the action I would perform on a big mosquito bite on my leg, as well as the adjective I would employ to describe the sensation of the same irritation.

Surely itching and tickling can be said to denote sensations that are remotely related somehow, but if the Chinese use one word (*yǎng* 痒) for what the English use two ('tickle' and 'itch'), what exactly, if something, does this tell us about the Chinese perception of tickling and itching? It is tempting to raise the question of whether the native Chinese-speakers separate the sensations or not, but I suspect that would be a matter of investigation for a neurologist or a psychologist, not a linguist. That being said, it is not evidently uninteresting from a linguistic point of view: Just because you can explain what something means in another language, does not mean that what you can explain to a satisfactory understanding can be expressed as satisfactorily in the other language; as I once explained to my Chinese friend: "One type of *yǎng* makes you irritated, the other makes you laugh", whereupon my friend agreed, but would still call both of them *yǎng*.

The short introductory teaser above implies that there is not always a strictly equivalent term in a language for a very ordinary term denoting something very common in another language. To what extent different languages can be said to actually have equivalent terms for equivalent concepts, and how one as a researcher could approach both the question of equivalence both in terms *and* concepts, was what inspired the choice of topic for this thesis. The linguistic discrepancies between Chinese and English are at times entertainingly great. In cases of large distance between a Chinese and an English word or concept, or in cases where differences in the use of words and grammar in expressions with similar intentions, it is tempting for a translator to attempt to make *the* perfect translation of a word, phrase, expression, sentence, poem, novel and so on. However, such an attempt does naturally have more than many approaches.

In his book *Mouse or Rat*, Umberto Eco approaches translation as negotiation. The translator is the negotiator between the original text and the destination text, and “negotiation is a process by virtue of which, in order to get something, each party renounces something else, and at the end everybody feels satisfied since one cannot have everything” (Eco 2004:6).

He stresses three of many concepts in translation studies, that in his book is discussed in the view of negotiation; *adequacy*, *equivalence* and *faithfulness*. Yan Fu², a prolific translator of Western works into Classical Chinese, translated Thomas Huxley’s long essay *Evolution and Ethics* in 1897, a milestone in Chinese translation history both because of content and style. In the preface to his translation, he set up three requirements of the artistry of translation: *faithfulness*, *expressiveness* and *elegance*: xìn(信) - dá(達) - yǎ(雅) (Liu 2001:1031), or as the translator of *Alice*, Y.R. Chao, puts it, seemingly in an attempt to implement all three requirements: *fidelity*, *lucidity* and *beauty* (Chao 1969:109). I will argue that no matter the requirement, desiderata or concept one would choose as guidance for translating, or as devices for evaluating translations, they can all to some extent be linked to faithfulness. Chao discusses Yan Fu’s requirements in his article on *Dimensions of Fidelity in Translation With Special Reference to Chinese* (1969), where he raises the question: “Is the translation to tell what the original means, or is the translation to do what the original does in the given situation of use?” (Chao 1969:114) This question is what I base my discussion on faithfulness in, as I see this question as illustrating two aspects of faithfulness; *faithfulness in meaning* and *faithfulness in intention*.

Let us assume that a translator’s primary desire is to be faithful to the source text; that is to render the source text in the target language in such a way that the readers in the target culture experience something as equivalent as possible as the readers of the original text. If then, a translator’s focus would be faithfulness in *expressiveness* or *communicability*, he would have to be faithful to the source text’s *expressiveness* and *communicability*: If the source text was written, let us say, in somewhat poor Russian, with the intention of being perceived as poorly written, the translator would have to translate it in equally intentionally poor target language, were he to be faithful to the source text. To unveil particular aspects of equivalence between Chinese and English, the act of translation is a natural starting point for revealing obvious problems, and these problems of equivalence procures constructive examples for discussing faithfulness in translation.

² Yán Fù 嚴復 [严复] (1853-1921)

This thesis will thus investigate the concept of *faithfulness in translation* with a focus on *faithfulness in meaning* versus *faithfulness in intention*. For the purpose of this discussion, the word *meaning* is here defined as *the denotation(s) of a word that is highly agreed-upon and listed in most dictionaries*, while as by *intention* is meant *a passage or text's assumed effect, e.g. a specific emotion that the author aims at through the use of specific devices*. This will be done by examining the first Chinese translation (Y.R. Chao, 1922) of *Alice's Adventures in Wonderland*³ (1865) by Lewis Carroll. *Alice's Adventures in Wonderland* is an excellent example of an English text that provides examples of most conceivable possible difficulties, and the first Chinese translation of *Alice* includes a preface by the translator Y.R. Chao, which enables us to investigate the problems in translation both ways; by comparing Chao's translation to the English original, and by translating Chao's preface into English. Y.R. Chao is also an esteemed linguist, which implies that the choices he made in translating it were substantially considered and qualified, and thus a valid basis for discussions on the limits and possibilities in translation between English and Chinese. Hence, this investigation will be based on practice, not on theory, and it will be performed in Umberto Eco's approach of negotiation. Moreover, adopting Eco's attitude towards discussions on translation; "If [it is] not as rich in quotations as Steiner's *After Babel*, [it is] as bad as a book on dinosaurs that lacks any attempt to reconstruct the image of a dinosaur" (Eco 2004:1)

1.1 Alice's Adventures in Wonderland

The wondering events of Alice's adventure begins when she decides to follow a little White Rabbit that runs past her, donned in a waistcoat with a pocket with a watch in it, which is, also in Alice's world, highly unusual. She follows the Rabbit into, and down the rabbit hole, and what follows is an unusual course of unusual events, accompanied by odd, charming, entertaining and sometimes sinister creatures, with unusual ideas and unusual applications of communication. Her encounters and experiences under ground question simple and complicated issues, as well as seemingly simple issues that turn out to be quite complicated and seemingly complicated issues that turn out to be, in fact, quite simple. Some of the events and discussions make less than little sense, apart from being entertaining, while some of them

³ References to the title and the book will hereafter alternate between its full title *Alice's Adventures in Wonderland*, *Alice in Wonderland*, and/or simply *Alice*.

make a lot more than little sense, yet never leaving the path of simultaneously being entertaining. Lewis Carroll's play with words and verses, logic and nonsense, soon became - and still is - a well deserved famous story.

Alice's Adventures in Wonderland was first published in 1865, written by the logician, mathematician, linguist, writer, poet and photographer Charles Lewis Dodgson, aka Lewis Carroll. The story, or at least parts of it, was first told to young Alice Liddell and her two sisters on one of their rowing expeditions, this particular day up the Isis, a small tributary of the river Thames, July 4, 1862, which led to a preliminary short version that Carroll meant for the Liddell sisters as a present; an unillustrated manuscript called *Alice's Adventures Under Ground*. Following, Carroll made an illustrated copy of this, and then the true first 1865 edition of the familiar longer version was printed. It was now under the title *Alice's Adventures in Wonderland*, and already December 16, 1865, the first review of *Alice* was issued in *The Athenaeum*⁴:

This is a dream-story; but who can, in cold blood, manufacture a dream, with all its loops and ties, and loose threads, and entanglements, and inconsistencies, and passages which lead to nothing, at the end of which Sleep's most diligent pilgrim never arrives? Mr. Carroll has laboured hard to heap together strange adventures, and heterogeneous combinations; and we acknowledge the hard labour. Mr. Tenniel, again, is square, and grim, and uncouth in his illustrations, howbeit clever, even sometimes to the verge of grandeur, as is the artist's habit. We fancy that any real child might be more puzzled than enchanted by this stiff, over-wrought story. (Recounted in Weaver 1964:18-19)

Fortunately, there is no need to mention that the critic was far from right in his assumptions about real children, as far from right as the *Illustrated Times* were in reporting it as "too extravagantly absurd to produce more diversion than disappointment and irritation" (Haughton in Carroll 1998:xxxvii), and the publisher Macmillan was preparing a second edition within less than a year (Weaver 1964:31). Already in 1866 Carroll told his publishers of the idea of writing a sequel to *Alice in Wonderland*, and on December 6th 1871 the first copy of *Through the Looking-Glass and What Alice Found There* arrived, and this time the critic's attitudes were far more forthcoming and pleasant.

Martin Gardner opens his introduction to his annotated *Alice* with a somewhat ironic comment on his own work, saying that "there is something preposterous about an annotated *Alice*" (Gardner in Carroll 2000:xiii), and he quotes Gilbert G. Chesterton expressing that, as

⁴ British literary magazine published in London from 1828 to 1921 (Marchand 1941)

he had feared, “Alice’s story had already fallen under the heavy hands of the scholars, and was becoming cold and monumental like a classic tomb” (ibid). In line with both Gardner and Chesterton, it should be noted that *Alice* has a curious, complicated kind of nonsense, written for British readers of another century, and that much of the wit in *Alice* is interwoven with Victorian events and customs, unfamiliar to readers today (even to most English readers). Furthermore, many of the jokes in the book could only be appreciated by Oxford residents, and other jokes were even private ones, intended solely for Alice Liddell (Gardner in Carroll 2000:xiv, xxiii).

1.2 The Author - Lewis Carroll

The creator of the *Alice* stories was a peculiar man, and it seems reasonable that one would have to be, in order to actually write the *Alice* stories. Lewis Carroll (1832-1898) is the pseudonym under which Charles Lutwidge Dodgson wrote many a short story and poem, including *Alice’s Adventures in Wonderland*. His bibliography contains over three hundred separately published items, among them popularizing works on mathematics and logic, works devoted to games and puzzles, and he sent and received 98.721 letters during his last 35 years. Although his work in mathematics and logic in recent times has been acknowledged as innovative and influential, he is probably best known for his so-called nonsense - the most famous publication in this category being the book investigated here. He also took a special interest in photography, and is recognized as one of the first art photographers (Cohen 1995:xx-xxi).

Dodgson was born into a rural parsonage in Daresbury, Cheshire in 1832. After homeschooling to the age of twelve, young Charles was sent to a private school near Richmond where he boarded with his headmaster James Tate. Tate reported to the Dodgsons that “their son possessed a very uncommon share of genius, and that he was capable of acquirements and knowledge far beyond his years, while his reason is so clear and so jealous of error, that he will not rest satisfied without the most exact solution of whatever appears to him obscure...exhibiting at times an illustration of that love of precise argument, which seems to him natural” (Cohen 1995:15). This description of Carroll seems fairly precise were one to judge by *Alice’s Adventures*. Alice and the creatures she encounters are at all times

questioning her reasoning; whether it is the Cheshire cat, who with his entertaining reasoning tries to persuade Alice he is mad⁵ (Carroll 2000:66), or the Mad Hatter and the March Hare's logical reasoning that saying what you mean, is not the same as meaning what you say (Carroll 2000:70-71).

In Morton Cohen's biography we get to know the Dodgson that got better on with young girls than with boys or adults. He was tall and skinny, had a rather peculiar walk, and fought all his life with a stammer, as did six of his seven sisters. A contemporary at Christ Church, the college he attended in Oxford, recalled that everybody sat in the same hall for meals, and some of them even shared a table with Charles Dodgson without discovering "the wit, the peculiar humour, that was in him. [They] looked upon him as a rising mathematician, nothing more. He seldom spoke, and the slight impediment in his speech was not conducive to conversation" (Cohen 1995:35).

The literature on Carroll is manifold and available, both the introduction by Gardner, the introduction by Haughton and Cohen's biography, will provide anyone interested with satisfactory elementary knowledge of Carroll and his life and works, as well as the genesis of *Alice*.

1.3 Sources and Material

The main material used in this thesis is the definitive edition of *The Annotated Alice*, with an introduction and notes by Martin Gardner, with the original illustrations of John Tenniel (Carroll 2000). For different notes I have also used the Penguin edition, which is annotated by Hugh Haughton (Carroll 1998). For the Chinese translation a 2002 edition containing Chao's preface from 1921 in simplified characters (Chao 2002), combined with an annotated version of Chao's 1922 edition in traditional complex characters, with an introduction and notes by *Āliàng* 亮/阿亮⁶ (Aliang 2008). The 2002-edition of Chao's translation is bought online (*Dàngdàng Wǎng* 当当网) from Norway, and is a published book that I hold physically in my hands; a somewhat reassuring feeling in regards to propriety rights and citation. However, the

⁵ His reasoning being that since a dog's and a cat's behaviour as to when they wag their tails and when they growl are contradicting, and since a dog's not mad, he must be mad (Carroll 2000:66)

⁶ Hereafter referred to as Aliang.

book does not hold any information of which edition it actually is. Comparing it to Aliang's version, which is a photocopy (it seems) of the first edition (one would assume), the book has undergone many changes. Who has made which changes and when, is hard to say, but since this work is concerned with what can be and is said, it is not necessarily a problem: Anything said, no matter when and by whom, is something that could have been, and is in fact said. However, due to this fact, I chose to list the version Aliang is commenting, as well as an online edition annotated by Xiào Máo 肖毛 (2010) under the annotators names in the list of references.

As this thesis is not criticising any particular translation theory, but instead exploring a certain aspect often discussed in translation theory, there is great variation as to what works I lean on as regards translation or theories on translation. However, important inspirations have been Georg Steiner's *After Babel* (1992⁷) and Umberto Eco's *Mouse or rat* (2004). *An Encyclopaedia of translation Chinese-English, English Chinese*, edited by Chan Sin-Wai and David Pollard (2001⁸) has provided insights in almost every possible aspect of every subject but the translation of names. There is yet to mention Warren Weaver's *Alice in Many Tongues – The Translation of Alice in Wonderland* (1964), in which he elegantly, simply, and attentively recounts the highlights of the translation(s) of *Alice*.

1.4 Structure and presentation

After this brief introduction of Carroll, Alice and this thesis' objective in regards to faithfulness in translation and how it will be discussed by examining the first Chinese translation, the following chapter will explain how translation also necessarily involves interpretation, and how different illustrations of *Alice* to some extent can be regarded as translations. The difference in English and Chinese script will be elaborated, as this leads to many and different choices not present in a translation between for example Norwegian and English. Then a brief account of the tradition of translation in China will be given, as this is important background information for evaluating Chao's translation, and at the end of chapter 2, the work and particularities involved in translating *Alice* will be elaborated. To better further explore the aspects discussed in chapter 2, I will in chapter 3 translate Chao's preface

⁷ This is the second edition. The first edition was published in 1975.

⁸ This is the second edition. The first edition was published in 1995.

into English, and I will do this both in an attempt to discuss faithfulness in translation from Chinese into English, but also to introduce the reader to a text that proves Chao as a funny, intelligent and seemingly highly qualified translator of *Alice*.

The succeeding chapters will elaborate on Chao's translation of names, puns and poems, pronouns and representations of oral speech accordingly. My discussion on the translation of names will be highly related to the different writing systems of Chinese and English. The puns and poems are not necessarily more difficult for the Chinese translator than say for a French one, and sometimes the great discrepancy between Chinese and English can provide opportunities if the translator lets go of the aspect *faithfulness in meaning*. Chapter 5 discusses aspects that arise due to the fact that Chinese 3rd personal pronouns are all, in subjective as well as objective form, pronounced *tā*. Again, this provides challenges or opportunities for the translator, all depending on his choices in regard to faithfulness. The chapter that follows it, will shortly present an aspect of faithfulness that to me was very obvious in reading Chao's translation, and this was the structure and representation of oral speech. This last chapter of my analysis is the shortest one, yet not less significant: Firstly because Carroll emphasized its importance, secondly because it is an element I argue to be important in children's literature, and thirdly because one could question what Chao's idea of faithfulness in this aspect really was.

2 Faithfulness in Translation

When Y.R. Chao once held a lecture in Chinese to a Japanese audience, his pauses were translated by the interpreter as sh-, “that is, a sort of s or sh, with the air drawn in, as he rose from a 90 degree bow. Now is this language?” (Chao 1969:110).

One could play with the thought, as Chao’s interpreter not only translates the spoken part of Chao’s lecture but also his pauses of silence, that perhaps this interpreter even had different interpretations to different modes of silence; one interpretation for silence of insecurity as to what to say next, one for deliberate rhetorical pauses, one for prospective problems of having something in his throat etc. As for Chao, asking if this silence is language, and perhaps also if the interpreter’s translation is language, I would add; is this translation? And in what respect is it faithful?

In this chapter I will first elaborate on what makes *Alice* a good subject for studying translation and how *Alice* provides us with useful and entertaining examples for investigating the act of translation, and more specifically the aspect of faithfulness in translation. To do this latter part, I will continue with a short introduction to the act of translation, its definitions and scope, and in terms of scope; attempt to show how the different illustrations to *Alice* also can be regarded as translation to some extent. Following I will introduce the reader to some basic features of Chinese, particularly of writing Chinese sounds in English, succeeded by a brief account of translation tradition in China, and how this seems relevant when commenting on a Chinese text translated from English in 1922.

2.1 Translating Alice

After reading *Alice’s Adventures in Wonderland*, with all its linguistic puns and poem parodies, it seems highly imaginable that translating it, regardless into which language, is a challenge difficult to succeed in. How do you translate ”Take care of the sense and the sounds will take care of themselves“, if you want to keep it rhyming with a proverb like “Take care of the pence and the pounds will take care of themselves”, when such a proverb does not exist in the language you want to translate it into? How would you translate representations of oral

speech, for example an exclamation like "Ugh!", or a statement like "Oh, 'tis love, 'tis love, that the makes world go round", into a language that has a logographical writing system? How would one translate a remark such as "Curioser and curioser!" into a language that does not have word inflection, while simultaneously maintaining the immediate perception of an utterance of poor language? How does Y.R. Chao relate to the aspect of faithfulness in translating a humoristic children's story, with a humour based much on logic and reasoning, words and expressions, originally written in a synthetic language such as English, into a completely different, tonal and analytic language that is spoken in a culture that has its own defined tradition of logic?

Warren Weaver's book on the translations of *Alice*, *Alice in Many Tongues* (1964), includes a distinction of which elements amuse who in *Alice*. More precisely, he has defined the elements he finds central in *Alice*, the elements that make *Alice* as enjoyable as it is justly famous to be, both in general and particularly for translation: For the children it is the *wonder*, *excitement* and the *childish humour*, and the *actual narrative* of the adventures (Weaver 1964:76). These are elements Weaver do not investigate in the same way as he does with what he argues makes *Alice* enjoyable from the adult point of view. This makes sense, as what he describes as elements that amuse children are overall features which are not as easy to exemplify and evaluate as the *verses*, the *puns*, the use of *specially manufactured words or nonsense words*, the *jokes which involve logic*, and *twists of meaning* with underlying humour, "always unexpected and disarming, sometimes gentle, and sometimes very abrupt" (Weaver 1964:80-1), as is what he describes as fascinating from the adult point of view. To Weaver's classification, I will add two categories that I argue to be just as important, and that provides clear features also important to the child reader. One of them also constitutes a great challenge for the Chinese translation; namely the translation of *names*. *Names* take part in creating personalities; what the name *Alice* connotes to children of Victorian England, or what the name *Mad Hatter* or *Mock Turtle* does to a character, is not trivial. Geographical and historical names are also references that, especially if familiar (or completely unfamiliar), will affect the reader's perception of a story. The second is the *representation of oral speech*, which also take part in creating the characters personalities, (and Carroll, indeed, took this very seriously) for example by being rendered in different dialects, in poor or educated language, short or long phrases etc., and these personalities, and the way their speech is rendered, go hand in hand with the narrative that is either the hearth of these characters, or the narrative is developed and influenced by them. Moreover, it is not a bad trait for a children's

book, if it should happen to be suitable for reading (and singing) out loud, and the way reported speech is rendered, highly affects this particular aspect of readability.

Besides, not only is Weaver's classification unbalanced and slightly blunt as to what appeals to children versus adults, he has also been less eager to elaborate on what fascinates the child reader. I would argue that his classification underestimates the child reader (and/or listener); one does not have to grasp the idea to the point where one can explain it, for the ability to be amused. If children are not able to put words into how the paradoxical wisdom and logical sense and nonsense amuses them, I still believe they can be amused, if not confused, in a way sometimes only Carrollian nonsense can confuse amusingly. Carroll took children and children's abilities seriously, and he preached that logic was not only proper, but appealing to children (Bartley in Carroll 1977:6). On nonsense and meaning, Hugh Haughton explains that "readers tend to divide between those who are content to find the stories 'pretty', and those who want to know what obscure 'ideas' Alice intimates really are" (Haughton in Carroll 1998:x). Categorizing children as *one* overlooks great differences in ages and comprehension. Children are as different as adults, and I dare say that you will find both children and adults in both of Haughton's classifications of readers. However, Weaver's classifications are true as conveying the central elements of the particularities of *Alice*, and all these elements provide challenges for a translator.

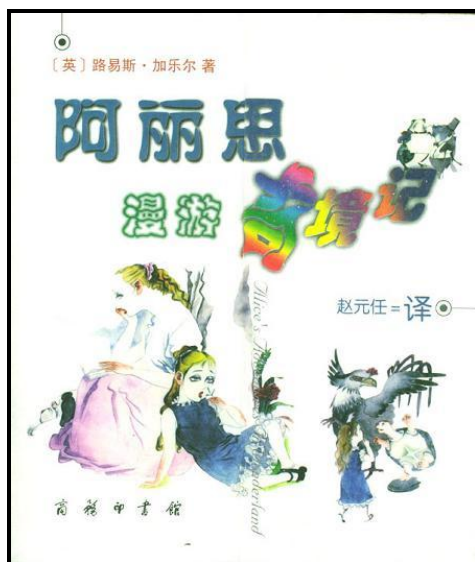
2.2 Faithfulness in Translation

There are various definitions of translation. Juliane House defines translation as "the replacement of an original text with another text" (House 2009:3). Although I find this definition somewhat weak and narrow, it highlights in my view, a very important aspect of translation; a translated text *is* a different text. It will of course hopefully be as similar as possible in all aspects to the original, and for the purpose of this paper, this definition proves to be correct, as we are examining a Chinese text that is replacing an English text. I would still argue that a definition of translation involves much more than this. When Georg Steiner speaks of translation he speaks of any communicative act performed in any way in any language to any language – including communication within the same language; "translation is formally and pragmatically implicit in every act of communication, in the emission and the

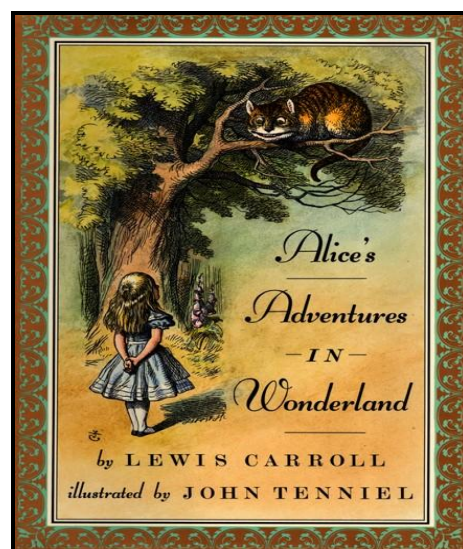
reception of each and every mode of meaning, be it in the widest semiotic sense or in more specifically verbal exchanges. To understand is to decipher. To hear significance is to translate” (Steiner 1992:xii). Everything we communicate must be interpreted and translated by the receiver. Hence, translation must always to some extent involve interpretation. A good example of Steiner’s wide definition, are the illustrations to *Alice*, which can also be argued to be interpretations of *Alice* that may influence the reader’s perception in some or other way.

2.3 Illustrations in translation

The illustrations to *Alice*, according to Steiner’s wide definition as explained above, can be argued to be interpretations of *Alice* that may influence the reader’s perception in some or other way. Consider the front pages of the Chinese translation and the English original of *Alice’s Adventures in Wonderland*:



Picture 1: Illustration unknown.



Picture 2: Illustration by John Tenniel.

The original illustrations by John Tenniel are as easily recognized as they are famous and often associated with *Alice*. This illustration on the book cover by John Tenniel was painted in

1865, that is, seven years before the first impressionist painting⁹ was exhibited, and is, as was common, figurative. There is a clear separation between lines and colour, between background and foreground. The entire surface of the book cover is furthermore filled with colour: stronger colour in the foreground, and brighter colour in the background and behind the book title. Because of this, the illustration comes across as distinctly traditional to a modern eye. In addition to the techniques used, Alice's clothes and posture also complies with an old-fashioned setting; this Alice might well be curious, but she is dressed as a proper Victorian girl, and an image of a proper Victorian girl is also emphasized in her posture.

New illustrations and illustrations in translation are also examples of different perceptions of the characters and the story. In the watercolour-illustration to the Chinese book, Alice is presented simultaneously in two scenes. In the first scene she is leaning against her sister, somehow half sitting up, half lying down, casually resting on one hand with dozy, almost intoxicated eyes, and with her legs folded in a way that no Victorian girl would ever allow herself to be presented. In the other scene, Alice is smaller in size, standing up and seemingly rehearsing the Lobster Quadrille, which is the dance Alice attends with the Gryphon and the Mock Turtle in chapter 10. There is no definite separation between background and foreground in this illustration; the book's surface is completely white, and the only thing dividing the two scenes and the two Alices is white space. Outlines and colour are hinted at rather than clearly marked out. As such, this watercolour seems to take its cues from traditional Chinese painting, or even modern Western painting – post-impressionism – and the image of Alice and the story, are hence leading the reader to a rather different image of Alice than in the original Tenniel.

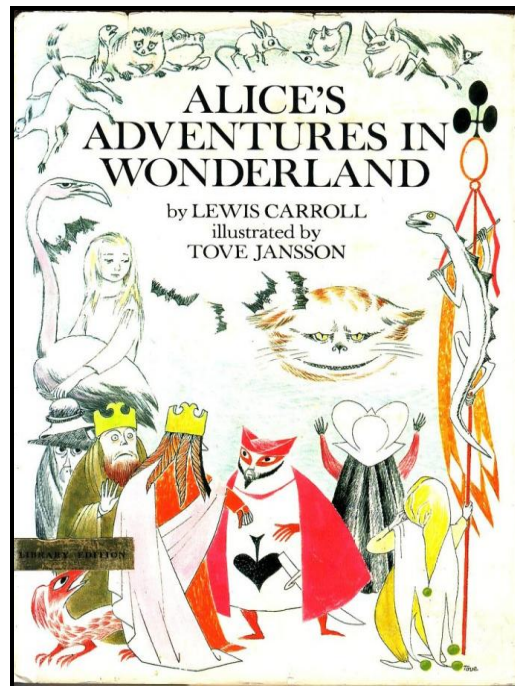
The publisher's preface of the Chinese book, state that they have added these contemporary colour paintings in addition to Tenniel's originals, in an attempt to increase the enjoyability and readability of it, to delight and satisfy its young readers, hoping that their dreams will be even more fragrant, more sweet and have an even stronger impact than before (Chao 2002: Publishers note 出版说明). Every chapter in the Chinese edition begins with similar illustrations, while the original Tenniel illustrations are kept as they are inside each chapter.

One could argue that these illustrations are unfaithful to the original Alice, but as it is printed in 2002, 100 years after the translation saw its first ray of light one could also argue that it is

⁹ Claude Monet, *Impression, soleil levant* (*Impression, Sunrise*), 1872

faithful in terms of making *Alice* more suitable for the 21st century. This is an aspect of faithfulness that is hard to debate, as it very easily could turn out be highly subjective. However, this might also be a discussion on two kinds of faithfulness, perhaps equally fair as long as applied well; one being faithful to the original in language, culture, time and place, the other faithful to the same aspects of the target text.

Illustrators also tend to have their own personal style, which sometimes is very characteristic and easily recognized, and as such, these illustrations may direct the receiver towards a perception of something familiar, yet different than what is intended. As in the illustration below:



Picture 3: Illustration by Tove Jansson (*Alice*)

I immediately recognized the illustration above as Tove Jansson's, as her drawings of *Muumi*, 'the Moomins', share many of these characteristics obvious to anyone familiar with her work:

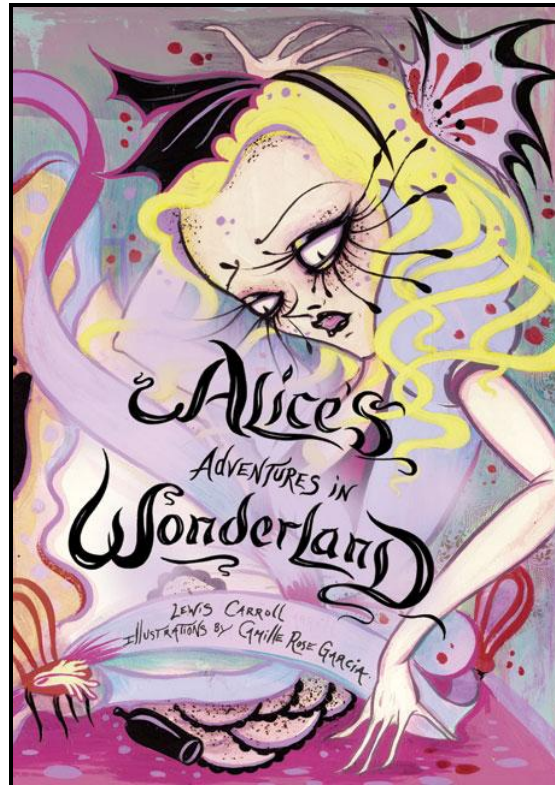


Picture 4: Illustration by Tove Jansson (*Muumi*)

On the cover of *Alice* in Jansson's illustration, the man in grey, hiding behind what is plausibly the king, is probably the most strikingly similar in appearance, and could effortlessly have been put into a story about the *Moomins*. Tove Jansson's illustration has more in common with the illustration on the Chinese cover, than the 1865 illustration by John Tenniel. Jansson lines up the characters on the book cover, circling them around the title. She utilises white space in much the same way as is done in the Chinese version. Some characters are coloured in; others are left colourless, which is also the case with the illustration of the *Moomins*. Jansson furthermore uses a different technique to outline the Cheshire Cat than she has used on the other characters. By using wispy lines on him, and strong, black lines to outline the others, she makes it appear as if the Cheshire Cat is in the background to the other characters' foreground, which emphasizes the Cheshire Cat's mysterious appearance and disappearance. There is a slight perspective in the way the characters overlap each other, but this is mostly just hinted at. It is a modern drawing in every sense, and for someone familiar with the trolls from *Muumilaakso*, the *Moominvalley*, the illustrations by Jansson in *Alice* could, in addition to direct the reader to something less Victorian, possibly connote the reader's imagination towards the Finnish forests, which are quite different than the gardens of Wonderland.

Below you will see an example of a new and modern illustration of *Alice*, by Camille Rose Garcia, an edition published in 2010. In this illustration, Alice is the only figure. The title of the book constitutes an integrated part of the picture, instead of being separated as something in front or behind the illustration. The font used in the title has the same shape as the lines in the painting and matches Alice's eyelashes. The name of the author and the illustrator seems

to float out of Alice’s dress, and in this way text and illustration is somehow intertwined and connected in contrast to the other illustrations above. The lines are more dynamic, and this combined with the pastel colours, gives the illustration a somewhat psychedelic character:



Picture 5: Illustration by Camille Rose Garcia

These illustrations illustrate that discussing the translation of an illustrated book agrees with Steiner’s wide definition of translation. The last illustration presents Alice and her world in a very different manner than John Tenniel did, and in this context it could be worth mentioning that Carroll condemned the pictures in the first printing of *The Nursery Alice*, a shortened version of *Alice* for children “from nought to five”, as too gaudy, and charged that no copy was to be sold in England; all were to be offered to America. They were offered to America, and then declined, as not being gaudy enough (Charles Morgan in Weaver 1964:25).

On this note, a Norwegian online newspaper reported last fall, that the Norwegian folktale *Askeladden som kappåt med trollet*¹⁰ ‘Ashlad and the Hungry Troll’, received harsh critique from its readers in USA. The story, which most Norwegians, at least of my generation, associate with the charming and characteristic Ivo Caprino¹¹ figures, was here judged as brutal, violent, scary and morally reprehensible (NRK:URL). The Caprino wooden dolls, with their somewhat staccato movements and static appearance, the Ashlad and the troll are constantly smiling (which of course could be experienced as slightly unnerving), and their silly voices combined with their very innocent yet proper language, makes it hard to agree with such strikingly negative characteristics. However, the Americans did not criticize the Caprino presentation, but an iPhone-application, and this exemplifies the significance of interpretation, in all aspects of translation, and how similar and different presentations in similar and different places are received differently. Below you can see a picture of the troll and the Ashlad’s race in eating porridge, by Ivo Caprino:



Picture 6: Ashlad and the Hungry Toll (Ivo Caprino)

and below as it is presented as an iPhone-application:

¹⁰ The tale can be read in Asbjørnsen, Peter Christen and Jørgen Moe (2002); Norske Folkeeventyr, Kagge, Oslo.

¹¹ See <http://www.youtube.com/watch?v=HmjP7g-kEyA> for an analogy of Caprino clips. The clip from Ivo Caprino’s film of *Ashlad and the Hungry Troll* begins after 6 minutes and 22 seconds.



Picture 7: Ashlad and the Hungry Troll (iPhone application)

In China, the 1927 Student's Edition of *Alice* was imposed an edict, by General Ho Chien, Governor General of the Province of Hunan, an edict that forbid the use of it, on the grounds that it was degrading for human beings to converse with animals (Weaver 1964:62-63). The degradation of speaking to animals somewhere, and the joy of it somewhere else; from the child who raises his brows and nods his head while chuckling to the Cheshire Cat's directions as to where you would end up if you "don't really care where you're going", to the adults scratching their heads, questioning why the Queen orders Alice's head to be cut off, when all Alice did was talk about the earth's rotation, are all cultural and individual aspects that a translator must deal with in his interpretation and choices. As we have just seen, so is the case with the illustrations, as they are interpretations by an illustrator, and can influence the reader's perception of what the characters are like, where and when the story takes place, or as with Jansson's illustration (and Tenniel's the other way) intrigues the reader towards a familiar place and time that might not at all be the illustrator's intention.

An aspect of faithfulness in translation, especially regarding faithfulness to intention, is that it necessarily involves interpretation. Consider the illustrations by Lighterheaven and Ralph Horsley below, where Alice seems to be a horror story:



Picture 8: Lighterheaven¹²



Picture 9: Ralph Horsley

In Lighterheaven's illustration, Alice is wearing a dress similar to the one she wears in Tenniel's illustrations, only now with an apron spilled with blood, and she is also holding a bloody knife. The White Rabbit seems to be rubbing his hands in typical popular representation of someone planning something evil, and all eyes and looks, teeth and smiles are made particularly scary in colour, shapes and intensity. In Horsley's illustration, Alice is also holding a knife, the Cheshire cat has more teeth than face and his ears have become horns, the Mad Hatter looks in fact really mad and his hat bears the demoniac numbers 666.

During this research, I have met with several people of my generation (1980's) who remember *Alice* as being a very scary story. I had not read, nor seen *Alice*, before I began this research, and found this very far from my own perception of the story. Yet, although I have not provided scientific evidence of this, all the people I have talked to who find it scary, or at least suspect it to be too scary for children, never read the original book, rather they had seen one or several films or TV-series, or read it in translation. Take for instance the newest filmatization of *Alice in Wonderland*, directed by Tim Burton, which is a highly "Hollywoodized" film that has made the main plot in *Alice* to be a fight between good and

¹² <http://www.denzomag.com/2012/10/wonderful-illustrations-of-alice-in-wonderland/>

evil, where good (Thank God!) prevails. The story is dark, gaudy, and confusing, only leaving out most of the charming paradoxical confusion. It has become a different story based on some of the narrative sequences in the original, and many of its ideas. In would argue that if the beheadings, and the Queen's pendant for ordering them, were in fact very scary, I suspect Alice would be more relieved by the information that it actually really never occurs, than she would be irritated by being ordered about:

"Why, she," said the Gryphon. It's all her fancy, that: they never executes nobody, you know. Come on!"
"Everybody says 'come on' here", thought Alice, as she went slowly after it: "I never was so ordered about before, in all my life, never!" (Carroll 2000:95)

Or as Alice, making conversation with the Rabbit, finds out that the Duchess has been sentenced for execution. Alice is curious as to what for, when the Rabbit mistakes her question to on the contrary be a statement of sentiment; "What a pity". Alice makes sure that she does not think it a pity at all, which is reassuring if one should find all this scary, as the main character obviously finds it more outrageous than awfully scary. In *Alice's Evidence*, Alice also responds to one of the Queen's many death sentences with "Stuff and nonsense!" and "Who cares for *you*?" (Carroll 2000:124), and one would assume her reactions to be quite different, if Carroll's intention was to scare and frighten the reader.

After dealing with illustrations in this wider scope of a translation definition, we shall now turn to something much more specific and literal, namely how to render Chinese sounds in English and vice versa.

2.4 Script in translation

In a linguistic oriented perspective, *translation* is an attempt to transfer the *meaning* from one language to another (Wellisch in Deeny 2001:1086-1087). However, since the meaning of a word can hold manifold and various aspects, and a word's possible functions in an expression or a sentence can be just as various; this is by no means trivial. A sentence can also literally mean one thing, but imply or mean some other thing according to culture and context. Juliane House suggests that translation can be seen as a kind of limitation, that a translation is always an inferior substitute for the real thing. However, translation can also provide access to ideas

and experiences otherwise unavailable, or “closed off in an unknown language” (House 2009:3). In this paper, the *source text*, is the original British *Alice’s Adventures in Wonderland*, and the first Chinese translation is the *target text*, and in this context it will also be necessary to bring in two activities in translation that is particularly evident when translating between an alphabetical and a logographical writing system; namely representations of Chinese sounds in English and English sounds in Chinese.

When dealing with Chinese, *transcription*, *transliteration*, and *romanization* are terms often used, and although they have different definitions, they are often used interchangeably. Hans Wellisch defines *transliteration* as a method “employed for representing the characters (letters or signs) of one alphabet by those of another, in principle letter by letter”, while *transcription* is a method concerned with carrying over the *sounds* of a given word; to represent the elements of a language, either sounds or signs, however they may be written originally, in any other written system of letters or sound signs. (Wellisch in Chan and Pollard 1995:1086-1087) The Greek word *Ευαγγέλιο* would hence be *transliterated* as *Euaggelio*, the Greek letters here represented in Roman letters, while the *transcription* would read *Evangelio*, in an effort to produce the sound of the Greek word in Roman letters, and the *translation* into English would be *Gospel*. When I write *pīnyīn* 拼音, which is the official and by far the most common transcription system in mainland China today, I am employing the method of Romanization, which again involves both transliterating and transcribing. In “transcribing English into the non-alphabetic system of Chinese, one attempts to represent the sounds of foreign terms by characters which represent similar sounds, while transcribing Chinese into a foreign alphabet is an approximation of the Chinese sounds for purposes of accurate pronunciation” (Chan and Pollard 1995:1086). With the written language of Chinese, a dimension of different transcriptions occurs, as most Chinese dialects utilize Chinese characters, yet there is a great variety in the pronunciation of them.

Chao provides us with a few examples of this in his article on *Dimensions of Fidelity in Translation*. An example of translation is that of Oxford, named *Niújīn* 牛津, which literally means ‘ox’ and ‘ford’, while New York as *Niǔyue* 纽约 [紐約] is a transliteration of what in standard Cantonese is pronounced as *Naoyeuk*, but as *Niouyoak* in another southern dialect presumably spoken by the original transliterator of this name. *Jiànqiáo* 剑桥 [劍橋] is the name of Cambridge, and is half transliterated (*jiàn* being pronounced *kimm* in Cantonese), and half translated, as *qiáo* means bridge (Chao 1969:111). This aspect is, on the Chinese

part, as we shall see particularly in the chapter of names, far more complicated than the translation into or from any other alphabetical written language.

The translation investigated in this paper was originally written in 1922, and one can only distantly imagine in what scope and speed translation has developed in China since then, especially since the late 1970's, when Chinese society underwent great changes in terms of opening up towards the rest of the world. The tradition of translation in China dates all the way back to the Zhou dynasty 3000 years ago, and in a historical perspective, this translation activity has basically been related to government and commerce. However there have been translations not related to such pragmatic intentions, and we shall now look into how non-governmental and non-commercial translation has been executed historically, so as to judge Chao's translation in 2012 with this in mind. Chao's translation was presumably fairly radical in 1922, and it was a time where the Chinese language was examined closely in many aspects.

2.5 Translation in China

The translation of Buddhist sutras from Sanskrit to Chinese, is a work that has been going on since the middle of the 2nd century AD (some sources say as early as AD 70), and is divided into three phases by Eva Hung and David Pollard. The first phase is during the Eastern Han Dynasty and the Three Kingdoms Period (148-265 AD), where translation was performed by monks from Central-Asia and Xinjiang. These monks were often rich in religious knowledge but poor in Chinese language, and the translations were often indirect translations via sources in the monk-translator's mother tongue (Hung and Pollard in Chen and Pollard 370-71). The second wave was during the Jin Dynasty and the Northern and Southern Dynasties (265-589), where foreign monks who had learnt Chinese delivered the sutras orally, while the Recorder at the so called Translation Forums would write them down. Not all of them mastered Chinese however, and the existence of a written text was not evident; the sutras were often learned verbally by heart. The third phase of these Buddhist translations was during Sui, Tang and Northern Song Dynasties (589-1100), where one could see a separation of theological explication and translation. One reason for this was the increased linguistic and theological expertise of the Chinese monks. The decline of Buddhism in India, and the change in government policy led to a rapid decline in Buddhist translation activities towards the 1050's.

The Translation Forums evaporated, and translations after this were the work of individuals (Chan and Pollard 2009:372).

Christian Missionaries (late 16th century) often collaborated with Chinese scholars and officials to translate works in mathematics, astronomy, geography, physics and religion. Also, the translations of the Four Books and the Five Classics into Latin, led to heightened interest in Europe in all things Chinese, particularly in the seventeenth century (Chan and Pollard 2009:372-373). *Kāng Yǒuwéi* 康有为[--為] (1858-1927) and *Liáng Qǐchāo* 梁啟超 [-啟-] (1873-1929) advocated that Western thought and skills had to be made their own, and hence should be translated into Chinese. As learning to read a European language took five to six years, while learning Japanese only took a few months, in addition to the fact that the Japanese was a generation ahead in its absorption of Western knowledge; the translation of English books mainly occurred from Japanese translations. *Yán Fù* 嚴復 [嚴復] (1853-1921), the main translator in the field of philosophy and social science, and his translation of Thomas Huxley's long essay 'Evolution and Ethics' was first published in *Guówén Bào* 國文報 [國-報] (Tianjin) in 1897, before being issued in book form under the title *Tiānyǎnlùn* 天演論 [--論] 'On Evolution', and was a milestone in Chinese translation history, both because of content and style. During the May Fourth Movement (*Wǔ-Sì Yùndòng* 五四运动) in the 1920's, literary works from over 30 countries were translated. *Lín Shū* 林紓 [-紓] (1852-1924) was a famous translator of Western literature, despite his ignorance of any foreign language. His credits are written on many translations, yet he depended solely on the oral re-narration of others, and composed what was orally translated to him into classical Chinese. In 1901 he collaborated with *Wáng Shòuchāng* 王壽昌 [-壽-] in translating *Uncle Tom's Cabin* (Harriet Beecher Stowe) – which he in Chinese entitled 'The Black Slave Appeals to Heaven' *Hēinú yùtiān lù* 黑奴吁天錄 [---錄]. This title is lucid as to content, but far from faithful to the original title as regards intention; the Chinese title has become a description of the story's theme.

This is an important background to Chao's translation of *Alice*, and in the next chapter, we shall examine Chao's own view and intentions in what and why, in my translation of his introduction. In an attempt to understand Chao's attitude to his work with the translation and as to balance the discussion on faithfulness also where the source text is Chinese and the target text is English, what follows is an introduction to the translator Y.R. Chao and a

translation of his preface, where my own choices to a high extent will be discussed in annotations.

3 Chao's Preface

In this chapter I will first give an introduction to the translator of the first Chinese translation; Y.R. Chao. As a preface to my translation of his preface, I will account of my approach in translating his preface from Chinese to English, as well as my approach in retranslating Chao's translations. Chao's preface is rendered in traditional complex characters, as one of my main objectives in translating it is to discuss faithfulness in translation, and thus to render it in simplified characters would lead to the loss of discussions worth bringing up in this aspect. I present my translation of the preface in a somewhat not so reader-friendly manner, sentence by sentence in both Chinese and English, with occasionally slightly excessive extensive notes and remarks. These notes are exclusively notes about my translation in regard to faithfulness, and they are done in this manner to be clear and honest about all the choices I have made, and to invite the reader to follow me in my reason. For those only interested in an overall idea of Chao's ideas as expressed in his preface, my translation in plain English and without notes can be read in the appendix. Finally, I will summarize some of the discussions and draw a few conclusions as regards my choices in translation.

3.1 The Translator – Y.R. Chao

Zhào Yuánrèn 趙元任 (1892-1982), better known as Chao Yuen Ren (Yuen-ren) or Y.R. Chao, can be assigned with similar various titles such as Carroll's. With a B.A. in Mathematics at Cornell University (1910-1915) under the auspices of the Boxer Indemnity Fund, and a PhD in Philosophy at Harvard (1915-1918), he later taught physics, mathematics, philosophy, Chinese language, grammar and logic, the history of Chinese music and theoretical linguistics. As Mary Haas points out in the introduction of the oral history transcript of interviews with Chao in the 1970's, Chao benefited greatly from traditional philosophical Chinese training followed by Western scientific training (Chao, Levenson, Schneider and Haas 2011:i.-ii.). He personally called himself a native of Changchow¹³, which

¹³ The name of this city is already established as a Wade-Giles transcription, and I hence chose to refer to it as such. In pinyin it is written *Zhāngzhōu* 漳州, and it is a city in *Fújiàn* 福建 province. I realised also that to render the names of cities with the tones in diacritics, polluted the text more than it would be clarifying or

was where his family came from, although he was born in Tianjin¹⁴ on the coast east of Beijing¹⁵. According to Chao, all he did was being born there, before the family moved to Beijing and they kept moving around a lot, in his first ten years mostly in the province today known as Hebei¹⁶ (Chao, Levenson, Schneider and Haas 2011:1-2).

Chao took a deep interest in Chinese dialects, and had a good ear for many of them (as did Carroll for the English regional dialects). Among the accomplishments Chao has received the most attention for, in addition to his translation of *Alice*, is playing a key role during the language reform in China in the 1920's, where establishing the transcription system *Guóyǔ Luómǎzì* (or Gwoyueu Romatzyh, as it is transcribed in Gwoyueu Romatzyh, often abbreviated as G.R.) 国语罗马字 (國語羅馬-); the National Language Romanization, were one of his creations. This phonetic alphabet was officially adopted by the Chinese Government in 1928 as the second form of the National Phonetic Alphabet, and it differs in several ways from the official PRC¹⁷ system today, *Hànyǔ Pīnyīn* 汉语拼音 [漢語--]. In Pinyin tones are distinguished with superscripts written above the vowel; fēn, fén, fěn and fèn, which in G.R. is distinguished by variations in spelling; fen, fern, feen, fenn (DeFrancis 1984:245) Also, in terms of linguistic activities, the Institute of History and Philosophy within Academia Sinica was placed under Chao's direction in 1929 and he was an active member of the Minister of Education's Committee on Unification of the National Language. His records and texts of Mandarin published in the 1920's and 30's set the model for standard spoken Mandarin, which in Chinese is referred to as *Pǔtōnghuà* 普通话[--話] meaning 'common speech'.

Playing an important role in the Vernacular Movement in China in the 1920's he also took part in establishing transcriptions of foreign words and concepts, like for example the name of the drink 'martini', which was coined by Chao into *mǎtīni* 马踢你 [馬--] a translation that maintains similar pronunciation as well as a humoristic meaning; 'horse-kicks-you' (Ramsey 1987:60). In what could count as a related task, he created a phonetic notation system called *Zhùyīn fúhào* 注音符号 [註--號], which is a system of indicating Mandarin Chinese

necessary for anyone. However, a time consuming irritation in my early years of studying Chinese, was academic texts that when referring to Chinese, only referred to it in transcription. So as to not confuse the reader with little or no knowledge of Chinese, yet provide sufficient and available information to students of Chinese, pinyin with diacritics and Chinese characters will be in a footnote if it is not in main text.

¹⁴ *Tiānjīn* 天津.

¹⁵ *Běijīng* 北京.

¹⁶ *Héběi* 河北.

¹⁷ People's Republic of China.

pronunciation without using the Latin alphabet.¹⁸ The first four symbols are ㄅ 'b', ㄆ 'p', ㄇ 'm', and ㄈ 'f', hence like the English alphabet is often referred to as ABC, this system is often referred to as *bōpōmōfō* ㄅㄆㄇㄈ. He also composed the music for the symphonic work *Jiào wǒ rúhé bù xiǎng tā* 教我如何不想他 to which Liú Bànnóng 刘半农 [劉半農] wrote the lyrics.¹⁹

As Carroll, Chao was fond of puns. When Bertrand Russel came to China, Chao was given the assignment of translating his lectures, and one of these lectures had been on “Causes of the Present Chaos in China”. After Russel had returned to England, Chao’s wife gave birth to their first child, and when Chao told Russel the good news, Russel replied: “Congratulations! I see that you are among the causes of the present Chaos in China” (Chao 1972:17). Although Russel later attributed this pun to Chao in his autobiography (ibid), it would in any case testify of Chao’s fondness of puns; either as the creator of it, or as the enjoyer of it. His training in linguistics and his sense of humour are valuable qualities, if not essential qualities, for the task of translating *Alice*. In a playful reference to a statement by Russel, Chao has also said that “the only generalisation to make about language and science is to make no generalisation” (Quoted in Ramsey 1987:57), which has been a good lesson to keep in mind as one is about to pick someone’s work to pieces, looking for trouble, i.e. looking for structures that can lead to generalisations.

¹⁸ Listen to *Zhōngyāng Héchàngtuán* 中央合唱團 perform their Song of Phonetic Notation *Zhùyīn Fúhào Gē* 註音符號歌 at the 35th anniversary of *Fùrén Dàxué* 輔仁大學 in 2004 at <http://www.youtube.com/watch?v=VjiAnNszQlc>

¹⁹ To listen, try: <http://www.youtube.com/watch?v=hl88Xm94MkA> or <http://www.youtube.com/watch?v=zUibycOlPec&feature=related>

3.2 On my translation and retranslation

My aim in translating Chao's preface is not simply to render it in as fluent English as possible while attempting faithfulness to the original, my aim has also been to explore the difficulties that arise in this type of work, and invite the reader to join me in my challenges and follow me in my reasoning. I have no intentions of being apologetic as regards my actual choices, but my annotations to this translation are extensive, hopefully to the degree of irritation. If I manage to irritate the reader with my extensive and manifold annotations, I have managed to give the reader an idea of the work and choices to be made in translation. Hence, whether the translation is a successful one, is not the point, it is rather an exploration of, and discussion on faithfulness, and an attempt to pass on Chao's preface to an English speaking audience. My aim is that anyone interested in language, translation, Alice, and/or Chinese, will enjoy it and hopefully be incited or inspired in some or any way.

My retranslations are all produced for linguistic clarity, not literary quality. They will therefore be translated highly literally to show the English reader how the Chinese language appears.

3.3 An annotated translation of Chao's preface

我譯這書致獻給一個鼓勵譯牠, 和鼓勵我做無論什麼書的人. Y.R.

I dedicate this translation to the person who encouraged me to translate it, and encouraged me to write any book at all. Y.R.

大人者, 不失其赤子之心者也. 孟子

A great man, is one who does not loose the heart of his childhood²⁰. Mencius

²⁰ This is my translation. Lau D.C.'s translation read: "A great man is one who retains the heart of a new-born babe." (Lau 1984, Book 4 Part B:163) In my first translation, I also preferred 'retain' over 'loose', but realized later, that not only is 'retain' not faithful to meaning, it is not necessarily more faithful in intetion. The idea was,

譯者序 - Translator's preface

會看書的喜歡看序,但是會做序的要做到叫看書的不喜歡看序,叫他愈看愈急著要看正文,叫他看序沒有看到家,就跑過了看底下,這才算做序,做得到家.

Those who can read books like to read prefaces, but those who can write prefaces should write them so as to make the reader of books not like to read prefaces; to make sure that the more he reads, the more impatiently he wants to read the main text, and make sure that he does not read the preface properly, but simply run past it and read what comes after. Only then can it count as writing a preface; writing it properly.

我既然拿這個當作做序的標準就得要說些不應該說的話,使人見了這序,覺得牠非但沒有做,存在,或看的必要,而且還有不看,不存在,不做的好處.

Since I treat this as a standard for writing prefaces, I shall have to say a few things that should not be said, causing people, once they see this preface, to think that not only is there no need for it to be written, exist or be read, it would also be beneficial for it to neither be read, nor exist or be written.

《阿麗思漫遊奇景記》是一部給小孩子看的書.

*Alice's Adventures in Wonderland*²¹ is a book written for children.

I think, to write it in “better” English. I am now under the conviction it is nothing of the sort. As for Lau’s new-born babe, I was a classical victim of a misunderstanding due to the passing of time: I read “babe” as a label for a stereotypical blond and not particularly smart girl dressed in pink. I can thank Lisa Smith Walaas for her choir experiences, as she informed me that she once sang an old British composition where they sang the following about Jesus: “This little babe, so few days old...”, and this older use of the word would have passed by me, as “babe” connotes something different today. In that sense, Lau’s translation could be argued to be more faithful to the original in maintaining its old character. I have still stuck with “childhood” in an attempt to keep it simple and available to a modern reader, especially since “children” is not particularly *unfaithful* to its old character. In Weaver’s *Alice in Many Tongues*, the translation (translator not specified) reads: “A great man is one who does not loose the heart of a child.” (Weaver 1964:8) This translation is distinguished from mine only in the grammatical relationship between the person and the/its heart. I am grammatically convinced it is the heart of the great man’s childhood that is not to be lost, not the heart of a child. However, I am open to the fact that the perception of this sentence often might be that of Weaver’s.

²¹ In this case I could have transcribed the title of the Chinese translation as *Ālisī mànyóu qíjǐng jì*, and retranslated it into *Alice Roaming in Wonderland*. I chose to keep the original English title, mainly because he is referring to the English original and not his translation, but also because my retranslation (and transcription)

在英美兩國裏差不多沒有小孩沒有看過這書的。

There is hardly a child, neither in Britain²² nor in America, who have not read this book.

但是世界上的大人沒有不是曾經做過小孩子的，而且就是有人一生出來就是大人，照孟夫子說，大人的心也同小孩子的一樣的，所以上頭那話就等於說英國人，美國人，個個大人也都看過這書的。

But all adults in the world have once been children²³, and moreover, there are people who are adults as soon as they are²⁴ born, or as Master Mencius put it: the hearts of adults are the same as those of children²⁵. Therefore, according to these words, it is tantamount to say that every English and American adult have also read this book²⁶.

但是因為這書是給小孩子看的所以原書沒有正式的序。

However, since this is a book for children, the original book does not have a proper preface²⁷.

would pollute the text, and would still require an annotation to clarify that *Alice Roaming in Wonderland* was my highly literal retranslation of Chao's translation of *Alice's Adventures in Wonderland*.

²² *Yīngguó* 英国 can refer to both Britain and England. However, one can of course distinguish Scotland - *Sūgélán* 苏格兰, Wales - *Wēi'ěrshì* 威尔士, and England - *Yīnggélán* 英格兰, and I take it that Chao meant Britain by writing *Yīngguó* 英国, as he later in Alice translates England as *Yīnggélán* 英格兰, in the Mouse's dry story of England and what the archbishop found there in chapter 2 (Chao 2002:17).

²³ My initial translation of this sentence reads: "But among the adults in the world, there is not one who has not once been a child [...]", which would be a far more literal translation and therefore more literal faithful to the Chinese original. I am still not convinced which is the best translation, but I chose to keep the second one for the purpose of readability and my overall idea of staying faithful to its intention.

²⁴ Initially I used contracted forms like "they're" instead of "they are" and "don't" instead of "do not". After discussing it with several people, it became clear to me that my intention in doing so was to give the translation an oral, casual humoristic character, as I interpreted Chao's intention to be. I was reminded that casual à la 1922 is not the same as casual à la 2012. In addition to that, the more orderly and proper style of not contracted words could be even more faithful to Chao's ironic formality in his attitude to his own preface.

²⁵ In the prefatory quote from Mencius we are dealing with 大人, pronounced *dàrén*, meaning 'great person/man/men/'. As it could also be pronounced *dàren*, meaning 'adult', 'grown-up', we are here introduced to Chao's first pun. Hence the sentence as it is quoted from Mencius would be that the hearts of great men are the same as those of children's, while for Chao's reasoning as to who has read the book, 'great men' reads as 'adults'. I have not been able to maintain a pun in any sense, and would be of the opinion that to add a pun elsewhere in the text would be a faithful addition to it. I have not managed to do that either.

²⁶ The pun is still present; as the previous note explains, this sentence could also mean 'every great person has read this book'. This pun is also lost in my translation.

²⁷ The original Alice does not have a proper preface, but it has a prefatory poem, "All in the Golden Afternoon...", that Chao did not translate. It is not clear to me why he chose not to, and it is worth noting in terms of faithfulness; he might have chosen not to because it was hard to translate and in his opinion not necessarily a part of the story itself.

小孩子看了序橫豎不懂的, 所以這個序頂好不做。

Children do not understand prefaces anyway, and therefore, it would be best not to write this preface.

《阿麗思漫遊奇景記》又是一部笑話書。笑話的種類很多。

*Alice's Adventures in Wonderland*²⁸ is also a humorous (*xiàohua*)²⁹ book, and the kinds of humour (*xiàohua*) are many.

²⁸ I have still kept its original English title, as he is still referring to the original book, not his translation. I did also decide at this point that I would keep the original title all the way.

²⁹ I have not made one single translation of *xiàohua* 笑話. Whatever the translation, *xiàohua* will follow in brackets to inform the English reader that although my English translation may vary, it is the same concept or word in Chinese. *Xiàohua* consists of two characters; *xiào* 笑 ‘smile’, ‘laugh (at)’ and/or ‘ridicule’, and *huà* 話 ‘spoken language’; ‘speech’. It makes sense to use this word on what’s particular about *Alice*, as much of the fun in it is based on speech. The Hanyu Da Cidian explains *xiàohua* as ‘so-called chatting and laughing together’, ‘ridicule; satirize’, ‘to say something, or tell a story that makes people laugh’, ‘ridiculous; funny; incredible; absurd’. (笑話 - 1. 谓说说笑笑 2. 讥讽; 嘲笑 3. 能引人发笑的谈话或故事 4. 可笑; 荒诞) *Lín Yütáng* 林语堂 [-語-] explains it as ‘joke’, ‘pleasantry’, ‘something laughable’ or ‘laugh at’. In his translation, Chao has translated the English ‘funny’, ‘absurd’ and even ‘pun’ (though as part of a larger expression; *shuāngguān de xiàohua* 双关的笑话 ‘double entendre joke’) into *xiàohua*:

[...] and how funny it'll seem, sending presents to one's own feet! (Carroll 2000:20)

[...] 送礼给自己的脚, 真笑话极嘞! (Chao 2002:8)

[...] *sònglǐ gěi zìjǐ de jiǎo, zhēn xiàohua jí lei!*

[...] sending presents to one's own feet, how extremely funny (*xiàohua*)!

[...] quite absurd for her to carry it any further (Carroll 2000: 64)

[...] 再抱着他岂不是笑话吗? (Chao 2002:51)

[...] *zài bào zhe tā qǐ bù shì xiàohua ma?*

[...] wouldn't it be absurd (*xiàohua*) to embrace him again?

‘It's a pun!’ the King added in an offended tone. (Carroll 2000:124)

那皇帝生气道, “这是一句双关的笑话。” (Chao 2002:107)

Nà huángdì shēngqì dào, “zhè shì yī jù shuāngguān de xiàohua”.

(Then) the King said angrily, “this is a double entendre joke (*xiàohua*).”

It might seem as I have taken great liberties in translating *xiàohua* into ‘humour’, as is the translation mostly employed for the term, and perhaps I have. I have done so anyway, in a want to avoid paraphrasing whenever possible.

有的是譏刺的, 例如法國的 Voltaire, 有的是形容過分的, 例如美國的 Mark Twain, 有的是取巧的, 例如相傳金聖歎做的十七言詩, 有的是自己裝傻子的, 例如美國的 Artemus Ward, 還有種種不好笑名為笑話的笑話, 例如從各國人的眼光裏, 評判別國人的笑量, 和審笑官能,.....這樣例如下去, 可以例如個不完.

Some is satirical like France's Voltaire, some is excessively descriptive like USA's Mark Twain, some is dexterous, like it is said that *Jīn Shèngtàn* wrote his poems of seventeen characters, and some is based on the author's feigned stupidity, like in the writings of³⁰ America's Artemus Ward. In addition there are all kinds of not so funny humour (*xiàohua*) called humour (*xiàohua*), which is an example of how people from different countries see things from their own point of view, passing judgement upon what makes people from other countries laugh, examining their functions of laughter...to continue giving examples like this, one would never finish giving examples.

但是這部書裏的笑話另是特別的一門, 牠的意思在乎沒有意思.

However, the humour (*xiàohua*) in this book has another special branch, and its meaning lies in having no meaning³¹.

這句話怎麼講呢?

Now,³² how can this sentence be explained?

³⁰ The Chinese text does not say “the writings” of Artemus Ward, but grammatically I would have to add it so as not to give the reader the idea that Artemus Ward himself is based on feigned stupidity.

³¹ Again we have a pun in Chinese; *méiyǒu* 沒有 literally means ‘not have’, while *yìsī* 意思 could mean ‘thought’, ‘idea’, ‘intentions’, ‘meaning’, ‘sense’, ‘significance’, ‘reason’, ‘rationality’, ‘opinion’, ‘will’, ‘volition’, ‘sign’, ‘indication’ and so forth. The expression can in addition to mean ‘not have meaning’, ‘no meaning’, also signify something ‘uninteresting’, ‘insipid’, ‘tasteless’, ‘dull’, ‘pointless’, ‘boring’, ‘unreasonable’, ‘no sense’, ‘no significance’, ‘no intention’ etc. Oda Fiskum suggested this sentence to read “and it’s meaning lies in its/a lack of meaning”, and I still cannot agree with myself as to which one works better, which reveals the most challenging part on my behalf in the translation: choosing, either the best, or the less worst.

³² In this case I have translated the sentence final particle *ne* 呢, which here indicates a question about a subject already mentioned, as “Now” in the beginning of my translation. This choice could doubtless be discussed in terms of faithfulness, as it is in fact not what Chao says. However, in terms of equipollence, the English language has no equivalent to *ne* 呢, and as the particle gives the sentence a casual, vernacular character difficult to represent without paraphrasing or adding, I chose to add it.

有兩層意思: 第一, 著書人不是用牠來做提創什麼主義的寓言的, 他純粹拿牠當一種美術品來做的。

It has two layers of meaning: Firstly, the author did not use it to write an allegory promoting any particular ideology, he wrote it purely as a work of art.

第二, 所謂沒有意思, 就是英文的 Nonsense, 中國話就叫「不通」。

Secondly, this so called meaningless, is the English *nonsense*, which in Chinese is called “*bùtōng*” ‘not (being able to come) through’³³.

但是凡是不通的東西未必盡有意味, 假如你把這部書的每章的第一個字連起來, 成「阿越這來那她那靠他阿」十二個字, 通雖不通了, 但是除掉有「可做無意味不通的好例」的意味以外, 並沒有什麼本有的意味在裏頭。

However, all nonsense does not necessarily have a deeper meaning. Suppose you link together the first character of every chapter in this book, resulting in the twelve characters³⁴ “*Ā*³⁵ exceed this come that she that lean he *ā*”³⁶. Even though it's nonsense, there truly is no

³³ As with *xiàohua* 笑话, my translations of *bùtōng* 不通 may vary. However, they will not be as varied as the translations of *xiàohua*. My translations of *bùtōng* are all either ‘nonsense’, ‘nonsensical’ or ‘no sense’. According to Lín Yǔtáng 林语堂[-語-] *bùtōng* 不通 means ungrammatical or unidiomatic when said about writing, illogical when speaking about a statement, closed [for] traffic when said about a road, and stupid, bigoted, educated but mind still closed, when speaking of a person. Another aspect of faithfulness in terms of my translation is that Chao is not consistent as to when he writes *bùtōng* 不通 in brackets, and when he does not. Should I translate them differently according to brackets? Do brackets imply that he is referring to the English concept of nonsense, while the absence of brackets, to a Chinese concept of a somewhat different nonsense? I have chosen to stay with the term nonsense, and put it in brackets when Chao does, and not, when he does not, as I have no good answers to why he chose to do it this way.

³⁴ Chao ends up with only 10 characters, as he links the first character of every 12 chapters together; 阿越這來那她那靠他阿. Whether this is a printing error, or that he omitted them purposely for their uniformity (the characters missing are both the character *nà* 那 from chapter 9 and 10, in both cases meaning then/the), I do not know. I have still chosen not to rectify the error, as it would be against my idea of faithfulness, in both meaning and faithfulness.

³⁵ *Ā* 阿 – is used familiarly before someone's name. Examples; *Āyí* 阿姨 meaning 'auntie' (mother's sister), but also a child's address to women of similar age as parents, *Ābǎo* 阿宝; 'Precious' (*bǎo*; 'treasure(d)', 'precious') or *Āsān* 阿三 which literally means 'Ā three'; the third (son). If I were to translate the ten first words, it would be simpler, as the first word would be Alice, and as you will see in the next note, a different scenario would take place. However, the consequence of choosing one over the other is not grave, as they both make no sense.

³⁶ If I were to translate the first words, as they would translate in to English, we would get “Alice the more this coming then she that (the) close to they Alice”. (1. 阿麗思 [...]. 2. 越變越奇罕 [...]. 3. 這一群聚在岸上的真是個怪好看的聚會 [...]. 4. 來的不是別人, 可就是那位白兔子慢慢地走回來 [...]. 5. 那毛毛蟲和阿麗思對看了半天不做聲: [...]. 6. 她在那裡站了一兩分鐘 [...]. 7. 那房子前頭樹底下擺着一張桌子 [...]. 8. 靠近那花園的門口 [...]. 9. 那公爵夫人道 [...]. 10.

primary deeper meaning to it, except for being "a good example of writing meaningless nonsense".

「不通」的笑話, 妙在聽聽好像成一句話, 其實不成話說, 看看好像成一件事, 其實不成事體.

The beauty of "nonsense" humour (*xiàohua*) lies in what while listening apparently succeeds as a sentence of words, does in fact not succeed as a sentence that can be said³⁷. What while reading may seem as some thing, on the contrary turns out to be no thing³⁸.

這派的滑稽文學是很少有的, 有的大部也是摹仿這書的, 所以這書可以算「不通」笑話文學的代表.

This type of humorous literature is very scarce, and most of the existing literature is actually imitating this book. Hence, this book could be considered as the representative of humorous (*xiàohua*) "nonsense" literature³⁹.

那素甲魚又長嘆了一陣了[...]. 11. 他們到了場 [...]. 12. 阿麗思[...].) I chose to translate the first characters, again in my idea of faithfulness. We are dealing with a language where each syllable has a meaning, and this also adds to the nonsense aspect of it all.

³⁷ This sentence resulted in much head ache. *Shuō* 说 means 'say' or 'speak', *huà* 话 means 'speech', 'talk' or 'words', and *shuōhuà* 说话 becomes 'speak', 'talk' or 'say'. But as 'speak', 'talk' and 'say' can be separated into two words in Chinese, the source text here says *huà kě shuō* 话可说 'speech that can be said', but in this context it implies 'speech that makes sense'. Hence, my translation 'not succeed as a sentence that can be said' does not imply that the sentence is impossible to say per se, it means 'not a sentence that makes sense to say'. I decided that to add 'sense' would be a slightly free translation, and an example of injustice to the source text, as the sentence in Chinese is also ambiguous.

³⁸ A more smooth translation would perhaps be "What while reading may seem like something, on the contrary turns out to be nothing", or maybe an even more clarifying translation would be "What while reading may seem as some thing, on the contrary turns out to be no logical thing." This last suggestion would in my opinion be over-explanatory, as the source text is more subtle and playful in this case. It was this last point of being playful that made me choose "some thing" and "no thing" over "something" and "nothing", as "some and no thing" seems more elegant and not as intuitively understandable in reading as "some- and nothing". It creates a space for reflection of some linguistic sort, and that is in my opinion faithful as regards the source text's intention.

³⁹ The Chinese text says "nonsense humour literature", not "humorous nonsense literature". This is not trivial, and neither of the translations flows well in English in my opinion. I also considered "nonsensical humour literature", but in the end I had to choose one out of three evils, and I chose the one that in my opinion was the lesser evil.

從前 Artemus Ward 在一羣迂夫子跟前演說, 他們聽了莫名其妙, 以為這位先生的腦子大概有點毛病, 過後有人告愬⁴⁰他們說 Artemus Ward 是一個滑稽家, 他演說的都是些笑話; 他們回想想, 果然不錯, 於是乎就哈哈地補笑起來。

Artemus Ward once held a speech in front of a group of pedants who were quite baffled as they listened, and thought that there was probably something wrong with this gentleman's mind. Later some one informed them that Artemus Ward was a comedian, and that all he had said in his speech were jokes (*xiàohua*). They thought back, and indeed he was right; and so they burst out in compensational loud and hearty laughter⁴¹.

要看不通派的笑話也是要先自己有了不通的態度, 才能嘗到那不通的笑味兒。

To read the style of nonsense humour (*xiàohua*), one first needs to have a nonsensical attitude; only then can the humorous flavour of nonsense be tasted.

所以我加了些說明, 警告看書的先要自己不通, 然後可以免掉補笑的笑話。

So I have added some explanations in order to warn the reader first to nonsense him- or herself⁴² up; so that the ridicule (*xiàohua*) of compensational laughter can be avoided.

⁴⁰ I suspect that the characters Chao employs for what I here have translated as 'informed'; *gàosè* 告愬, is an old form of *gàosu* 告诉, 'tell', which is why I chose to use a more formal English word like inform.

⁴¹ The adverbial use of onomatopoeia in Chinese is difficult to reproduce in English. Literally this sentence says *hāhāhā de bǔxiào qīlai* 哈哈地補笑起來 i.e. 'started laughing supplementary in a "hahaha-way"'. In my interpretation this adverbial use of onomatopoeia is signifying a good laugh; a loud, hearty belly laughter. However, Chao has implemented this adverbial use of onomatopoeia in translating what in the English original simply says 'laughter', which could have been an argument not to add the loudness and the heartiness in my translation of it:

[...] and everybody laughed. (Carroll 2000:124)

[...] 大家就“哈哈”笑了三声。(Chao 2002:107)

[...] everybody just laughed three sounds of "ha ha ha".

I would still argue that the use of it must have had some or other intention, and that I would have to express it in some or other way. My choice is by no means indisputable, as I have to some extent disregarded meaning to stay faithful to intention.

⁴² The Chinese do not have to refer to the reader as him- or herself, in Chinese one can still say 'oneself', while as in English, once the subject (the reader in this case), is introduced, the referent of it needs gender.

以上是關於笑話的說明。

The above-mentioned concerns explanations of jokes (*xiàohua*).

但是話要說得通, 妙在能叫聽的人自己想通牠的意味出來, 最忌加許多迂註來說明, 在笑話尤其如此。

However, to put it clearly⁴³, the beauty lies in being able to make the listener⁴⁴ figure out the meaning of it, and most of all avoiding adding numerous circuitous annotations to explain; this is especially the case when it comes to humour (*xiàohua*).

所以本段最好以刪去為妙。

Hence, for this paragraph to be perfect, the best thing would be to delete it⁴⁵.

《阿麗思漫游奇境記》又是一本哲學的和論理學的參考書。

Alice's Adventures in Wonderland is also a reference book for philosophy and logic.

論理學說到最高深的地方, 本來也會發生許多「不通」的難提出來, 有的到現在也還沒有解決的。

Numerous difficult "nonsense" questions originally also emerge from the most profound areas in logic, and some of them have not yet been resolved.

⁴³ This is perhaps one of my most freely translated expressions. More literal translation could be “But for the speech to be said thoroughly/smoothly”, or more freely: “For the message to arrive (to you)”, but any literal translation would sound unnatural and manufactured in English. We are here also dealing with the counterpart of *bùtōng* 得通 as the text says *huà yào shuō de tōng* 話要說得通 ‘for speech to be said in manner where it reaches through (to some one), where the opposite would be *huà yào shuō bu tōng* 話要說不通 ‘for speech to be said in a manner where it does not reach through (to some one) i.e. ‘say something illogical’ or ‘not make sense.’ Thus, I could have translated it into; “However, to make sense...”, but it did, in my opinion, not make enough sense or nonsense to be preferred.

⁴⁴ In my first translation of this sentence, probably in an attempt of literal faithfulness, it read “make the listener him- or herself figure out”. As the Chinese text does not have to separate him and her, but always have the opportunity of saying “oneself”, which is not the case in English (as seen in note 36); omitting it seemed like the best choice, as all references to pronouns where gender is not established, somehow needs insurance that the writer is not implying that it has to be him or her, but in fact could be both, and that including both leads to a halt in the textual flow.

⁴⁵ The source text says “the best thing to do would be to delete it”, whereupon I omitted “to do” in my translation, as I found it stagnant in the text and because the act of deleting something implies that it is done.

這部書和牠的同著者的在哲學界裏也佔些地位。

This book, together with another book by the same author, possesses somewhat⁴⁶ of a status in the academic circles of philosophy.

近來有個英國人叫 P.E.B. Jourdain 的做了一本羅素哲學談書, 他裏頭引用的書名, 除掉算學的論理學書以外, 差不多都是引用這部《奇境記》, 和一部牠的同著者的書, 可見牠的不通, 一定不通的有個意思, 才會同那些書並用起來。

Recently an English-man named P.E.B. Jourdain wrote a book discussing the philosophy of Russel. Of the book titles he quotes in it, except for books on mathematical logic, almost all quotes are from this “wonderland” story⁴⁷, and another book by the same author. To be able to handle these books jointly, he would have to see their nonsense clearly, and that the nonsense definitely had a meaning⁴⁸.

至於這些哲理的意思究竟是些什麼, 要得在書裏尋出, 本序不是論哲學的地方, 所以本段也沒有存在的必要。

As for what these philosophical ideas are actually about, must be searched and found in the book itself; this preface is not a place for philosophy and logic, so there is really no need for this paragraph to exist either.

《阿麗思漫游奇境記》的書名叫 *The Adventures of Alice in Wonderland*, 平常提起來叫 *Alice in Wonderland*, 大約是一八六七年出版的。

The English title of the original book is *The Adventures of Alice in Wonderland*, often referred to as *Alice in Wonderland*, and was published around 1867.⁴⁹

⁴⁶ *Somewhat* could be said to be my translation of xiē 些 'some' (or measure word for indefinite/small amounts), but it also includes yě 也 'also'; 'too'; 'as well', 'even', 'more or less'; by and large', as I take it to be what can be called an *empty word* (Wong in Chan and Pollard 2001:209).

⁴⁷ As for faithfulness: Chao uses elements from the translated title, and I hence use an element from the original title; “wonderland”.

⁴⁸ An alternative more literal translation: “Also, not until he clearly could see their nonsense, and that the nonsense definitely had a meaning, could he have been able to handle these books jointly”, but it did not flow well.

⁴⁹ My first translation here read, again in an attempt of literal faithfulness: “The title of “Ālisī mànyóu qijing jì” - ‘The Story of Alice Roaming in Wonderland’ - is *The Adventures of Alice in Wonderland*, often referred to as *Alice in Wonderland*, and was published around 1867”. To include the transcription, my retranslation and the original title in the translation creates a terribly confusing sentence in English, especially for someone not

牠的著者叫路易斯加樂爾 (Lewis Carroll).

Its author is called Lewis Carroll⁵⁰.

這個人雖然不是「不通」笑話家的始祖,但是可以算「不通」笑話家的大成。

Even though this person was not the earliest of “nonsense” humorists (*xiàohua*⁵¹), he can be considered the master of nonsense-humorists.

他曾經做的這一類的書有許多部,其中最有名的就是現在繙譯的這部和一部叫 *Through the Looking Glass* 的。

He has written many books in this genre, and the most famous ones are the one translated here, and a book called *Through the Looking Glass*⁵².

這第二部書的名字咱們可以譯他作《鏡裏世界》,也是一部阿麗思的游記。

We can translate the name of this second book to be *The World Inside the Looking-Glass*⁵³, which is also a travelogue about Alice.

路易斯加樂爾是一個小孩子的朋友,他自己雖然沒有子女,但是他的親近的小朋友非常之多。

Lewis Carroll was a children’s friend, and even though he did not have any children of his own, his little close friends were extraordinary many.

familiar with Chinese. I therefore chose to paraphrase it, so as to make it a natural part of the English text. Another note on this sentence as regard faithfulness is that the title and year of the publication are both wrong; *Alice’s Adventures in Wonderland* was published in 1865. I have maintained this error in my translation, although I am not fully acquiesced in this aspect of faithfulness.

⁵⁰ As explained in the previous note, I have left out the Chinese transcription of Carroll’s Chinese name *Lìyìsī Jīlèěr* for readability purposes. Note for the chapter on proper nouns; 路易斯·卡羅 is another name for him. Hey, who decides?

⁵¹ “*Xiàohua* –ist”

⁵² The original title’s looking-glass is written with a hyphen; *Looking-Glass*, and I have once again not rectified his error, and I think it is time to establish that this is one of the choices I am consistent in. However, it should be noted that I would not necessarily claim that any translator should be consistent in not rectifying errors in the source text, as it in some cases could probably even prove dangerous, say in a manual or, or dangerous in another more abstract aspect, say in a history book.

⁵³ The Chinese title is “*Jìnglǐ shìjiè*” 鏡裏世界, and if I were to retranslate this title without the influence of the original English title, I would probably retranslate it as *The World Inside the Mirror*, or *Inside the Mirror’s World*. However, I am aware of the English original, and I do not see the harm in applying “looking-glass” rather than “mirror”, even though I am affected by what I already know, on the contrary, “looking-glass” seems far more faithful to 1922, than does “mirror”.

所以他懂小孩子的性情,比一般做父母的還要深些.

Therefore he understood the nature of children, even somewhat deeper than parents normally do.

他所寫成書的那些故事他曾經在牛津對他的小朋友常講着頑.

He had often amused his little friends in Oxford with the stories that later became his books.⁵⁴

但是有一層:這些聽故事的小孩子雖然真有,
可是路易斯加樂爾這個做故事的並沒有其人.

However⁵⁵: Although these children that listened to the stories really did exist, this Lewis Carroll that told the stories actually did not.

你們試在《大英百科全書》裏查姓加樂爾名字叫路易斯的,一定查不到這個人.

You could try and look up the surname Carroll, given name Lewis in "Encyclopædia Britannica", and you would definitely not find this person.

這話怎麼說呢?

How can this be explained?⁵⁶

⁵⁴ In this sentence I omitted *céngjīng* 曾經 'once', 'in the past' (because the perfect tense in English serves its purpose), yet added 'later' to somehow express it anyway. I compressed *jiǎngzhe wán* 講着頑 into 'amuse', which I would otherwise want to paraphrase; 'telling (the stories) in an informal and playful way.' (Chao's use of *wán*頑 'stupid', corresponds to the present character *wán*玩 'play'.)

⁵⁵ What in my translation here reads as "However", could alternatively be: "But this has another layer of meaning". In this alternative translation I have already added the grammatical subject 'this', which is not obligatory in Chinese, and I have added 'another', which could arguably also have been expressed as 'different', and I have added 'of meaning' (both implied meanings not expressed in the Chinese original). This translation is in my opinion long, clumsy and in poor English. I argue that the English in this context would simply say: "However", and hence I translated it as such. Again, faithful to what I interpret to be its intention.

⁵⁶ Earlier I added 'Now' in the beginning of the English sentence to express the *ne* 呢 in the end of the Chinese. But since he this time dropped *jù* 句 in *jùhuà* 句話 and changed *jiǎng* 讲 to *shuō* 说, I felt it important to vary the language as well.

試在索引裏查查看,就知道《阿麗思漫遊奇境記》著者的真名字是查爾斯路維基多基孫 (Charles Lutwidge Dodgson), 他做頑意兒書的時候才叫路易斯加樂爾。

If you try and search the index, you will find that the author of *Alice's Adventures in Wonderland's* real name is Charles Lutwidge Dogdson⁵⁷. He wasn't called Lewis Carroll until he wrote playful books.

但是他是以別名出名的, 所以甚至於做他的傳的人 S.D. Collingwood 也題他的傳叫 *The Life and Letters of Lewis Carroll*, 1898.

But he used his real name to create the other, so even the man who wrote his biography, S. D. Collingwood, in fact called his biography *The Life and Letters of Lewis Carroll*, 1898.

多基孫的生死年是一八三二初到一八九八初, 就是前清道光十一年末到光緒二十三年. Dodgson lived from early 1832 to early 1898⁵⁸, that is, from the end of the 11th year of the reigning period of *Dào Guāng*⁵⁹ to the 23rd year of *Guāng Xù*.

他的行業是牧師和算學教師. 誰也料不到他是做這類書的人。

Of professions he was a priest and a teacher in mathematics. Nobody could predict that he was a person that wrote these kinds of books.

後來人知道了路易斯加樂爾就是他, 他還假裝着不承認。

Later people knew that Lewis Carroll actually was him, even though he still pretended not to be, and did not admit it.⁶⁰

⁵⁷ Charles Lewis Dodgson is in Chinese read as *Chǎěrsī Lùwéijī Duōjī sūn*, and I have remained consistent as regards not to render Chinese names in transcription when possible not to, hence to render English names in English.

⁵⁸ A more literal translation would read “Dodgson’s year of birth and death was early 1832 to early 1898”, but I decided it would seem unnatural in English.

⁵⁹ I added “the reigning period of“, as these names of emperors would not necessarily make much sense to someone not familiar with Chinese history.

⁶⁰ I was insecure about this sentence for a long time, as I interpreted it into two possible readings; “he still pretended and did not admit it”, or a nonsense version; “he still pretended not to admit it”. I chose the first one, firstly because I believe it to be the grammatical proper interpretation, secondly because the second is not nonsensical enough to be nonsense.

他在算學裏也稍微有點貢獻,不過沒有他的「不通」派滑稽文那麼出名.

He has also made a few contributions in mathematics, but none is as famous as his “nonsense” humour⁶¹ literature.

從前《奇境記》這部書初出的時候,英國女皇維多利亞看了非常讚賞(贊賞)牠,就命令人們記得把這人以後再做的書隨出隨送上去.

When this “wonderland” story had just come out, Queen Victoria of England read it, found it extraordinary admirable, and simply commanded that the next book this person would write, was to be delivered to her as soon as it was published.

誰曉得底下一部書一送上去就是一部又難又無味的代數學方列式論!

Who would have known that the next book given to her was a difficult and dull theory of algebraic parallels!

這部是揭破人家名秘密的結果.

The consequence of this was the exposure of his name secrecy.

所以咱們最好還是就記得路易斯加樂爾,不再提多基孫這個真名字,免得和算學多生事節.

So we had really better remember Lewis Carroll, and not mention the real name Dodgson again, and such avoid more paragraphs that make trouble with mathematics.

既然最好不再提多基孫這個名字,那麼這段裏多基孫這個名字應該本來不提,所以這段講多基孫的序也應該完全刪掉.

Since it would be best not to mention this name Dodgson again, then the name Dodgson should originally not have been mentioned in this paragraph, and therefore this part discussing Dodgson should also be completely deleted.

⁶¹ Here Chao all of a sudden uses huáji 滑稽 'funny', amusing' for humour. This makes my translation of xiàohuà 笑話 as humour somewhat problematic, since there are few, if any, options for me to vary the language here. I could go for comic, but that would easily connote the reader towards comics, which would not be my intention.

《阿麗思漫遊奇境記》這故事非但是一本書,也曾經上過戲臺.

This story of *Alice's Adventures in Wonderland*, is not only a book, it has also been put up on stage.

戲本是 Saville Clarke 在一八八六編的.

The manuscript was written by Saville Clarke in 1886.

近來美國把牠又做成影戲片.

Recently America has also made a film of it.⁶²

又有許多人仿着這個故事做些本地情形的笑話書.

In addition there are plenty of people copying this story to write humorous (*xiàohua*) books using local situations.

例如美國康橋哈佛大學的滑滑稽報在一九一三年初了一本《阿麗思漫遊康橋記》, 勃克力加洲大學一九一九年又出了一本《阿麗思漫遊勃克力記》.

Like for example *Alice's Adventures in Cambridge*, published by a humorous magazine at Harvard University in Cambridge, USA, 1913, and *Alice's Adventures in Berkely* at Berkely University, California, 1919.

以後也說不定還會有《阿麗思漫遊北京記》呢.

If there will be an *Alice's Adventures in Beijing* in the future, is hard to say.

但是一上戲臺或一上影片的時候, 這故事就免不了受兩種大損失.

However, once the story becomes a play or a film, it inevitably suffers two kinds of great losses.

⁶² This sentence is equally strange in Chinese; it does in fact state that America has made a film of it.

一, 戲臺上東西的布置和人的行動都很拘束,
一定和看過原書人所想像慣的奇境的樣子相衝突.

Firstly, both the arrangement of things and people's movability on stage is very limited, which is definitely in conflict with the muddled way of wonderland as imagined by the people who have read the original book.

這原書裏 John Tenniel 的插畫的名聲是差不多和這書並稱的.

The reputation of John Tenniel's illustrations in the original book is almost as good as the book's itself.

所以戲臺上改變了原來的樣子, 看過書的人看了牠一定失望.

On stage, the original appearance is changed, and people who have read the book will definitely be disappointed upon seeing it.

二, 影戲的布景固然可以自由得多, 不過用起人來裝扮成動物, 也是很勉強的事情;
但是牠最大的損失是在影戲總是啞叭的缺點.

Secondly, the freedom of settings in film can undoubtedly be quite unrestrained, but dressing up people as animals is very unconvincing. Yet, its biggest loss is that in films there is always the shortcoming of having no sound.

像平常影戲裏在前景後景當中插進許多提辭進去, 更不會念得連氣,
所以書裏所有的「不通」的笑味兒都失掉了.

As is common in films, prompts are inserted before, after and in the middle of the scenes, which makes it impossible to read them continuously, and therefore all the humorous flavour of "nonsense" in the book is lost.

那麼說來說去還是看原書最好, 又何必多費麻煩在這序裏講些原書的附屬品呢?

After all this talking back and forth, would not the best thing still be to read the original book? And would not there then be no need for troubling one-selves with discussing the original book's appendices in this preface?

《阿麗思漫游奇境記》這部書一向沒有經繙譯過。

The book *Alice's Adventures in Wonderland* has, up until now, not been translated.

就我所知道的, 就是莊士敦 (R. F. Johnston) 曾經把牠口譯給他的學生宣統皇帝聽過一遍。

As far as I know, only R.F. Johnston⁶³ translated it orally once, to his student Emperor *Xuāntǒng*.

這書其實並不新, 出來了已經五十多年, 亦並不是一本無名的僻書; 大概是因為裏頭頑字的笑話太多, 本來已經是似通的不通, 再繙譯了變成不通的不通了, 所以沒有人敢動牠。

This book is in fact by no means new, it's already been fifty years since it came out, nor is it by any means an unknown secluded or rare book. Hence, it is probably because the funny (*xiàohua*) wordplay in it is so excessive, and because the nonsense that originally seems like sense, once translated changes into nonsense that makes no sense, that nobody dares to touch it.

我這回冒這個不通的險, 不過是一種試驗。

Me, taking the risk on this nonsense, is but a kind of experiment.

我相信這書的文學的價值, 比起莎士比亞最正經的書亦比得上, 不過又是一派罷了。

I believe that the literary value of this book, can favourably be compared to the most canonical book of Shakespeare, but then again that's a whole different category, so never mind.

現在當中國的語言這樣經過試驗的時代, 不妨乘這個機會來做一個幾方面的試驗: 一, 這書要是不用語體文, 很難繙譯到「得神」, 所以這個譯本亦可以做一個評判語體文成敗的材料。

As this is a time when the Chinese language is undergoing experiments like it is, there is no harm in seizing the opportunity to do an experiment of several aspects: First, if one were not

⁶³ R.F. Johnston is read *Zhuāng Tǔdūn* in Chinese.

to use vernacular writing to translate this book, it would be very hard to translate it “vividly”, hence this translation can function as material for evaluating the successes and failures of vernacular writing.

二, 這書裏有許多頑意儿在代名詞的區別, 例如在末首詩裏, 一句裏 he, she, it, they 那些字見了幾個, 這個是兩年前沒有他, 她, 牠的時候所不能繙譯的。

Second, this book has a lot of wordplay on the different pronouns, such as in the last poem, where one in one sentence is exposed to quite a few of these words like he, she, it, and they. We didn't have he, she or it⁶⁴ until two years ago, so it could not have been translated at that time.

三, 這書裏有十來首「打油詩」, 這些東西譯成散文自然不好頑, 譯成文體詩詞, 更不成問題, 所以現在拿他來做語體詩式試驗的機會, 並且好試試雙字韻法。

Third: This book has more than ten doggerels, and to translate these into prose would of course not be any fun, and even more; no question about translating them into literary-style poetry⁶⁵. Hence, I am using this opportunity to do an experiment in the form of spoken-style poems, and moreover, having a go with rhymes.

我說「詩式的試驗」, 不說「詩的試驗」這是因為這書裏的都是滑稽詩, 只有詩的形式而沒有詩文的意味, 我也本不長於詩文, 所以這只算詩式的試驗。

I say "poem form experiment", not "poem experiment". This is because all the poems in this book are humorous poems; it's all about the form of the poem and not the flavour of poetic prose. I'm really no good with poetic prose either, so this should only be considered as an experiment as regards the form of the poems.

⁶⁴ *Tā* 他 'he', *tā* 她 'she' and *tā* 它 'it' are all pronounced the same, and was not differentiated in script earlier.

⁶⁵ I could not decide if there was a pun (and if so, not a very good one) on *wéntǐ* 文体 [-體] and *wèntí* 問題 [問題] in this sentence, or if there was an attempt of writing some sort of nonsense, and I decided to translate it in way that could make sense.

以上所說的幾句關於繙譯的話似乎有點說頭,

但是我已經說最好是丟開了附屬品來看原書. 繙譯的書也不過是原書附屬品之一, 所以也不必看. 既然不必看書, 所以也不必看序, 所以更不必做序.

The sentences about translation above might seem a little apologetic, but I have already said that the best is to disregard this appendage and read the original book. However, the translation itself is also an appendage to the original book, so there is no need to read that either. Since there is no need to read the book, there is no need to read the preface, and hence, really no need to write the preface⁶⁶.

(不必看書這話, 其實也是冒着一個「不通」的險說的, 因為在序的第一段裏, 我就希望看序的沒有看到這裏早已跑過了去看正文, 看到入了迷, 看完了全書, 無聊地回過頭來翻翻, 又偶爾碰到這幾句,

那才懊悔沒有依話早把全書丟開了不念給譯書的上一個自作自受的當呢!)

(All this talk about not needing to read this book, is also in fact taking a "nonsense"-risk, because in the first paragraph of the preface, I hoped that the reader of the preface would not read as far as this, but already earlier in the text have run past it to read the main text, read enough to be so fascinated that he would finish reading the whole book, and then in a bored manner return and flip the pages, and then by chance unexpectedly run into these few sentences, and then regret not to have read my words earlier and discarded the whole book and not read it, which would be to make the translator suffer an appropriate consequence of his own actions!)

一九二一民國十年六月一日趙元任序於北京

1921, Republic of China Year 10, June 1st. Chao Yuanren, Preface written in Beijing.

⁶⁶ I was here tempted to translate this sentence to read “even *less* need to write the preface”, which would be fun in terms of “you can’t take less than nothing” – which is a pun in *Alice*. To translate it as such I would have been able to make at least one pun to compensate for the losses earlier, but as I was afraid it would be less than obvious, I chose not to.

3.4 On Humour and Nonsense

My translation of *xiàohua* 笑話 and *bùtōng* 不通 demanded a lot of mental work, and since *xiàohua* is a word that can easily be many different words in English according to context, and *bùtōng* not so easily, they required different treatments. It is somewhat amusing though, that the two words or concepts that created most difficulties for me in the translation, are describing something that in itself very often is hard to transmit in translation; humour and nonsense.

In his preface, Chao says that the meaning of English nonsense lies in having no meaning; *méiyǒu yìsi* 没有意思, *méiyǒu* literally means ‘not have’, while *yìsi* could mean ‘thought’, ‘idea’, ‘intentions’, ‘meaning’, ‘sense’, ‘significance’, ‘reason’, ‘rationality’, ‘opinion’, ‘will’, ‘volition’, ‘sign’, ‘indication’... He says that the Chinese word for nonsense is *bùtōng* 不通, which can mean (based on a negated *tōng* – which alone has 31 entries in the Hanyu Da Cidian): ‘not through’, ‘not reach; arrive’, ‘no thoroughfare; passage (way)’, ‘not pass/go/get through’, ‘not circulate’, ‘not shared’, ‘no contact’, ‘not common’, ‘not pass on; transmit; communicate’, ‘not fluent; smooth, unhindered’, ‘not understand thoroughly’, ‘not well-versed/proficient in’, ‘not showing good sense’, ‘not penetrating; thorough’ or ‘not complete’. Or (based on *bùtōng*); ‘block up; obstruct’, ‘clog’, ‘be obstructed to reach; arrive’, ‘not sensible’, ‘meager knowledge/ scholarly attainments’, ‘not be in contact with each other’ or ‘incoherent’ to mention a few. These examples might be self-explanatory as regards my choice in sticking with the term nonsense, and perhaps enough is said about why I did so.

However, I would like to emphasize one aspect of why I made this choice: Even though Chao was inconsistent in the use of brackets, he consistently used one term, *bùtōng*, to describe a certain aspect of a humoristic device in *Alice*, and in English this is called nonsense. As he was consistent in using one term, it seemed faithful to agree in it; to be consistent, and use one term in my translation. All well so far. What then of *xiàohua*? Are my translations of this word as humour, humorous, humorist, funny, joke and ridicule less faithful, as Chao also here (except for two instances of *huáji* 滑稽) was consistent in his use of the term that describes an overall humoristic device in *Alice*? My objection to such a critique, would be that to stay faithful to one translation of *xiàohua* would issue in extensive paraphrasing of most sentences where *xiàohua* appeared, and thereby result in serious offences of unfaithfulness in many other aspects and situations. As such, the two terms, although providing one separated

meaning each, provide a differentiated problem for me as a translator. It is difficult to translate *bùtōng* into one single English word, and it is almost exclusively tempting to explain it using more than ten. *Xiàohua* on the other hand, is easily translated in to one, or several, single English words, but to stick to one of them, is harder.

3.5 Names in Chao's Preface

Another aspect valid for discussion in Chao's preface is his inconsistency in rendering names.

The first name we meet in Chao's preface is his own. He has signed his prefatory acknowledgement with Y.R. Chao, which is the name he is probably best recognized with in the English-speaking world. In the official transcription system on the mainland, and also the most used transcription system today, 赵元任 [趙--] is transcribed as *Zhào Yuánrèn*. The Wade-Giles system would transcribe it as *Chao⁴ Yuen² Ren⁴*, and in the National Language Romanization, as Chao himself initiated and developed, his name would be *Jaw Ywan Renn*. The most employed variations of the spelling of his name today seems to be *Chao Yuenren*, *Chao Yuen-ren*, *Chao Yuen Ren* and *Yuen Ren Chao*, and this last possibility also shows the frequent confusion in rendering Chinese names, as surnames come first, followed by the given name. The initials Y.R. for his given name, seems like a good solution, as it is his initials no matter the romanization, and it leaves little doubt as to what is his surname.

The second name we are introduced to, is *Mèngzi* 孟子, and his name is, being a famous philosopher, well established in the English-speaking world as Mencius. Another famous philosopher with a similar established English name is Confucius, whose name in Chinese is *Kǒngzi* 孔子, while as *Lǎozi*'s 老子 name, also a famous philosopher, is known in English simply as Laozi (or Lao Zi), instead of for example *Laocius* or *Laucius*. His philosophy on the other hand (*Dào* 道), which is named after his *Dàodéjīng* 道德经 [--經], is equally referred to as Taoism and Daoism, the first stemming from a Wade-Giles transcription, the second a Chinese Pinyin. These two names provide good examples of the problematic aspect of translating names between Chinese and English. When I translate *Mèngzi* 孟子 as Mencius, I do so because his name is established as such. When it comes to *Jīn Shèngtàn* 金聖歎, my only option is to transcribe it as I see best fit, as there is no established English translation of his

name, and normally I would write it as Jin Shengtān in an English text, although some would argue that in English name tradition his name would be Shengtān Jin.

Chao's rendering of English names of authors regarding the different types of humour in literature, is exclusively done in English. The same goes for S.D. Collingwood, Saville Clarke and John Tenniel. But, Bertrand Russell, William Shakespeare and Queen Victoria of England, all have their names rendered in Chinese only, while R.F. Johnston is rendered in both Chinese and English, as is Lewis Carroll's both names (Lewis Carroll and Charles Lewis Dodgson). The titles of the *Alice* books are rendered in both Chinese and English, while the title of Collingwood's biography on Carroll and the titles of the Harvard and Berkeley parodies on *Alice*, are only rendered in Chinese. It is plausible that Chao did not employ an overall strategy for the translations, non-translations and transcriptions of names in his preface. The preface is anyhow a different type of text than the translation of *Alice*, and we shall now see how Chao has dealt with the names in Wonderland.

4 Names

When my friend *Guō Tíngxiá* 郭婷霞 first met my friend *Lǚ Bīn* 鲁斌, she immediately knew (it seemed) which *Lǚ* his surname was, but she asked him which *Bīn* his given name was, to which he replied:

武术的武, 左边有个文化的文。

*Wúshù de wǔ, zuǒbian yǒu ge wénhua de wén.*⁶⁷

The *wǔ* in martial arts with a *wén* as in culture, on the left side.

When my friend *Tíngxiá* immediately recognized *Lǚ Bīn*'s last name, as seen above, she claimed she did not think of the possible meanings of *Lǚ*, except maybe that it is also a short name for the province *Shāndōng* 山东, and that maybe *Lǚbīn*'s origins were from this province. She still had to ask him which character that represented his given name, and he had to choose which characters to employ in explaining what the character *Bīn* composites. *Bīn* 斌 consists of *wén* 文 and *wǔ* 武, comprised into one character. In order to express this, he chose a very common word containing *wén* 文, namely 'culture', *wénhuà* 文化, and 'martial art' *wúshù* 武术 to connote the *wǔ* 武. He could have used *wényì* 文艺 ('literary language') or *tiānwén* 天文 ('astronomy' or 'heavenly bodies) to express *wén*, or *wǔqì* 武器 ('weapon') or *yīngwǔ* 英武 ('soldierly' or 'martial'). Would his choice of characters to explain influence *Tíngxiá*'s perception of his name, or would she, once the *Bīn* was established, forget these and think of *bīn* 斌, 'literary talent and simple style'? And the next time she said his name, would *Bīn* just simply be his name? His surname made her think of *Shāndōng*, and when she thinks of this province, does she think of it as "east of the mountains", which is what the name of the province means? Not to mention the possibility of her connoting his last name with the famous author of the same surname, *Lǚ Xùn* 鲁迅. No matter what goes on in *Tíngxiá*'s head, there is no escape that the Chinese consider the meanings of names to a more specific extent than the English; if nothing else, at least for the fact that they have to ask what characters that represent your name. However, I do not suspect English readers envision "a (bunch of) lice" whenever they see Alice's name on print. This example could probably be argued to be bit

⁶⁷ He might have said *zuǒbian yǒu ge wén*, as it is quite obvious to the Chinese which *wén* it would be in this context. I don't remember exactly.

extreme, but, as I will try to prove in this chapter; it might not be as far fetched as one would be tempted to assume.

All nouns can to some extent be regarded as names. As such, all words that can be argued to name a person, place, thing, quality, or action will be discussed in this chapter, and it will become clear that my understanding of the grammatical differences between common and proper names is a matter of degree, and that the line between these categories are not at all evident at all times; common names can be used as proper names, proper names as common. *Alice's Adventures* provides us with useful and relevant examples to support this, and I will show that the translation of names in *Alice* involves another level of consideration when translating them into Chinese, than it would if translated into an alphabetical language.

Even though the meanings of Chinese names are more evident to a Chinese, than the meaning of say many English names to an English person, I will argue that a proper name is also a proper name in Chinese. The fact that Chinese names are expressed by elements that have more obvious meanings, does not necessarily mean that they visualize these meanings when they use a name. However, since Chinese characters *do* have meanings, this lifts translation of names into or from Chinese, to a higher level of consideration. One aspect is that when translating a name from English to Chinese, you cannot signify a proper name by employing capitol letters. Another aspect is that Chinese characters are not suited for representing English sounds, and last but not least that *not* to translate is *not* an option. From Chinese to English, translation is very often not a successful option, and the different transcription systems are not suited for representing Chinese sounds. In both cases, a translated name can, although very satisfyingly translated, transcribed and or transliterated, be totally unrecognizable in the target language. First, I will discuss names in general, and show how the names in *Alice* provide valid examples for discussing the borderlines of common and proper names. Then I will introduce some particular features regarding Chinese names, and give an overall general view of considerations to be made in translating names, before elaborating on Chao's translation of names in *Alice*.

4.1 Common or proper?

In Otto Jespersen's *Philosophy of Grammar* it is suggested that one way to recognise a proper name is to recognize it as one individual unit. If in plural, it can for example not be rendered in singular; one cannot say *one United State*, one would have to say *one of the United States* (Jespersen 1963:64). If we turn it around, and say that if singular, it cannot be rendered in plural; that one cannot say *Johns*, but *many people called John*. However, if several men in a room were called John and the rest were called Simon, it would make perfect sense to order the Johns to the left and the Simons to the right. In my teens, if a boy would call for me when I was out, my dad would simply say "A *Jørgen* called for you", when I got home. A typical Norwegian name that my father obviously felt described most boys that wanted to talk to his daughter. No matter how hard I tried, he would never call them anything but *Jørgen*, and if there were two or three of them, physically showing up at our door, there would have been a couple of *Jørgens* there and asked for me.

Another aspect that sheds light on the fuzzy boundary between common and proper names is the fact that proper names to some extent are common names gone proper. My name, *Vigdis*, is a Norse name that means 'goddess of war', but people do not necessarily go around knowing what people's names stem from in Norse. Hence, it would not be unlikely that the perception of a girl called *Vigdis* in the Middle Ages, when 'vig' actually meant 'war', and 'dis' meant 'goddess', was quite different than the ideas that come into a Norwegian's mind when I introduce myself today (now they get the idea of an old lady in her 70's). Also, there are still many Norwegian names that have a one-to-one meaning today, like *Bjørn* which means 'bear' and *Stein*, which means 'rock'. Yet, it is not necessarily likely that Norwegians envision a bear upon being introduced to *Bjørn*; as with my first encounter of an English translation of Astrid Lindgren's *Emil i Lönneberga*: I realized I had never thought of Emil's home place as a 'maple hill'; I had purely accepted *Lönneberga* as just a name.

4.2 Names in Alice

Among the pseudonyms Lewis Carroll considered for himself, in addition to Lewis Carroll, was Louis Carroll, and both of these names are mildly concealed Latinized versions of his names Charles (Carolus) and Lutwidge (Ludavicus). An additional two names were

suggested by Lewis Carroll himself to Edmund Yates, the editor of *The Train*⁶⁸; Edgar Cuthwellis and Edgar U.C. Westhall, both names formed from the letters of his two Christian names (Weaver 1964:11). Already in the creation of these pseudonyms we can catch a glimpse of Carroll's interests and fondness of playing with letters and words.

Alice is the name of a real girl from the real world, now in a story, with no other apparent other meaning than being an English girls' name. The *Hatter* is a common name, a working title, in *Alice's Adventures* indicated as a proper name by employing capital letters. This is not evident to a prospective listener that does not see his name on print. The *White Rabbit* could be considered a description of the rabbit, and as with the *Hatter*, not at all evident as a proper name for the listener. In its first appearance, the White Rabbit is *a White Rabbit with pink eyes* (Carroll 2000:11), not long after it is referred to as *the Rabbit* (ibid), and then as *the White Rabbit* (Carroll 2000:14). The capital letters invite the reader to relate to both *White* and *Rabbit* as the rabbit's actual name, but the fact that it is always preceded by an indefinite or definite article, makes it sound like a description, not a name. Yet, the name plate on the *White Rabbit's* door has *W. Rabbit* engraved on it, which would at least testify that the rabbit's surname is in fact *Rabbit*.

Similar things can be said about all the animal characters in *Alice*, except for *Dinah*, *Bill* and *Pat*. To claim that names like the *White Rabbit* and the *Blue Caterpillar* are proper names, using the argument of capital letters, is also challenged in *Alice*. Already in chapter one, when Alice is falling down the rabbit-hole, she is considering "what *Latitude* or *Longitude* [she's] got to" (Carroll 2000:13). Whether it was Carroll's intention to confuse the reader with these capital letters, or if it was a device of giving the nouns importance in some sense, is hard to say. However, the rules for when to, and when not to employ upper case letters are not the same in different alphabetical languages either; *November* is *november* in Norwegian, and *Norwegian* is *norsk*, not to mention *the man* in English, which is *mannen* in Norwegian, but *der Mann* in German. Hence, to denote a noun as common or proper based on lower and upper case letters, does not signify in terms of the proper meaning of a proper noun.

⁶⁸ Typical Victorian "home-magazine" in which Carroll published amateurish verses (both serious and humorous) and prose (Weaver 1964:11).

4.3 Chinese names and names in Chinese

One particular aspect regarding Chinese names, especially in writing, is that the impossibility of employing upper and lower case letters, can make names less evident than it is when reading an English name. One would plausibly recognize *smith* in lower case letters as a name in English also, but there would be circumstances where the capital letter is a significant indicator that one is exposed to a name. However, as surnames to some extent are typical, one would more easily recognize for example *Zhào* 赵 [趙] (as is Chao's surname) as a surname. As *Tíngxiá* apparently knew which *Lǚ* that was *Lǚ Bīn*'s surname, I immediately knew which *Zhōu* was my friend *Zhōu Qiáng*'s 周强 surname.

This feature is more complicated if it is a foreign name translated into Chinese. If one read a text that does not indicate proper nouns with underlining, dots to separate the first and the second name, or other measures to separate the names from the rest of the text, it can be quite discouraging in early stages of learning. When one after ten minutes realises the text says *Mick Jagger* (to use an example of a name that is famous, yet not necessarily common enough to have an established Chinese counterpart), and not “rice gram merchant pattern you” *mǐ kè gǔ gé ěr* 米克贾格尔, it is easy to wish for a use of an alphabet. As mentioned above, there are ways of indicating proper names. In *Jagger*'s case one could for example write 米克·贾格尔, and one would immediately be aware that there is a proper noun, and very quickly be able to separate what the name is (but not necessarily *who* it is). As one's reading abilities improves, it is also easier to recognize a foreign proper name when one sees one. The characters used for these transcription are often the same, and many frequently used English names like Mike (Michael), Lisa and Anna already have a standardized version.

4.4 Translating names

There can be good reasons for translating names, especially if it has a meaning relevant to the story, as in *Pippi Långstrump – Pippi Longstocking*. Yet children can, and do, take delight in the sound and shape of unfamiliar names (Lathey 2006:7). Translating proper names, no matter into, or from which language, can be a challenging affair, as they are mono-referential, but by no means mono-functional. As Christiane Nord points out in her article on the subject,

proper names are often holders of different types of information (Nord 2003). The qualities of proper names can be various and manifold. For example is it evident already in her name that Alice is female, and for Chinese girls named some version of Alice, we can assume, or at least perhaps wonder if they were born in the late 1920's or 30's, as Wolfram Eberhard discovered it as a popular name at that time. Rosemary Levenson even questioned the origin of this allegedly trend in naming Chinese girls to stem from Chao's translation (Rosemary Levenson in Chao, Levenson, Schneider and Haas 2011:92).

One can also read geographical origins from some names. People surnamed something ending with -dóttir (Icelandic for daughter) are for example most likely to be Icelandic or of Icelandic origin, and people surnamed something beginning with Mac or Mc (Gaelic for son), are plausibly of Irish heritage. If one wanted to keep a Mac Gregor Irish in a Norwegian translation, one could choose not to translate his name; but this is not an option for the Chinese. In *Alice* we also meet with Pat, which is a typical Irish first name. In addition to this, Pat speaks in an Irish brogue, and as he is "digging for apples, yer honour!", we are again being led towards something Irish, as 'apples' was a nineteenth century slang term for Irish potatoes (Gardner in Carroll 2000:41). When a character in a story has three explicit references to a place; his name, his dialect and his words, it makes the translation of such a name more complex. Some proper names of places also have both an informative and a descriptive element, like we find in names like *The Baltic Sea* or *Mount Everest*. Furthermore, in Norwegian *Blakken* is most likely a horse, while *Fido* would be a dog; and as in *Alice*; *Fury* is a typical dog's name in English (Nord 2003:183).

Hence, in translating or transliterating proper names, the aspect of domesticating or foreignising can prove a difficult stand; transcribing or transliterating a name may give the story a foreign, exotic character, yet perhaps more faithful to the source text's meaning, while translating or employing exonyms familiar to the readers of the target language, can be argued to be a solution unfaithful to the source text's meaning, and a creation of something new. However, to familiarize a name, could be faithful to a text's intention, all depending on context and quality. Translating proper names into or from Chinese, as will be illustrated in this chapter, can involve somewhat more extensive considerations, than that of a translation say, from English into Norwegian. Most evidently because *not* to translate it, is *not* an option. Since the Chinese use a logographical writing system, results in that even transcription into Chinese characters to some extent always will involve translation, or *adding* meaning. On the

other hand, one very seldom translates a Chinese name, as it in most cases would sound awkward and unnatural; if my friend *Tíngxiá* 婷霞 were to translate her name, her name would be *Graceful Rosy Cloud* in English. As transcriptions of Chinese names proves difficult for non-Chinese speakers to pronounce and/or remember, many Chinese people choose a more typical English name for themselves, and *Tíngxiá* calls herself *Kelly* in English.

In this chapter we shall have a closer look at the choices Chao has made in this aspect of his translation, and I will try to explain an overall strategy in his choices that is, although with few exceptions, consistent. I will not give a detailed account for all the names, neither for the meaning of all of them.

4.5 Transcription of Names

In Norwegian, Alice was first called *Else* (Horn 1903), which serves as a good example of how a translator may attempt to domesticate her, without moving all too far away from the original name. In Danish, she was first called *Marie* (Weaver 1964:57), which is far away from sounding like the original, but, hopefully, a successful substitution to children contemporary to that translation in Denmark. Chao named her *Ālisī* 阿丽思 [- 麗 -], which is as close you can get to a homophony of Alice in Chinese. The challenge is that when choosing which characters to represent the desired sound, one is inevitably simultaneously forced to add meaning, which again somehow will reflect the translator's interpretation of the character in question. In Alice's case, she is attributed the characters *ā* 阿 which is a prefix used familiarly before children's or relatives' names, *lì* 丽 [麗] which means beautiful, and *sī* 思 which means 'think', 'thinking' or 'thought'. Hence, already in her name, and in the title, the translator's interpretation is conducting the reader towards his perception of Alice. The more recent translations in vogue in China today, has transcribed her name very similar to Chao's in terms of pronunciation, yet the characters employed are somewhat different; *Àilīsī* 爱丽丝 'Love, beautiful, silk', which surely is far more sugary than Chao's.

As we have seen with Alice, the names of Ada and Mabel, who are girls in Alice's social circle, has also been transcribed in Chao's translation. Hence we get *Àidá* 爱达 'love reach' and *Mèibù'ér* 媚步儿 'enchant step child' (Carroll 2000:23, Chao 2002:10), which are neat transcriptions as to how homophonic they are able to be in Chinese. Another transcription that

might be worth mentioning is the transcription of Mary Ann as *Mǎlǐān* 玛理安. Mary Ann was, among many other things, a euphemism for “servant girl” (Gardner in Carroll 2000:38) in Carroll’s days, which makes sense as Alice suspects the rabbit to mistake her for his housemaid; also in Chinese; “He took me for his housemaid,” *Tā ná wǒ dāng tā de yātou* 他拿我当他的丫头 (Carroll 2000:38 and Chao 2002:25). There is also the logical reasoning and implicit reference in Alice’s thought of being misinterpreted as the rabbit’s housemaid, which lies in the fact that the rabbit sends her on an errand. Either Chao has made a transcription of the name and then translated housemaid with *yātou* 丫头 without knowing the connotations Mary Ann provided the English reader of that time, or he was aware of these connotations but did not find a suitable name for her in Chinese.

In chapter 7 we are met with three more names that refer to real people in the real world, although they appear in a “story in a story”, more precisely in the Dormouse’s story about the three little sisters⁶⁹ that lived in a well; Elsie, Lacie and Tillie. Lacie is an anagram for Alice, while Elsie and Tillie refers to Alice’s sisters Lorina Charlotte; L.C, and Edith Matilda whose family nickname was Tillie (Gardner in Carroll 2000:75). Chao has also chosen to transcribe these names, Elsie as *Āi'érxi* 霭而细 ‘mist and delicate’, Lacie as *Làxì* 腊细 ‘solar year-end sacrifice to the gods delicate’, and Tillie as *Tiělí* 铁梨 ‘iron pear’. However successful these names are in Chinese, the Chinese translator’s choices are scarce, and Carroll’s play with them is lost.

In chapter 3, when the Mouse attempts to dry the lot assembled on the bank of the pool of Alice’s tears, with the driest story it knows, we are met with a lot of transcribed historical names that is rather heavy to read in the translation. The driest story the Mouse knows is actually a quote from a book called *Short Course of History* by Haviland Chepmell (1862), which was one of the lesson books studied by the Liddell children (Gardner in Carroll 2000:30). That accounts for Carroll probably being certain that Alice would recognise it, and maybe even certain that she would find it boring and dry. As for other children (and by all means adults), it is probably still perceived as dry, even if they do not recognise the names or the course of events:

⁶⁹ “The three little sisters” is also a pun for “the three Liddell sisters”, which’s pronunciation we know due to a rhyming couplet produced by Oxford students in Carroll’s days: I am the Dean and this is Mrs. Liddell/ She plays the first, and I the second fiddle. (Gardner in Carroll 2000:75)

“[...] Edwin and Morcar, the earls of Mercia and Northumbria, declared for him; and even Stigand, the patriotic archbishop of Canterbury, found it advisable ---”

“[...] ‘--- found it advisable to go with Edgar Atheling to meet William and offer him the crown. William’s conduct at first was moderate. But the insolence of his Normans ---”

(Carroll 2000:30)

The names and their transcriptions in the passage are as follows (in order of appearance):

Edwin 1 st time ⁷⁰	<i>Āidéwēn</i>	哀德温
Edwin 2 nd time	<i>Àidéwēn</i>	爱德温
Morcar	<i>Móěrkǎěr</i>	摩耳卡耳
Mercia	<i>Màiěrxīyà</i>	迈耳西亚
Northumbria	<i>Nuósishēngbóliyà</i>	娜司生勃利亚
Stigand (the archbishop of)	<i>Sītīgēndé dà sēng zhèng</i>	斯梯根德(大僧正)
Canterbury	<i>Kāntòubóliè</i>	堪透勃列
Edgar Atheling	<i>Àidégē Āsīlíng</i>	爱德哥阿司凌
William (the Conqueror)	<i>Wēilián (Dàjiàng)</i>	威廉(大将)
Norman	<i>Nuómàn</i>	娜曼
The Normans	<i>Nuómàn cóngzhě</i>	娜曼从者

(Chao 2002:17)

However successful the names might be in simulating the sound of the English names, and however established some of these transcriptions were in China in the 1920’s, as it is a children’s book and not a history book, it might have done them more justice to be exchanged with Chinese historical names. Also, since it is a “story in the story”, the aspect of faithfulness would not be as urgent as if they represented people or places in the main story.

Earlier in the same chapter, Alice feeling all strange and confused as to the changes in her size, she is testing her geography knowledge to see how much she’s really changed; “London is the capital of Paris, and Paris is the capital of Rome, and Rome --- (Carroll 2000:23) where Chao uses the established transcriptions; London as *Lúndūn* 伦敦, Paris as *Bāli* 巴黎, and Rome as *Luómǎ* 罗马 (Chao 2002:11). A bit further down the text we are also met with another proper noun from the real world, in the still established transcription of Shakespeare,

⁷⁰ I am not sure if this is an error in translation or an error in print. In the case of being a printing error, the same error is found in Aliang (Aliang:95). Moreover, if it is not a printing error, but rather an intentional inconsistency in Chao’s translation; I don’t see his intention.

Shāshìbǐyà 莎士比亚 (Chao 2002:19). As these geographical names and the name of this English writer, are far more famous figures than the earls of Mercia and Northumbria, they accord with a faithful translation; if the Chinese (child) reader is not yet familiar with these names; then this is a good opportunity to learn them.

4.6 Translation of Names

The examples given above shows some of the challenges one is met with when rendering a Chinese name in English, but common nouns can be just as challenging. As I was looking for which characters are employed for Mike, Lisa and Anna, and googled them, my first hit for Mike (as I knew it was pronounced Maike) was this sentence; *Wèishénme màikèfēng méiyǒu shēngyīn?* 为什么麦克风没有声音? The hit was on the Chinese search engine Baidu's frequently asked questions site. My immediate reading of the sentence was; 'Why doesn't *màikèfēng* have any sound'? *Màikèfēng* 'wheat gram wind' does not necessarily give much meaning in this context, and the characters are typical transcription characters, hence it could plausibly be a name. It still took me a second or two to realize that someone had a technical problem with their microphone.

The first named character we are introduced to after Alice, is the White Rabbit. The capital W suggests that white is not necessarily a description of the rabbit, but its first name, or maybe both. We will see the same phenomenon in most of the animal characters, and many of the diverse fictional ones. In chapter 4, when Alice reaches the house of the White Rabbit to fetch him his white gloves and a fan, she finds that the nameplate on the door has "W. RABBIT" engraved upon it (Carroll 2000:38). This leaves it to the reader's imagination to decide whether his first name really is White, or, perhaps William, Wallace or Wilbur. Not only does Chao not have the possibility to write just the first letter of the first name, nor capitalizing it if he could, he also chooses to add 'reside', 'live' on the nameplate; *Báitùzi yù* 白兔子寓 (Chao 2002:26), "The residence of (the) White Rabbit". As the Chinese translator does not have the possibility of separating the common from the proper by enabling capital letters, the old Crab is most likely an old crab; *lǎo pángxié* 老螃蟹, the Duck is just a duck *yāzi* 鸭子, and the Eaglet is simply a little eagle *xiǎo yīngér* 小鹰儿. As explained earlier, I do not think this is evident in English either. However, there is a distinction in Chao's translation that makes the

animal characters lean more towards common than proper. This is very well exemplified by the Mouse, since it is sometimes referred to as *lǎoshǔ* 老鼠 and sometimes as *hàozi* 耗子, both words meaning mouse or rat. A similar case can be seen with The Dodo, which according to the Spanish translator Jaime Ojeda, an allusion to Lewis Carroll's "slightly stuttering way of pronouncing his own name; Do-Do-Dodgson." (Ojeda in Nord 2003:189). As Gardner notes, the dodo was native to the island of Mauritius in the Indian Ocean. He explains that Dutch sailors and colonists referred to them as disgusting birds, and that the colonists used to kill them for food. Moreover, the early settlers' farm animals ate their eggs, which was only one egg to a nest. Alice and her sisters were familiar with the bird, due to visits they made in Carroll's company, to the Oxford University Museum, which contains the remains of a dodo, and a famous painting of it (Gardner in Carroll 2000:27). The Dodo is an extinct bird of the species *Raphus cucullatus*, which provides sense to the idiomatic expression *as dead as a dodo*. The Dodo is referred to by two names in the 2002 edition; "*Tuótuó* 鸵鸵 [鸵鸵] which means ostrich, and *Dùdùniǎo* 渡渡鸟 [渡鳥] which means dodo (lit. 'crossing bird'). In the end of chapter two, as the pool of Alice's tears is getting quite crowded; "there was a Duck and a Dodo [...]" (Carroll 2000:27) which in the 2002 edition reads: "*Lǐtōu yǒu yī ge yāzi hé yī ge tuótuó (jí dùdùniǎo)* [...]" 里头有一个鸭子和一个鸵鸵 (即渡渡鸟) [...]" (Chao 2002:15) Hence, we have: "There was a duck and an ostrich (a dodo that is) [...]" The type used to print the explanatory parentheses stands out and differs from the rest of the text, and this could be an indicator that the explanation has been added later. It is at this point not clear to me who has made these changes, whether they have been made by Chao himself or some editor. As to why Chao chose to translate dodo as ostrich, might be in consideration of his readers. Perhaps the ostrich was likely to be more familiar to the Chinese, and if so, what they have in common is that they're both from Africa, and none of them can fly.

In chapter 7, at the Mad Tea Party, we are introduced to the sleepy Dormouse (Carroll 2000:69). The common dormouse (*Muscardinus avellanarius*) is one of the smaller members of the family of dormice, and it has a bright golden fur on its back and a pale, cream-coloured underside (Arcive, URL). The rodent dormouse can easily be distinguished from mice by its long, fluffy tail and its big eyes, which betrays its strictly nocturnal existence. In fact the British dormouse actually resembles more a small squirrel than that of a mouse. Yet, as Gardner notes, unlike the squirrel "the dormouse is nocturnal, so that even in May (the month

of Alice's adventure) the dormouse remains in a torpid state throughout the day" (Gardner in Carroll:70) The name is from Latin *dormire*, to sleep, and has a reference to the animal's habit of winter hibernation. In the 2002 edition the Dormouse becomes *Duòr shǔ* 惰儿鼠 (Chao 2002:55); 'lazy mouse', while in Aliang's first edition, Chao has coined a character based on *duò* 惰; he has exchanged the radical *xīn* 忄 (心) 'heart', with *quǎn* 犭 dog, (Aliang 2008:160) a typical radical component of characters for animals. Hence the character which just meant lazy, suddenly has an animal aspect to the laziness. This is not the only animal Chao seems to prefer translating with a different animal in the mouse family; "as sure as ferrets are ferrets" (Carroll 2000:37) becomes "as sure as mice are mice" in Chinese; 犹如 '耗子是耗子' 那么一定! (Chao 2002:25)

The distinction between proper and common names is not necessarily a big problem for the translation. If it was, it would still be hard to criticise it, as even an English child might not necessarily perceive all these animal names as consistent proper or common names either.

5 Puns and Poems

One of the most obvious challenges in translating *Alice* is the puns. In 1866, when the idea of having *Alice* translated had been discussed between Carroll and his publisher Macmillan, Carroll consulted his French and German friends on the subject. The same year, October 24, he wrote Macmillan saying that his friends “seem[ed] to think that the book [was] *untranslatable* into either French or German, the puns and the songs being the chief obstacles” (Weaver 1964:33). Later, March 19, 1867, to be precise, when Carroll had been more encouraged, and was trying to approach these obstacles for translation in a constructive manner, he wrote this to his publisher: “The great difficulty is to find a man fit to try it, or at any rate to give an opinion as to whether it is possible....One would wish of course to find someone who had written something of the sort, so as to have some sympathy with the style: if possible, someone who writes verses (Weaver 1964:33).

Even though Chao claims in his preface not to be particularly clever in poetic prose, there is on the contrary evidence of his skills, not to mention his love for it, in his story of the *Lion-Eating Poet in the Stone Den*, which could easily be argued to be in a Carrollian spirit, and this spirit is in fact also in Chaoian spirit⁷¹:

《施氏食獅史》

石室詩士施氏，嗜獅，誓食十獅。
氏時時適市視獅。
十時，適十獅適市。
是時，適施氏適市。
氏視是十獅，恃矢勢，
使是十獅逝世。
氏拾是十獅屍，適石室。
石室濕，氏使侍拭石室。
石室拭，氏始試食是十獅。
食時，始識是十獅屍，實十石獅屍。
試釋是事。

Shī Shì shí shī shǐ

Shìshì shī shì shī shì, shì shī, shì shí shí shī
Shì shìshì shì shì shì shī.
Shí shí, shì shí shī shì shì.
Shì shí, shì shī shì shì shì.
Shì shì shì shí shī, shì shǐ shì,
shǐ shì shí shī shìshì.
Shì shí shì shí shī shī, shì shìshì.
Shìshì shī, shì shǐ shì shì shìshì.
Shìshì shì, shì shǐ shì shí shì shí shī.
Shí shí, shī shí shì shí shī shī, shí shí shìshī shī.
Shì shì shì shì.

(URL: Wikipedia 2012)

The story is written in classical Chinese, and hence is not particularly easy to understand to a modern, untrained eye. In addition to that, even if a story in modern Chinese, constructed in a

⁷¹ To hear it being read, visit: <http://www.youtube.com/watch?v=oWFNhuDQ0Tc>

similar manner was read out loud, there is great doubt that any Chinese would intuitively understand the meaning of it. However, on paper, it actually makes sense, and a translation of the story can be read as such:

Lion-Eating Poet in the Stone Den

*In a stone den was a poet called Shi, who was a lion addict, and had resolved to eat ten lions.
He often went to the market to look for lions.
At ten o'clock, ten lions had just arrived at the market.
At that time, Shi had just arrived at the market.
He saw those ten lions, and using his trusty arrows, caused the ten lions to die.
He brought the corpses of the ten lions to the stone den.
The stone den was damp. He asked his servants to wipe it.
After the stone den was wiped, he tried to eat those ten lions.
When he ate, he realized that these ten lions were in fact ten stone lion corpses.
Try to explain this matter.*

(URL: Wikipedia 2012)

This translation is from Wikipedia, yet it is not clear to me who the translator is attributed to. The translation is satisfactory as regards meaning, as it primarily stays faithful to this particular aspect of the story, and hence enabling the reader to experience how much that can be rendered by employing, although differentiated by tones, the same syllable in Chinese. Nicholas M. Williams attempts to translate the story with alliteration, and in doing so, has to set the literal semantic aspect of faithfulness aside. The change in meaning is, however, not very serious, as 'lion' becomes 'swine', 'ten' becomes 'seven', 'market' becomes 'city' and so on, and the overall intention of the story is maintained:

*Songster Smith of the stone cell, savoring swine, swore to sup on seven swine.
Sometimes Smith, striding to the city, saw some swine.
At seven, seven swine scampered to the city.
Smith serendipitously saw the seven swine, so Smith spears to slay the seven swine.
Smith snatched the seven swine stiffs, and sped to Smith's stone cell.
Smith's stone cell seeming slippery, Smith suggested servants sweep the stone cell.
The stone cell swept, Smith set to swallowing the seven swine.
Straightaway Smith saw, sadly, the seven swine stiffs were simply seven stone swine stiffs
Seek to solve such a story!*

(Williams 2012, URL)

However clever this translation is, there is no escape that Chao's original story in Chinese is entertaining and impressive in a sense difficult, if not impossible, in English, and to speak of

equivalence in this aspect would prove difficult, as to write this poem equally impressive in English. As regards faithfulness in the translation of it, is a whole different matter, and the two translations above constitute two examples of the different aspects of faithfulness discussed in this paper, the first concerned with faithfulness to every word's meaning, the second to the story's intention and form. As the story of the lion-eating poet insinuate, Chao seems to be fit for translating both the puns and the songs, which according to Carroll are the main obstacles, and we shall now see if this proves correct, and in any case explore Chao's approach to faithfulness in his translation of them.

5.1 Puns

In chapter one, Alice undergoes a good many changes in size as to what one could count as ordinary, not only in the actual shrinking and growing, but in the speed in which it occurs, in the frequency of occurrences, and in the causes that provoke it. In the end of the chapter she sets about eating a cake that in the beginning of chapter two makes her open out like the largest telescope that ever was:

“Curiouser and curiouser!” cried Alice (she was so much surprised, that for the moment she quite forgot how to speak good English). (Carroll 2000:20)

How would one translate a remark such as “Curiouser and curiouser!” into a language that does not have word inflection, while simultaneously maintaining the immediate perception of an utterance of poor language? This is where Chao has made one of his creative solutions, and maintained a pun as literary as possible (pun in bold):

"越变越**奇罕**了, 越变越**希怪**了!" (Chao 2002:8)

"Yuè biàn yuè **qí hǎn** le, yuè biàn yuè **xī guài** le!"

“The more change, the more **strange and rare**, the more change, the more **rare and strange!**”

The combinations of the characters *qí hǎn* 奇罕 and *xī guài* 希怪 do not make up words in Chinese, but if you let *hǎn* 罕 and *guài* 怪 switch places, you would get the words *xīhǎn* 希罕 ‘rare, scarce, uncommon’, and *qíguài* 奇怪 ‘strange, odd, amazing’. And since *qí* and *xī* are

fairly similar phonologically, I suspect that both the Chinese reader, and the Chinese listener will perceive the pun; *qí hǎn* sounding similar to *xīhǎn*, and *xī guài* sounding similar to *qíguài*. My highly literal retranslation above clarifies nothing as regards the pun. In an attempt to be more faithful to Chao's translation in terms of intention, the sentence could be retranslated as: "The more I change, the more strare, the more I change the more range!", and the pun would be maintained also in the retranslation, as strare and range could be argued to be an fairly faithful play on strange and rare.

This is a good example for evaluating faithfulness in translation in terms of equivalence; as Chinese lacks inflection, one would assume that play with words and their different forms, would be an example of something difficult to render in equivalent Chinese. Rearranging characters to make odd combinations sounding similar to combinations of characters that in fact constitute words is a creative and faithful translation both in regard to meaning and intention. This distinction of the aspects of meaning and intention in faithfulness, as I just presented, is not always as obvious or easily accepted.

In chapter six we are better acquainted with the Duchess, who has a pendant for chopping off heads, and we also get early orders of execution:

"If everybody minded their own business," the Duchess said in a hoarse growl, "the world would go round a deal faster than it does."

"Which would NOT be an advantage," said Alice, who felt very glad to get an opportunity of showing off a little of her knowledge. "Just think of what work it would make with the day and night! You see the earth takes twenty-four hours to turn round on its axis—"

"Talking of axes," said the Duchess, "chop off her head!" (Carroll 2000:61-62)

Spelling out the pun, the Duchess mistakes the earth's *axis* for *axes*, or if not mistakes, she seizes the opportunity to order someone's head to be cut off; either way, or perhaps the latter in particular, it is amusing not only as a pun, but as a character trait so typical for most of the creatures in Alice; all quite absurd in a seemingly normal manner. To translate this pun, would in a literal translation require that 'axis' and 'axes' were as phonologically similar in the target language as it is in the source language. For the Chinese translation a literal

translation of the pun is in this case quite hard, as ‘axis’ is *zhóu* 轴 (*dìzhóu* 地轴 is ‘earth’s axis’) and ‘ax’ is *fǔ* 斧 (or *fǔzi* 斧子), and hence we have a loss of pun:

“你瞧，地球要二十四小时围着**地轴**转一回——”

”Nǐ qiáo, dìqiú yào èrshísì xiǎoshí wéizhe dìzhóu zhuǎn yī huí——”

“You see, the earth needs twenty-four hours to turn round its axis one time——”

”那公爵夫人道，“还说**斧子**呢，砍掉她的头！”

”Nà gōngjúfūrén dào, ”hái shuō fǔzi ne, kāndiào tā de tóu!”

“(Then) the Duchess said, “speaking of axes, chop off her head!” (Chao 2002:49)

The sudden order of a beheading without the pun on ‘axes’ and ‘axis’, is not at all strange, as it is strange, and so are the conversations in Alice. One could therefore say that Chao is here faithful to the text’s intention, but not to its literal meaning. He would although still be more faithful to the original’s intention and maybe even its meaning, if a pun of some sort was maintained or added, as I have made an attempt in doing below, exchanging *xiǎoshí* 小时 with *zhōngtóu* 钟头:

”你瞧，地球要二十四**钟头**围着地轴转一回——”

”Nǐ qiáo, dìqiú yào èrshísì zhōngtóu wéizhe dìzhóu zhuǎn yī huí——”

“You see, the earth needs twenty-four hours to turn round its axis one time——”

”那公爵夫人道 “还说**头**呢，把她的砍掉！”

Nà gōngjúe fūren dào, ”hái shuō tóu ne, bǎ tā de kāndiào!”

(Then) the Duchess said, “speaking of heads, chop off hers!”

What is not evident in my retranslation, is that exchanging *xiǎoshí* 小时 with *zhōngtóu* 钟头, both meaning ‘hour(s)’, does not influence the meaning of the first sentence; the earth still needs twenty-four hours to turn round its axis, but *zhōngtóu* 钟头 consists of *zhōng* 钟 which

means 'bell' or 'clock', and *tóu* 头 which means 'head', and hence creates an opportunity for the Duchess to "speak of heads".⁷²

However, one could argue that the loss of this pun is not particularly grave. As *Alice* is a book filled with nonsense, and the fact that there is nothing remarkable about the Duchess' unmotivated ordering of heads to be cut off, as she has a particular pendant for doing so, and also seemingly unprovoked frequently does so. The kind of sudden shift in conversation that occurs in Chao's translation here, as the pun is lost, is also typical for *Alice*, as for instance when the Hatter all of a sudden and out of context comments on Alice's hair in the Mad Tea-Party:

"I didn't know it was *your* table," said Alice: "it's laid for a great many more than three."

"Your hair wants cutting," said the Hatter. (Carroll 2000:70)

Or as when Alice and the Queen are to play croquet in chapter 8, and Alice asks the White Rabbit where the Duchess is, the Rabbit hurriedly shushes her and tells her the Duchess is under sentence of execution:

"What for?" said Alice.

"Did you say 'What a pity!'" (Carroll 2000:84)

In other words, the loss of pun in this instance can be argued to be both faithful and unfaithful to the source text, and the argument for the first would to some extent be the same as the argument for the second.

The examples above show two solutions in translation, both faithful solutions to the source text to some, albeit different, extent: first a translation of a pun, and then the omission of one. We will now see a pun, where there originally is no pun in the source text.

⁷² Upon sharing these thoughts with my supervisor Christoph Harbsmeier, he wished we had the opportunity to discuss it with Chao, and refined my translation of the pun, so that the Duchess would say:

“说起头来: 砍掉他的这个也好。”

“*Shuōqǐ tóu lái: Kǎndiào tā de zhège yě hǎo.*”

“Speaking of heads: Chopping of *hers* would do just fine.”

In chapter two, Alice is left with a feeling of hopelessness, as she has become so big that as for to get into the garden, the possibilities seem closer to none. She starts to cry, and even though she tells herself it is of no use crying in this manner; “she went on all the same, shedding gallons of tears, until there was a large pool all round her, about four inches deep and reaching half down the hall.” (Carroll 2000:21) Although this passage does not leave us with any particular feeling of fun in Carroll’s original, Chao has added a play on words and rhymes:

但是她哭的越哭越苦, 越苦越哭, 一盆一盆的眼睛哭个不住.

Dànshì tā kù de yuè kù yuè kǔ, yuè kǔ yuè kù, yī pén yī pén de yǎnjīng kù ge buzhù.

But she cried so that the more she cried, the more bitter she became, the more bitter she became, the more she cried, she cried tub after tub, until her eyes could not cry anymore. (Chao 2002:9)

To illuminate his solution in a more respectful way:

Dànshì tā kù de yuè kù yuè kǔ,

yuè kǔ yuè kù,

yī pén yī pén de yǎnjīng

kù ge buzhù.

This adding of pun can be seen as unfaithful in a literary sense, yet faithful to the book’s intention of being entertaining in its play with words. One could also argue that the adding of wordplay in this case compensates for the loss of pun in the Duchess’ order of beheading. So far we have seen the maintaining of a pun, faithful to meaning and intention, the loss of a pun, faithful to meaning, not intention, yet not necessarily as unfaithful to intention, and last an adding of a poetic pun where the original had none. And on that note; poems.

5.2 Poems

Except for the prefatory poem “All in the Golden Afternoon...” (which Chao at first did not translate), the nursery rhyme in chapter 11⁷³, and the Mouse’s Tale, all the verses in *Alice* are parodies of English poems or popular songs doubtless well known to Carroll’s contemporaries. To translate a poem faithfully in all aspects to the source language, would imply that the poem parodied was also famous in the target culture, and that the meaning of the parody could be transferred without losing form, rhythm, rhyme, alliteration and so on. Carroll even acknowledged in one of his letters to his publisher, that “the verses would be the great difficulty, as I fear, if the originals are not known in France, the parodies would be unintelligible” (Weaver 1964:33). He even suggested that if the parodied poems were unfamiliar or unknown in the target culture “they had better perhaps be omitted” (ibid).

The first verse in *Alice’s Adventures* is in chapter 2, when Alice has changed such an awfully lot, so much that she is beginning to question who she in fact might be; has she become Ada, or Mabel? To test whether or not she has become Mabel, and since Mabel “knows such a very little!” (Carroll 2000:23), she decides to attempt a recount of “How doth the little busy bee”, which then comes out all wrong, and turns out to be a parody of the best-known poem of Isaac Watts (1674-1748), “Against Idleness and Mischief”⁷⁴ (Gardner in Carroll 2000:23). In chapter 5, when Alice is trying to explain to the Caterpillar about the abundance of changes she has undergone in such very short time, she adds that she cannot remember things as she used. The Caterpillar wants to know *what* things it is she can not remember, and Alice tells him that she tried to say “How doth the little busy bee”, but it all came different. The Caterpillar then asks her to repeat “You are old Father William”, which ends up wrong from beginning to end, according to the Caterpillar. This is, according to Gardner one of the undisputed masterpieces of nonsense verse, a clever parody of Robert Southey’s (1774-1843) poem “The Old Man’s Comforts and How He Gained Them”. This poem is long forgotten, and Southey is little read except for a few short poems and his famous folktale “Goldilocks and the Three Bears” (Gardner in Carroll 2000:49), and this is a point for the translations of

⁷³ “*The Queen of Hearts, she made some tarts,
All on a summer day:
The Knave of Hearts, he stole the tarts
And took them quite away!*”

The poem can be read in toto in Martin Gardner’s *The Annotated Alice, The Definite Edition* (Carroll 2000:112)

⁷⁴ Both the parodied poem and the parody can be read in Carroll 2000, page 23-24.

poems in *Alice*: If translated well, and no matter which aspect of faithfulness is maintained, that is, if it succeeds as a poem that is appreciated, the parody in the original will also be lost to many of the source culture's readers in time, and hence, in the long run will lose its impact as parody. This is not to claim that a freely interpreted translation faithful to intention rather than to meaning would necessarily be preferable, but it could be an argument for rewriting it, especially if one were to translate *Alice* today.

In Pig and Pepper, chapter 6, we are met with a parody on the poem "Speak Gently"⁷⁵, which is disputed as to who wrote it; John M. Shaw indicates in his book *The Parodies of Lewis Carroll and their Originals*, that the poem attributes David Bates, a Philadelphia broker, and not G.W. Langford, as stated elsewhere (Gardner in Carroll 2000:62-63). The Mock Turtle's song in chapter 10, which is the song that goes with the Lobster-Quadrille, parodies the first line and adopts the meter of Mary Howitt's poem "The Spider and the Fly" (Carroll 2000:102). Not long after the performance of the Lobster-Quadrille, the Gryphon and the Mock Turtle want to hear some of Alice's adventures, and Alice finds it reasonable to start with that day, since she was a completely different person the day before. She begins her story from when she had first seen the White Rabbit and the Gryphon and the Mock Turtle listens in silence until she gets to the part about repeating "You are old, Father William," to the Caterpillar, and how all the words came different. Her audience finds it very curious, and suggests she tries repeating something else for them. The Gryphon decrees her to repeat "'Tis the voice of the sluggard", which is a dismal poem by Isaac Watts and well-known in Carroll's days, but Alice's head is all filled with the Lobster-Quadrille and again we are served a parody; "'Tis the voice of the Lobster" (Carroll 2000:106). At the end of this chapter, when Alice is keen on leaving, she's left with a choice; either to try another figure of the Lobster-Quadrille or that the Mock Turtle sings another song. Alice chooses the last, and the Mock Turtle sings "Turtle Soup", which is a parody on James M. Sayles' "Star of the Evening"⁷⁶ (Carroll 2000:108).

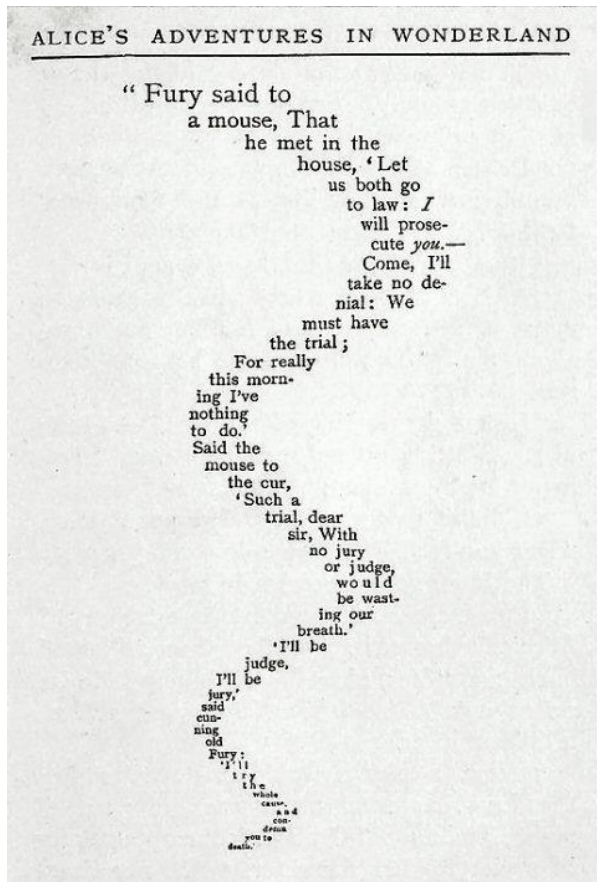
⁷⁵ *Speak roughly to your little boy,
And beat him when he sneezes:
He only dos it to annoy,
Because he knows it teases.*

*I speak severely to my boy,
I beat him when he sneezes;
For he can thoroughly enjoy
The pepper when he pleases!*

(Carroll 2000:62-63)

⁷⁶ The first stanzas of the "Turtle Soup" and "Star of the Evening" reads accordingly:

A poem that protrudes in Alice's Adventures, but which is not a parody, is the Mouse's tale, which in print also simulates a Mouse's tail:



Picture 10: The Mouse's tale

Not only does the shape of the tale as a tail play with homophones, the tale also has the structure of what is known as a tail-rhyme; a rhyming couplet, followed by a short unrhymed line, which would fit right into a depiction of a mouse:

*Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!
Soup of the evening, beautiful Soup!
Beau---ootiful Soo---oop!
Beau---ootiful Soo---oop!
Soo---oop of the e---e---evening,
Beautiful, beautiful Soup!*

*Beautiful star in heav'n so bright
Softly falls thy silv'ry light
As thou movest from earth afar,
Star of the evening, beautiful star.*

CHORUS
*Beautiful star,
Beautiful star,
Star of the evening, beautiful star.*

Fury said to the mouse,
That he met in the house
“Let us both go to law: I will prosecute you -

Come I’ll take no denial:
We must have the trial;
For really this morning I’ve nothing to do.”

Said the mouse to the cur,
“Such a trial, dear sir,
With no jury or judge, would be wasting our breath.”

“I’ll be judge, I’ll be jury,”
Said cunning old Fury:
“I’ll try the whole cause, and condemn you to death.”

(Carroll 2000:35-36)

For the Mouse’s tale, as it is not a parody, the challenge and the most important aspect of faithfulness in translating it, could conceivably be to keep the poems intention, and in this respect its form, as this seems to be a point in Carroll’s original. Below you can see Chao’s translation transcribed, and see how the form of the tale has not been maintained:

火儿狗在帽子
里头逮这个耗子。
狗说 “你别充’忙’,
咱们去上公堂。

*Huǒ gǒu zài màozi
lǐtōu dài zhègè hàozi.
Gǒu shuō "nǐ bié chōng ‘máng’,
zánmen qù shàng gōngtáng.*

我不承认你赖,
谁不知道你坏?
我今儿早晨没事,
咱们同上公堂。”

*Wǒ bù chéngrèn nǐ lài,
shéi bù zhīdào nǐ huài
Wǒ jīnr zǎochēn méishì,
zánmen tóngshàng gōngtáng."*

耗子答道, “狗儿,
你这爪子手儿,
放了我再说话;
告人无凭作罢。”

*Hàozi dá dào, "gǒur,
nǐ zhè zhuǎzi shǒur,
fàng le wǒ zài shuōhuà;
gào rén wú píng zuòbà."*

火儿答道, “不妨。
判官 陪审我一人当,
全场一致送你 去见阎王。

*Huǒr dá dào, "bùfáng.
Pànguān péishěn wǒ yī rén dāng,
Quánchǎng yī zhìsòng nǐ qù jiàn Yán Wáng*

(Chao 2002:22)

As for faithfulness in the parodied poems, solutions to the problem that the parodies almost invariably will be unknown or little known in the target culture, can be to choose another poem familiar to the audience in the target culture, and write a parody on that. However, as Weaver explains in his book on the translations of *Alice*, the Chinese, Japanese, Pidgin, Swahili (and to a lesser degree Spanish) translations, are somewhat excused for not domesticating the poems in subject, as there “could hardly have been available indigenous

verses to parody” (Weaver 1964:91). We shall now see how Chao chose to approach two of the poems in *Alice*, and where the last one exposed him to something that at first may seem difficult due to certain Chinese linguistic features, but as we are dealing with a humoristic story with nonsense as one of its chief devices, may provide opportunities instead.

In the Mad Tea-Party, where the Hatter is telling Alice what happened when he got offbeat with Time, and that this was at the Queen’s party and he had to sing, we are met with a parody on Jane Taylor’s “*The Star*”:

The original Taylor:

*‘Twinkle, twinkle little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.’*

Carroll’s parody:

*‘Twinkle ‘Twinkle, twinkle, little bat!
How I wonder what you’re at!’
Up above the world you fly
Like a tea-tray in the sky.
Twinkle, twinkle--- ‘*

(Carroll 2000:73-74)

Warren Weaver asked Chao to retranslate his own translation, and below you can see Chao’s translation (Chao 2002:59) and Chao’s retranslation of his own translation (Chao in Weaver 1964:91):

汀格儿, 汀格儿, 小蝙蝠!
好好儿说来你何所欲!
飞在天上那么高,
像个茶盘儿飘呀飘。
汀格儿, 汀格儿-----"

*Tīnggér, Tīnggér, xiǎo biānfú
Hǎohǎor shuōlái nǐ hé suǒ yù
Fēi zài tiānshang nàme gāo
Xiàng ge chapánr piāo ya piāo
Tīnggér, tīnggér -----“*

*Tīnggér, tīnggér, little bat,
Tell me nicely what you want.
Flying in the sky so high,
Like a tea-tray float-a-float,
Tīnggér, tīnggér-----“*

In this retranslation, Chao explains to Weaver that he was not as literal as some translations from Chinese have been, and that he would normally translate *xiānsheng* 先生 not as ‘first born’, but as ‘gentleman’, ‘sir’ or ‘Mr’ according to context. Chao then claims that he never tries “to translate the bound monosyllables into their etymological meanings if they are not being used in the text”, instead he limits himself to translate “the actual in-text meanings of the whole syntactical words” (Weaver 1964:92). It seems that Chao has remained mainly faithful to meaning in this poem, and the second verse is the one suffering the most. The first and the two last stanzas are seven syllables, while the second is eight. In addition to being the only verse out of rhythm, the rhyme is not particularly rich, as the *u* in *fú* is pronounced as in the English *fool*, while the *u* in *yù* is closer to the German *ü*. Although it seems like Chao’s

main incentive in translating this poem was faithfulness in meaning, he still chose not to translate the word “twinkle”, and instead transcribed it into something attempting to sound similar. The main problem is then, in my subjective opinion, that he did not choose one main aspect of faithfulness to stay faithful to, and the result is a poem that has parts that are not gratifyingly translated in some aspects, and very gratifying in other, and other parts where these two aspects alternate.

In Alice’s Evidence, the last chapter, the White Rabbit reads his evidence, which consist of six verses with confused pronouns and very little sense, and that is a considerably revised form of Carroll’s nonsense-poem ”She’s All My Fancy Painted Him”, which first appeared in *The Comic Times* of London in 1855. The first line of the original copies the first line of “Alice Gray”, a sentimental song by William Mee that was popular at the time. The rest of the song has no resemblance to the song except in meter” (Gardner in Carroll 2000:122). As such, it cannot be counted as a parody per se, this aspect of faithfulness is hence rest assured.

Consider the third stanza of the Rabbit’s evidence in the last chapter of *Alice*:

*I gave her one, they gave him two,
You gave us three or more;
They all returned from him to you,
Though they were mine before.* (Carroll 2000:122)

Chao commented on this poem in his preface, noting that it was a difficult poem to translate due to the extensive presence of pronouns. His translation of this third stanza reads as follows (pronouns in bold):

她们拿三我拿七,
Tāmen ná sān wǒ ná qī
They (f) take three I take seven,

你给我们二十一。
Nǐ gěi wǒmen èrshíyī
You give us twenty-one.

你还他来她还你,
Nǐ huán tā lái tā huán nǐ
You return him/he come her/she return you

其实它们是我的。
Qíshí tāmen shì wǒ de.
Its fact they (n) are mine. (Chao 2002:105)

The first and third verse in the original poem has eight syllables, the second and the fourth has six, and the third rhymes with the first and the fourth with the second. In Chao's translation every verse has seven syllables, and all the verses in this stanza have the same rhyme. Hence, the rhythm and rhyme of the original has been altered, but the intention and the bewildering aspect of the stanza is maintained. There is even play with numbers as the two first verses connote that three times seven is twenty-one. In retranslating Chao's translation, the third verse represents the main challenge, as the pronoun *tā* 他 'he/him', and *tā* 她 'she/her' could serve both as subject and object in the clause. As such *he* is the indirect object of the verb *huán* 还 'return', but at the same time *he* could be the subject of the verb *lái* 来 'come', and *she* could be object of the verb *lái* and is the subject of the verb *huán* 还 'return':

S V O/S V O/S V O
Nǐ huán tā lái tā huán nǐ

This would not be an option in English. Moreover, the direct object of the verb *huán* 还 'return', is implied, as it often is in Chinese, and refers to the seven, eleven and twenty-one taken in the first two verses. So, this third verse of the third stanza does in fact mean "You returned [them] to him, he gave [them] to her, she returned [them] to you". To transfer all this meaning and still keep the rhyme and rhythm of the poem, seems impossible. Let me try anyway, not in an attempt to write praiseworthy poetry, but to provide material and examples to discuss faithfulness. First with a focus on faithfulness in meaning and form:

*They take three, I take seven,
 You give us twenty-one
 You give him let her give you
 In fact they are all mine.*

The rhymes are lost and the rhythm is altered into interchangeably seven and six syllables. In this translation I have stayed faithful mainly to the meaning, except for in the third verse, where the use of pronouns would indulge me to let go of form, if faithfulness in meaning was the main objective. 'Return' has become 'give' in order to fit the form and rhythm. In my poor and humble attempt to translate the poem while making rhymes and staying faithful to the poem's intention, extensive paraphrasing was necessary, and great liberties had to be taken as regards form:

*They took three, and I took seven,
you gave us more than eleven.
You returned to him what she was given,
she returned to you seven eleven.
While in fact both eleven and seven
was but obtained by me like a raven.*

Not only has the form changed into a stanza with six verses instead of four, the rhythm is eight syllables in the first two verses and ten in the last four, and the rhythm within them is not particularly gratifying. Chao's play with "three times seven equals twenty-one" is lost, and there is only one poor rhyme all through the stanza. Yet, the intention of the poem is in my opinion better transferred than in the first translation, and even though the play with seven and eleven is not particularly clever, at least there is some sort of play to compensate for the loss of play on numbers. I did also consider the last verse to read *already was by me receiven*, to compensate other losses with an adding of erroneous inflection in the spirit of Carrollian nonsense and manufactured words. The whole point of retranslating this stanza was not to find *a* most faithful translation, but to prove that different aspects of faithfulness cannot necessarily be implemented at the same time, and that the translator to a high extent has to choose which aspects to stay faithful to. In this stanza, due to the grammatical discrepancies between Chinese and English, the third verse proves almost impossible to stay faithful to in all aspects. Hence, the choice of whether to stay faithful to the two first verses and the last one, and let the third verse become somewhat nonsensical (which indeed could also be argued to be faithful), or paraphrase the third verse, and in a more direct manner write something new in an attempt to maintain an interpreted intention, is clear. However, which solution to choose is not evident.

6 Pronouns

There is poster in the reading hall at the university, hung up, I presume, by one of my fellow students, which summarises the history of philosophy thus; Aristotle: “What does it mean to be a good person?”, Descartes: “What does it mean to be?”, Nietzsche: “What does it mean?”, Bertrand Russel: “What does ‘it’ mean?”, C. S. Lewis: “What does it?” and now, Lil John: “What?”.

In *Alice’s Adventures* we are met with logic in an entertaining suit: whether it’s the Cheshire Cat persuading Alice that, since a dog’s and a cat’s behaviour as to when they wag their tails and when they growl are contradicting, and since a dog’s not mad, he must be mad; or in the logical reasoning that saying what you mean is not the same as meaning what you say. Most of the incidents of logic and play on logic are not necessarily hard to transmit into another language, mostly because logic is logic, and its very goal is that it would be logic even if it was outside this world. Yet logic is expressed in different ways according to language. As we shall see in this chapter, some features in Chinese make this challenging in translation.

In this chapter we shall look into Chinese pronouns, and see how the fact that ‘he’, ‘him’, ‘she’, ‘her’ and ‘it’ are all pronounced *tā* in Chinese, can provide challenges, or perhaps, in *Alice’s* case, opportunities, in translation. As Chinese does not have inflection, the pronouns stay the same whether their grammatical function is subjective or objective in a sentence. Hence, although gender is differentiated in writing, ‘he’ and ‘him’ *tā* (他), and ‘she’ and ‘her’ *tā* (她) are the same words in Chinese, and both the subjective form ‘I’ and the objective form ‘me’ are *wǒ* (我). As we saw in the end of the last chapter, this resulted in short, yet dense in meaning, alliterated Chinese verse, which required serious paraphrasing in its journey into English if the meaning was to be maintained. Moreover, staying faithful to the form, rhyme and rhythm of the poem, would either require total disregard of meaning, or simply be written as a nonsense verse. Chinese pronouns can thus be problematic when their similar pronunciation creates confusion as to who did what to whom, and includes the possibility of “who”, actually also being “whom”, and “whom” also being “who”. To follow up this discussion, I will emphasize the pronoun’s similar pronunciation by another example from

Alice, before turning to the formal subject, followed by examples of translations of it in *Alice*, and thereafter further elaborations of the formal object.

When Alice is joining the Hatter and the March Hare for a Mad Tea-party in chapter seven, and when Alice cannot find the answer to the riddle proposed by the Hatter; it turns out that neither the Hatter nor the March Hare know the answer to it, and Alice expresses her irritation of what she claims to be a waste of time:

Alice sighed wearily. 'I think you might do something better with the time,' she said, 'than waste it in asking riddles that have no answers.'

'If you knew Time as well as I do,' said the Hatter, 'you wouldn't talk about wasting *it*. It's *him*.'

'I don't know what you mean,' said Alice.

'Of course you don't!' the Hatter said, tossing his head contemptuously. 'I dare say you never even spoke to Time!' (Carroll 2000:72)

As elaborated above, the Chinese does not differentiate between he, him, she, her, or it, in oral speech, and still, even though they now have different characters to represent the semantic difference of gender, the pronunciation of he, him, she, her and it, are all the same: *tā*.

Needless to say, as you will see in the translation below, only the reader would tell the difference, and moreover only the reader would be able to distinguish "Time" not as *it* but as *him*, and the reader would also have to explain to his prospective listeners that the Hatter has personified the pronoun in a masculine form, as in Chinese it would be read: "...you wouldn't talk about wasting *tā* (it). It's *tā* (he)":

“你要是像我这样同时候熟, 你就不会说用**它**嘞。时候是个**他**” (Chao 2002:58).

“Nǐ yàoshi xiàng wǒ zhèyàng tóng shíhòu shú, nǐ jiù bù huì shuō yòng *tā* lei. Shíhòu shì ge *tā*.”

“If you were as familiar with time as I am, you would very unlikely say *it*. Time is a *he*.”

One could plausibly say that the play here loses some of its strength, but one could also see it as a reinforcement of the nonsense that is lost to become even more nonsensical, or as a reinforcement for Alice's following confusion. We shall now see some more examples of how the pronouns and their grammatical functions have imposed great challenges on the Chinese translator.

6.1 Who is it?

We have just seen how the identical pronunciation and grammatical functions of 3rd personal pronouns in Chinese can prove problematic for the translator. Below you will find two examples of translation of simple sentences from English to Chinese, in order to highlight this particular feature:

I gave it to her
我给她
Wǒ gěi tā
I give her

She gave it to me
她给我
Tā gěi wǒ
She give me

As these examples show, the subjective and objective form of the pronouns, are the same. However, in the right context, this sentence could very probably be much shorter, i.e subject-less. Let us assume that the sentence ‘I gave it to her’, is a response to a question like ‘What did you do with it?’, or ‘Who did you give it to?’. The Chinese could, and very often would, in this context, as the subject is already established, simply reply ‘*Gěi le tā* 给了她’ (‘give’ + gr. part. + ‘her’) if the focus was that it had been given to her, or ‘*Gěi tā le* 给她了’ (‘give’ + ‘her’ + gr. part.) if the focus was that it was to her it had been given, accordingly, leaving out the subject *wǒ* 我 ‘I’. In an even shorter reply, for example in a response to the question ‘Did you give it to her?’, where the shortest English replies would be ‘Yes’, or ‘I did’, would in Chinese simply be ‘*Gěi le* 给了’ (‘give’ + gr. part), leaving out both the subject and the object of the clause. The word ‘yes’ does not exist in Chinese (nor does ‘no’) and one either confirms or negates the verb in question, in this case the verb *gěi* ‘give’ followed by (in this context) the perfective aspect marker *le*, indicating that the giving has been completed. In English there is also the option of omitting the object, but not the subject as in “I did”.

In English a sentence needs a subject to be complete, yet sometimes just a formal subject is required, with no necessary logical referent. This grammatical subject is not only unnecessary in Chinese, the subject with a logical referent is in fact also very often implied. In Chinese one states the fact that it is raining without determining any subject that does in fact rain. “Who rains?” would of course also be a tricky question for someone with English as their native tongue, and any English person would struggle to define logically what the subject *it* stands for. The rain, in English as in Chinese, does not have a real subject. Moreover, English speaking people are not consistently aware that ‘it’ in ‘it rains’ is purely a formality; the

formal subject is required only to make the sentence grammatically correct⁷⁷. So why is *it* raining?

In former times no pronoun was felt to be necessary with verbs like rain. In Old Norse one would say *rignir* in a falling tone for the affirmative, and *rignir* in a rising tone for the question (Torp 2011). But at some point the difference between question and affirmation came to be expressed by means of word order. In Norwegian the affirmative of ‘he is coming’ would be *han kommer*, and the question is made by changing the word order; *kommer han?* The custom to have a subject before the verb, did not only give sentences without a subject a sense of being incomplete, the change in meaning when altering the word order created the need for a subject to rain so that one could state the affirmative *det regner*, and ask *regner det?* (Jespersen 1963:24-25)

In some regional dialects of Norway the formal subject wears a more personal costume when talking about the weather. In Norwegian this is mainly an oral phenomenon, but in Icelandic, it is part of their written language as well (the first example is from my own regional dialect from the most southern part of Møre and Romsdal on the West-coast of Norway);

Han kjem og regnar	Han er kald i dag	Hann ringdi allan daginn
Pron Vpres conj Vpres	Pron Vpres adj prep N	Pron Vpret adv N
<i>He come and rain</i>	<i>He is cold in day</i>	<i>He rain all day</i>
It is beginning to rain	It is cold today (Venås 1990:139)	It rained (was raining) all day (Þráinsson 2005:33)

These examples illustrate that the grammatical subjects are not necessarily as predictable and stable as they might appear; and that what we somehow trust to function in one distinct manner rather than the other, does in fact not. They also illustrate that what we can say and how we have to write it, does not necessarily correspond.

What in Old Norse could be expressed simply as *rignir*, is in Chinese expressed as ‘fall rain’ *xià yǔ* 下雨 often preceded by an adverb, and/or followed (and/or infixed) by an aspect marker signifying whether it just started to rain, has been raining for quite some time and still is, or just started to rain again, and so on. To render the statement as a question, a particle indicating question succeeds the statement; ‘*xià yǔ ma* 下雨吗?’, often also in combination with adverbs or aspect markers to signify the above mentioned. This feature of not having a

⁷⁷ For a Japanese personal experience of the confusing matter, see Tawada, Yoko 2010 Talisman:11. Tyske originalen?

subject, is not only a feature that emerges only in cases of formal subject, subjects with logical referents are very often also just implied.

6.2 The subject in translation

At the Mad Tea-Party, the March Hare encourages Alice to have some wine. Alice cannot see any wine on the table, and upon commenting that she cannot see any wine, is told that there is no wine:

“Have some wine,” the March Hare said in an encouraging tone.
Alice looked all round the table, but there was nothing on it but tea. “I don’t see any wine,” she remarked.
“There isn’t any,” said the March Hare.
“Then it wasn’t very civil of you to offer it,” said Alice angrily.
“It wasn’t very civil of you to sit down without being invited,” said the March Hare.
(Carroll 2000:69-70)

The subject (and the object) in the March Hare’s comment, “there isn’t any”, is omitted in Chao’s translation;

本来没有
Běnlái méiyǒu
Originally not have
There never was (any) (Chao 2002:55)

This is by no means problematic, and the same sentence with both subject and object in Chinese would sound awkward and stiff, which would plausibly be far from Carroll’s intention in “there isn’t any”, and thus I argue that Chao’s faithfulness in intention here is successful. The dialogue that follows between Alice and the March Hare, exposes us to another solution in Chinese, when *it* is not very civil to offer *it*:

“Then it wasn’t very civil of you to offer it” (Carroll 2000:70).
“没有酒请人喝酒，这算什么规矩？” (Chao 2002:55)
“*Méiyǒu jiǔ qǐng rén hē jiǔ, zhè suàn shénme guīju?*”
“Inviting people to drink wine when there is no wine, what kind of manners is that?”

And in the March Hare’s response:

“It wasn't very civil of you to sit down without being invited” (Carroll 2000:70)

“没有请你你就坐下来，这算什么规矩？” (Chao 2002:55)

”Méiyǒu qǐng nǐ nǐ jiù zuò xiàlai, zhè suàn shénme guīju?”

“Sitting down when not invited to, what kind of manners is that?”

Again, constructing this type of sentence in Chinese with a subject, would sound more stiff and produced, or *translated*, if I may, than the juxtaposing seen above. In terms of faithfulness, the solutions seen above might not be very faithful in a literal aspect, but far more faithful to the text's intention, than any translation emphasizing literal faithfulness would be. Chao has also maintained the last two utterances' repetitive aspect, constructing the sentences in a similar pattern.

In the examples above, we have seen subjects that have been omitted in translation, and where this omitting of subjects can be seen as a faithful translation as regards intention. We shall now see an example of a sentence where the subject is not cut out in the Chinese translation and where the result is, in my view, not faithful to intention. At the end of chapter 9, the Queen, the King and the rest of the crowd rely on Alice to decide on the question as to the possibility of cutting off the Cheshire cat's head (and if possible; how), when all that remains of him is in fact his head. After listening to the arguments, all Alice can think of saying is:

“It belongs to the duchess [...]" (Carroll 2000:89).

“这猫是公爵夫人的 [...]" (Chao 2002:72).

“Zhè māo shì gōngjué fūren de.”

“This cat is the duchess'.”

If the sentence was that some or other person belonged to the duchess; “she belongs to the duchess”, it could be translated with the pronoun; *tā shì gōngjué fūren de* 她是公爵夫人的 ‘she is the duchess’, but as it is *it*, it could not. Translating *it* here as *zhè* 这 ‘this’, and moreover adding ‘cat’, is in my opinion problematic. As the formal subject does not exist in Chinese, and one desires to keep the subject in translation, one has to choose a subject that has far more force semantically than the formal *it*. In the Chinese translation it here seems as if Alice is emphasizing that it is *this* cat which is the duchess’, not any other cat, while in the English original, “It belongs to the duchess” seems like a random, not particularly considered utterance, as it is meant to be. Hence, we are here met with a translation attempting a more literal faithfulness, and in doing so, not being faithful to the remark's intention. In Chinese, Chao could simply have said:

“是公爵夫人的。”
“*Shì gōngjué fūren de.*”
“Is the duchess’.”

or:

“那是公爵夫人的。”
“*Nà shì gōngjué fūren de.*”
“That is the duchess’.”

In the first example omitting the subject, which is a completely normal response in Chinese as the subject (the cat) is already established earlier in the conversation. In the second example, *zhè* 这 ‘this’ is exchanged with *nà* 那 ‘that’, which has less force than *zhè* in Chinese, as it can also be used as what I would explain as an “empty word”. My understanding of “empty words” is that of Ian P.K. Wong; it is not necessarily a grammatical precise definition or stable categorization, but for the sake of discussing the translation of them, a simple division of solid (nouns, verbs, auxiliary verbs, adjectives, numerals, measure words and pronouns) and empty (adverbs, prepositions, conjunctions, particles, interjections and onomatopoeia) words is satisfactory, although oversimplified. In this simplistic presentation, solid words can be used independently, and empty words cannot (Wong 2001:209). The use of *nà* 那 ‘that’, as a conjunction means something in the direction of ‘then’, but not necessarily always meaning directly and explicitly ‘then’. The semantic implications of *nà* are slightly weaker than to *zhè*, and hence, the second example above, can be experienced as something more similar to the original; “It’s the duchess”.

We can only guess at Chao’s motivation for adding ‘this cat’, although it is tempting to guess it was *it*. However, we shall keep in mind that my idiolect is based on the Beijing-dialect 2012, which is 90 years later than the translation in question. Still, in the examples we have seen above regarding real and formal subjects, I tend to argue that literal faithfulness is subordinate to faithfulness to the text’s intention when discussing *Alice*.

6.3 What is it?

The Norwegian conversational expression ‘Sier du det?’ can literally be translated as ‘Are you saying that?’, or ‘Is that what you are saying?’ in English, but these literal translations are far too serious and over-explanatory for something that in short means ‘Is that so?’, or even shorter, ‘Really?’. In Chinese the equivalent expression would be *shì ma?* 是吗?, which is an expression consisting of the verb ‘to be’ followed by an interrogative particle, or if uttered in a more serious or sensational context; *Zhēn de ma?* 真的吗?, meaning ‘true’ or ‘really’

followed by a grammatical and an interrogative particle. The literal translation in Chinese would be far more misleading than the English literal translation: *Nǐ shì shuō zhège/ nàge ma?* 你是说这个/那个吗? meaning ‘Are you saying this/that?’. This would imply a much more specific and semantically functional object than the English, which again is far more specific and semantically functional than the Norwegian object, which in the case of ‘Sier du det?’ has a logical referent, but its basic function is a formal one. We shall see a more serious problem of this kind in Alice, where equivalence proves impossible, and the aspect of faithfulness turns out to be even more complex than we have discussed so far.

Let us first go back to one of the simple sentences in the beginning of this chapter; “I gave it to her”. It was translated to highlight the equality between the subjective and the objective forms of 3rd personal pronouns. However in my highly simplified translations earlier, whatever happened to *it*? I gave three fellow students of Chinese the task of translating the sentence “I gave it to her”, which one would assume to be a simple task for students in their fourth year of Chinese studies, but I got exactly the results I was hoping for; namely three different suggestions:

I gave it to her	I gave it to her	I gave it to her
我把它给她	我给了她	我给她 ⁷⁸
<i>Wǒ bǎ tā gěi tā</i>	<i>Wǒ gěile tā</i>	<i>Wǒ gěi tā</i>
I take it give her	I give gr.p ⁷⁹ her	I give her

The translator of the first example could obviously not let the formal object alone. She also considered the “simpler” versions first, but felt that she would not justify the English sentence if she left *it* out. She was also the one considering the longest, changing her translation four or five times. The so-called object-construction she ended up with emphasizes an object that in the English original might not have been important at all. The third translation is the same as my simple translations earlier, and the second includes the grammatical particle 了, which here functions as a marker of perfective aspect. To bring this particle in to the discussion would, depending on the context and intention of the English sentence, lead to discussions where the following translations could also be considered:

⁷⁸ This was his intuitive first suggestion, but then he changed it to example two, and finally said he did not know which one he would have used, and that it would depend on the context.

⁷⁹ Grammatical paritcle.

I gave it to her
我把(了)它给(了)她(了)
Wǒ bǎ(le) tā gěi(le) tā (le)
I take (gr.p) it give (gr.p) her (gr.p)

I gave it to her
我给了她了
Wǒ gěile tā le
I give gr.p her

I gave it to her
我给她了
Wǒ gěi tā le
I give her gr.p

These examples would be better served in a discussion on tense and aspect, but they do provide an awareness of how Chinese can be very economical, yet there are great many options for variations. Like English, Chinese has the word order Subject-Verb-Object (SVO), and one could therefore say:

I gave her that book.
我给她那本书。
Wǒ gěi tā nà běn shū.
I give her that mw book.

but one could not say:

I gave it to her.
*我给她它。
**Wǒ gěi tā tā.*
*I give her it.

Hence, if the object does not refer to a logical real object, it is omitted, and this is what can be really problematic for the translator, as the English original is making puns *based* on the formal object.

6.4 The object in translation

In the beginning of chapter three, when Alice, the Mouse and the rest of the animals have assembled on the bank after a long swim in Alice's tears, they are debating how to get dry again. The Mouse takes responsibility by telling them the driest story it knows;

"[...] Edwin and Morcar, the earls of Mercia and Northumbria, declared for him⁸⁰; and even Stigand, the patriotic archbishop of Canterbury, found it advisable-----"

"Found *what*?" said the Duck.

"Found *it*," the Mouse replied rather crossly: "of course you know what 'it' means."

"I know what 'it' means well enough, when I find a thing," said the Duck: "it's generally a frog, or a worm. The question is, what did the archbishop find?"

The Mouse did not notice this question, but hurriedly went on, [...].

(Carroll 2000:30)

In English the object cannot be omitted in an utterance like "The archbishop found it advisable..."⁸¹. Yet, when the Duck wants to know what he found, we are met with two (at least for children) rather puzzling ideas; the first is the abstract use of the verb 'find', as in 'I

⁸⁰ William the Conqueror

⁸¹ Later we will see that "he found it advisable *to go with Edgar Atheling to meet William and offer him the crown*". (Carroll 2000:30) Hence we are dealing with a formal object (*it*), which refers to the infinitive construction followed by *advisable*. (Faarlund, Lie and Vannebo 1997:708) (Quirk, Greenbaum, Leech and Svartvik 2010:1048?)

find her strange' in the meaning 'I think she is strange'. The second trouble here is logically defining the formal object *it*, especially in Chinese; as it does not exist.

In the Chinese translation Chao has used the verb *yǐ* 以 'using', 'so as to' for *find*, and *cǐ* 此 'this' for *it*:

"爱德温与摩耳卡耳, 即迈耳西亚与娜司生勃利亚之伯爵亦宣布附和: 而且甚至斯梯根德 (即堪透勃列的爱国的大僧正) 亦以此为甚好-----"

"以什么为甚好?" 那鸭子插口问道.

那老鼠不耐烦地回答道, "以此就是以此, 我想你此字总还有点认得罢?"

那鸭子道, "我 '此' 字认得是认得, 可是我遇见以此为甚好的时候, 大概 '此' 字不是一个虾蟆, 就是一条虫. 我的问题是: 那位大僧正以什么为甚好?"

那老鼠一点不理睬它的问题, 就连着说下去, [...].

(Chao 2002:17)

Which in my retranslation reads:

"Edwin⁸² and Morcar, namely the earls of Mercia and Northumbria also unanimously declared⁸³. And furthermore, even Stigand (namely the patriotic great real monk of Canterbury) also used this for the good of--"

"Used what for the good of what?" the duck interrupted.

Then the Mouse answered impatiently, "using this means using this, I suppose you still have a somewhat overall recognition of the word this?"

Then the Duck said, "I know the word 'this' all right, but whenever I encounter this as something that can be used for the good of something, generally, if it's not a frog, it's a worm. My question is: What did this great monk use for the good of what?"

The Mouse did not pay any attention to his question what so ever, and simply continued talking, [...]

As seen in my retranslation, the conversation loses its play on logic and language, since *it* as *cǐ* 此 makes perfectly sense; one can use something to do something. It is much harder to logically explain what *it* is in the English original.

In chapter 4, as Alice has grown awfully large inside the White Rabbit's house, so big that she can't get out, we meet Pat, who is summoned to help the Rabbit in removing Alice. Alice's hand, which is hanging out the window, has already "made a snatch in the air" and caused the Rabbit to fall into something that Alice suspects, by the sound of it, must have been a cucumber frame. Pat arrives and concludes that there is, in fact, an arm hanging out the

⁸² The names in this section read *Àidéwēn*, *Mó'ěrkǎ'ěr*, *Mài'ěrxīyà*, *Nuósishēngbóliyà*, *Sītīgēndé*, and *Kāntòubóliè*.

⁸³ Here Chao has omitted 'to him', not a formal object, but something that would require a good deal of rearranging of the text.

window; a big one, yes, but still an arm. The Rabbit orders Pat to remove it, and for a while Alice hears nothing but an occasional whisper, such as:

“Sure I don’t like it, yer honour, at all, at all!” (Carroll 2000:42)

"一定呀, 我也一点不喜欢它, 老爷您那, 一点儿不, 一点儿不!" (Chao 2002:29)

“Yīdìng ya, wǒ yě yīdiǎn bù xǐhuan tā, lǎoye nín na, yīdiǎnr bù, yīdiǎnr bù!”

“Certainly, I don’t like it at all either, Sir Master, not at all, not at all!”

The formal object *it* in the English original, would normally be omitted in Chinese, and the sentence is in fact grammatically wrong. Hence, we are here introduced to an adding of pun. In reading this sentence out loud it means “I don’t like her at all either”. In writing, Pat actually says ‘it’ *tā*它, but as ‘he’, ‘him’, ‘she’ and ‘her’ are also pronounced *tā*, and would be grammatically correct in the position where ‘it’ is wrong in this sentence, we have a pun.

These two examples show an absolute absence of possibilities of equivalence, at least in a literal sense; it would actually not be possible to write something literally equivalent without paraphrasing, adding or omitting. As such, faithfulness in meaning should be given less priority in these cases, as paraphrasing is inescapable, and thus more liberties could be taken to add elements that supported the text’s intention.

We have now seen examples of a linguistically logical issue that provides challenges for the Chinese translator, and as raised in *Alice*, this is particularly the concept of *it*, and very much so; the *grammatical concept of it*. We shall now see examples of a more overall structural choice made by the translator; the representation of oral speech. One could assume that, as the translation in question was written in 1922, the translator’s possibilities in rendering oral speech was quite limited, as writings in vernacular Chinese was in a beginning phase at the time, not to mention the translation of children’s literature into vernacular. Thus one could argue that Chao was left little choice in doing this, and that his work is actually exploring the possibilities perhaps in very radical manner. I will argue that in this case, he is not particularly radical, and that this is the most serious loss in his translation, that otherwise has proved to be successful.

7 Oral Speech

Lewis Carroll displayed a high degree of variation as to the rendering of oral speech. This is an important feature in a text where oral speech is as highly represented as it is in his story. There are of course limitations as to how many different ways one can introduce oral speech; and it can either appear first, in the middle or at the end of a sentence. There are also several possible combinations of them, which often creates a pause in the flow of speech, well suitable for reading out loud. Within these limitations of representing oral speech, Carroll greatly varied the use of all three. Furthermore, there is reason to believe that he did not find these details trivial, as Hugh Haughton explains in his introductory notes on the text in the Penguin edition:

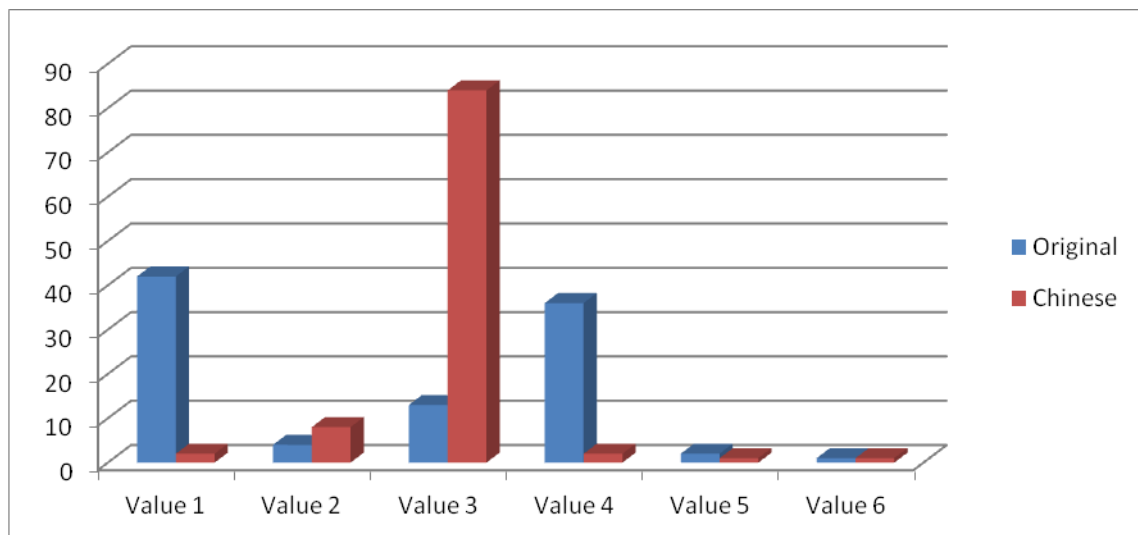
“In general, when Carroll revised his text – in 1866 and in 1897 in particular - he left the details and phraseology of the story almost wholly intact, but fiddled with its punctuation and its presentation. In revising the published texts, he seems almost exclusively concerned with the placing of dots, dashes and commas; he was not interested in improving or reshaping the literary material itself, only with polishing its presentation and buttoning up his already fastidious conventions regarding quotation, italicization and hyphenation” (Haughton in Carroll 1998:lxv).

This proves how important the author found the appearance and structure of the direct speech, which, as we now shall see, is a feature Chao turned completely over, if nothing else, at least to a high level of consistency. I divided three patterns of rendering oral speech above, and as we include the possible combinations of the three, we thus have:

A:	[“Direct speech” X.]	AB:	[“Direct speech” X “direct speech” X.]
B:	[X “direct speech” X.]	AC:	[“Direct speech” X “direct speech”.]
C:	[X “direct speech”.]	BC:	[X “direct speech” X “direct speech”.]
ABC:	[“Direct speech” X “direct speech” X “direct speech”.]		

I have given structure A the value 1, B the value 2, C and AB (1+2) is value 3, AC is the value 4 (1+3), value 5 is the structure BC and value 6 is ABC. Any given sentence with oral

speech can thus have the values 1- 6. We also know that value 1 is always structure A, value 2 is always structure B, value 3 is either C or AB (but in every 84 occurrences in the Chinese translation value 3 is structure C), and in 2 out of 13 occurrences in the English original value 3 is structure AB, hence 11 of 13 is structure C) value 4 is always AC, value 5 is always BC, and value 6 occurs only once in both the original and the translation; ABC. In choosing a chapter for investigating this particular aspect, chapter 7 seemed to be a worthy part of *Alice* in this respect, as most of the chapter is in fact conversation. The original and Chao's translation is rendered sentence by sentence in Appendix II in this thesis. In the chart below we see the distribution of the structures in chapter 7, The Mad Tea Party (Blue columns represent Carroll's structures, and red columns Chao's translation):



A quick look at the chart tells us that Carroll rendered oral speech much in patterns A and AC, while Chao's translation to a high extent employed pattern C (84 out of 98 in chapter 7):

A: "Have some wine," the March Hare said in an encouraging tone.

C: 那个三月兔子做着劝人的声气道, "请用点酒".

Ret: The March Hare said in an encouraging tone, "Please, have some wine".

AC: "Very uncomfortable for the Dormouse," thought Alice; "only, as it's asleep, I suppose it doesn't mind."

C: 阿丽思想道, "这样叫那惰儿鼠多难受呀, 不过它是睡着的, 我想它也不在乎。"

Ret: Alice thought and said, "Very uncomfortable for the Dormouse to be treated this way, but as it's asleep, I don't think it minds."

As mentioned earlier, all sentences with value 3 in chapter 7 in the Chinese translation follow structure C, moreover, of all these sentences that follow structure C, 48 out of 84 begins with “(Then) the [...] said [...]” (“那 [...] 道, [...]”) and they are all the speech of the March Hare, the Hatter or the Dormouse. 26 of them begins with “Alice [...] said [...],” (阿丽思[...] 道, [...]) and 4 begins with “She [...] said [...]” (她[...]道, [...]). This means that 93 % (78/84) of the C constructions, which again accounts for 86 % of all the constructions of oral speech in chapter 7, begins with “(Then) X ([...]) said/thought, [...]”.

If the argument of Chao translating *Alice* in 1922, and that writing in vernacular Chinese was something still unexplored, it is worth noting that there are instances of all of Carroll’s structures in the translation, hence it was possible for Chao to structure the representation of oral speech in a different and more varied manner. It also turns out to be a problem with faithfulness, as he is highly faithful to structure C, and hence, consistent, which is normally a good quality in terms of faithfulness; that the translator is consistent in his choices. One would in this respect wish that Chao was less consistent, or more faithful to Carroll’s varied structures, and in overall aspect, faithful to the book’s intention of being a children’s book; suitable for reading out loud.

8 Concluding Remarks

The examples displayed in this thesis, as regards the examples of Chao's translation of *Alice* and my translation of Chao's preface, indicate that in terms of faithfulness, the aspect of *intention* is superior to the aspect of *meaning*. I soon discovered that evaluating Chao's translation exceedingly seemed as a prerequisite to be able to translate his preface. Not only because the bilingual universe of analysing his translation warmed me up and provided ideas and explanations as to how Chao thought something best translated from English to Chinese (and soon realizing it was impossible to use his translations of English employing them as my translations of Chinese), but mostly because the reading of his translation advanced my acquaintance with the literary Chao, and made it easier to extract the manner and temper in his preface. More precisely, it gave me grounds to interpret his intention, and enabled me to be more confident in my view on Chao and translation.

As seen in chapter two, the interpretations of Alice can be as varied as they are numerous. Thus, already in the second chapter I introduce what I interpret to be the main obstacle in promoting faithfulness in intention; namely interpretation. The discussions in chapter three shows us that the balance between meaning and intention is not always a clear cut. I take Chao's preface to be an ironically formal text, with the intention of being humoristic regarding its existence. To maintain this overall idea in my translation, would imply that I always understood in what way Chao was funny. As for the puns, I discovered hopefully most of them, but I was not able to neither keep them, nor to find opportunities to add compensational ones. A clear example of this imbalance can in particular be seen in my translation of the penultimate sentence of his preface. Since the sentence was constructed in manner that confused me (and my Chinese friends), it seemed reasonable that humour was an aspect of it, and hence, I realised that he was most likely being funny, as this was my interpretation of his overall intention. Yet, I could not decide if there was a pun (and if so, not a very good one), or if it was an attempt of writing some sort of nonsense. Either way, as I did not see his intention in this particular sentence, the meaning of the sentence was hard to extract. My solution became to make a translation that made sense as to what I interpreted to be Chao's opinion about the translation of poems, so as to at least attempt to be faithful to his meaning about the translation of poems, if not faithful to his humoristic way of expressing it.

Chapter four gives us a clearer picture of a challenge in translation that at first may seem more complicated between Chinese and English, than say English and French. However, the different writing systems might not be as important as one would assume, as we saw that capital letters does not necessarily imply a proper name, especially as many of the names in *Alice* are preceded by an indefinite or a definite article, and thus providing a sense of the names to be common rather than proper. I also suggest that even though Chinese names have more evident and clear meanings to a Chinese, than many English names have to an English person today, this is also watered out once a name is established and used several times. In other words I suggest that the Chinese as well as the English, despite their differences in name tradition and writing systems, relate to a proper name as a proper name once it is established as such. Another aspect of the names in translation, is that in the Chinese translation, two different words for mouse were employed for the Mouse, and the Dodo was translated as a dodo, but also as an ostrich. The capital letters invite the reader to relate to both *White* and *Rabbit* as the rabbit's actual name, but the fact that it is always preceded by an indefinite or definite article, makes it sound like a description, not a name. One overall approach in Chao's translation of names, is that of transcribing the names of real people and historical figures of the real world, and translating the names of the animal creatures. The translation of names is here proved to be the most challenging part of faithfulness, most obviously because of the Chinese' logographical writing system.

Chapter five is discussing what is acknowledged to be the main obstacles in translating *Alice*; puns and poems. This became a part of my thesis mainly because it seems impertinent to discuss more than one problematic feature in translating *Alice*, and not bring up this particular subject. That being said, Chao's approach to faithfulness in this matter seemed to clearly be that of faithfulness in intention regarding the puns, and as such, faithful to the text's intention: adding puns where possible to compensate for other puns lost. His approach to the poems seemed to be more undecided in some sense. As discussed in the introduction and in Chao's preface, this was probably the most challenging part; as for Chao's possibilities to make parodies on already existing verses, were not particularly abundant. I still suspect his idea of how to approach the poems, was not yet completely devised.

Chapter six provides us with what in my opinion could be regarded as one of the most serious cases of absence of equivalence between Chinese and English, as regards the discussions in this thesis. The seriousness of this absence in translation, however, is far less grave, and as

shown in the Rabbit's evidence, the differences between Chinese and English pronouns, and the differences in their possible grammatical functions, are so great, that there are more possibilities than limitations in translating them in a text like *Alice*, especially if one were to agree with my conclusions as regards faithfulness in intention.

A more problematic aspect of Chao's translation is his structuring of representations of oral speech. As shown in the graph, the variations Carroll applied in structuring the sentences that contained oral speech were as many as possible, and he alternated frequently between the varied structures. Chao translated the greater part of these into one single structure; "Then x said ---", giving the text a predictable, staccato, unnatural and not particularly vivid flow. Although it might have seemed impossible to render oral speech in Chinese as Carroll did in 1922, I also show that Chao did in fact implement other structures, and that it hence proves possible. The unfortunate choice of structuring this particular aspect in a predictable and reduced manner, would be my only real criticism of Chao's translation. However, the main objective of this thesis was not to conclude whether Chao's translation was a successful one, but to investigate how one can, and how he did, relate to faithfulness. In this last respect, I will therefore conclude that this is the only aspect I have perceived Chao as very faithful, in the meaning that he kept this structure consistently, hence was faithful to one structure. The only problem is that this structure is not faithful in any aspect to the original *Alice*.

It could be tempting to suggest that faithfulness in intention is superior in any translation, as it can be argued to embrace almost any discussion on all aspects of translation. For example, the intention of a manual for a certain instrument could be to describe how to use it, maintain it and how to store it, and if you translate it as such, faithful to its meaning, one could plausibly argue that you had also been faithful to its intention. You would not try to amuse anyone in a translation of a manual, and if you did, it might create problems for the readers of the manual, as they would presumably not be prepared for jokes, and take every word very literally and serious. The main problem in placing faithfulness in intention as a superior means in translation, is that the aspect of interpretation automatically is a vital and obvious part in extracting a text's intention.

Interpretation is also necessarily involved when discussing the meaning of a word or a sentence, but there are limits as to what extent the meaning of a word can be discussed. To put it simplistically naive: One could say that for example the meaning of the word *man*, as you claim to mean *man*, I claim to mean *woman*. In this case I would fairly soon be the losing part

of the debate, and would have to agree that this word does in fact mean *man*. However, in terms of a text's intention, one could claim that the word means *man*, but that the author has turned everything upside down and that *man*, in the text in question, actually refers to *woman*. Many words have numerous possible meanings in another language, and *man* could in Norwegian be discussed to mean 'mann', 'fyr', 'kar', 'type' and so forth, all according to context. This is to say that the meaning of a word is also an interpretation, and the translator's interpretation of all single words in a translation will influence the overall intention of a text. Accordingly, the intention of the text should be established first, so that the meaning of each word is compliant to an overall idea of what the text's intention is; hence, the *intention* of a text like *Alice*, is superior to the *meaning* of the bits and parts of it, in this sense.

References

- Aliang (2008): *Ālisī mànyóu qíjìng jì*, Zhào Yuánrèn Fānyì, Āliàng Zhènglǐ Jiàoduì Zhìzuò, Āliàng Gōngzuòshì, Fēiguānfāng de Diǎnjí Shùwèihuà Jihuà, 丫亮 (2008) 阿麗思漫遊奇境記, 趙元任翻譯, 丫亮整理校對製作, 阿亮工作室, 非官方的典籍數位化計畫 URL: http://www.aliang.net/literature/ebooks/a0007_alsmyqjiv09t.pdf
- Arkive (2012): Common Dormouse Muscardinus Avellanarius, URL: <http://www.arkive.org/common-dormouse/muscardinus-avellanarius/> Accessed: 26/11/11
- Carroll, Lewis (1998): *Alice's Adventures in Wonderland & Through the Looking-Glass and What Alice Found There*, introduction and notes by Hugh Haughton, Penguin Classics, London.
- Horn, Margrethe (1903): *Else i Eventyrland*, Olaf Norlis Forlag, Oslo.
- Carroll, Lewis (1977): *Symbolic Logic*, Edited by William Warren Bartley, Clarkson N. Potter Inc., New York.
- Carroll, Lewis (2000), *The Annotated Alice: The Definitive Edition*, introduction and notes by Martin Gardner, W.W. Norton & Company, New York.
- Chan, Sin-wai and David Pollard (2009): *Chinese Tradition* in “Routledge Encyclopedia of Translation Studies”, edited by Mona Baker and Gabriela Saldanha, Routledge, Abingdon.
- Chao, Yuen Ren (2002): *Ālisī mànyóu qíjìng jì*, The Commercial Press, Beijing. (趙元任 (2002): *阿麗思漫遊奇境記*, 商務印書館, 北京)
- Chao, Yuen Ren (1969): *Dimensions of Fidelity in Translation With Special Reference to Chinese*, in *Harvard Journal of Asiatic Studies*, Vol. 29, pp. 109-130. URL: <http://www.jstor.org/stable2718830>. Accessed: 07/04/2011.
- Chao, Yuen Ren, Rosemary Levenson, Lawrence A Schneider, Mary R. Haas (2011): *Chinese Linguist, Phonologist, Composer and Author: Oral History Transcript/and Related Material, 1974-1977, An Interview Conducted by Rosemary Levenson*, University of California Berkley, California.

- Chao, Yuen Ren (1972): *With Bertrand Russell in China* in “Russell: the Journal of Bertrand Russell Studies: Vol. 92: Iss. 3, Article 7. URL: http://digitalcommons.mcmaster.ca/cgi/viewcontent.cgi?article=1706&context=russell_journal Accessed 30/11/2/12.
- Cohen, Morton N. (1995): *Lewis Carroll, A Biography*, Macmillan, London.
- Deeny, John J. (2001): *Transcription, Romanization, Transliteration* in “An Encyclopaedia of Translation, Chinese-English – English-Chinese”, edited by Chan Sin-Wai and David Pollard, p. 1085-1107, The Chinese University Press, Hong Kong.
- DeFrancis, John (1984): *The Chinese language: Fact and fantasy*, University of Hawaii Press, Honolulu.
- Eco, Umberto (2004): *Mouse or Rat, Translation as Negotiation*, Phoenix, London.
- Faarlund, Jan Terje, Svein Lie and Kjell Ivar Vannebo (1997): *Norsk referansegrammatikk*, Universitetsforlaget, Oslo.
- Haft, Lloyd and Wilt Idema (1997): *A Guide to Chinese Literature*, Center for Chinese Studies, The University of Michigan, Ann Arbor.
- House, Juliane (2009): *Translation*, Oxford University Press, Oxford.
- Jespersen, Otto (1965): *The Philosophy of Grammar*, W.W. Norton & Company, New York.
- Lau, D.C. (1984): *Mencius Volume One*, bilingual edition translated by D.C. Lau, The Chinese University Press, Hong Kong.
- Liu, Miqing (2001): *Translation Theory from/into Chinese* in “An Encyclopaedia of Translation, Chinese-English – English-Chinese”, edited by Chan Sin-Wai and David Pollard, p. 1029-1047, The Chinese University Press, Hong Kong.
- Marchand, Leslie A. (1941), *The Athenaeum: A Mirror of Victorian Culture*. Chapel Hill: University of North Carolina Press, 1941.
- Nord, Christiane (2003): *Proper Names in Translation for Children: Alice in Wonderland as Case in Point*, Meta: Translators’ Journal, vol. 48, n° 1-2, 2003, p. 182-196. URL: <http://www.erudit.org/revue/meta/2003/v48/n1-2/006966ar.pdf>. Accessed: 01/11/2011
- Norwegian Broadcasting System (NRK) (2011): *Barnebok-app vekker reaksjoner i USA*, URL: <http://www.nrk.no/nyheter/kultur/litteratur/1.7817350> Accessed: 03/10/11
- Ramsey, Sir Robert (1987): *The Languages of China*, Princeton University Press, New Jersey.
- Steiner, Georg (1992): *After Babel, Apects of Language and Translation*, Oxford University Press, Oxford.

- Lathey, Gillian (2006): *The Translation of Children's Literature*, Multilingual Matters Ltd, Clevedon.
- Ting Hing-Kwok, Caroline 丁馨國 (1984) *Yuen-ren Chao's translation of Alice's adventures in wonderland : an analytical study with reference to linguistic problems* University of Hong Kong (Pokfulam Road, Hong Kong) URL: <http://hub.hku.hk/bitstream/10722/29286/1/FullText.pdf?accept=1>. Accessed 02/07/2011
- Torp, Arne (2011): Conversation (18 June 2011) and e-mail correspondence (20 June 2011)
- Þráinsson, Höskuldur (2005) *Íslensk Tunga III. Bindi; Setningar, Handbók um setningafræði*, Almenna bókafélagið, Reykjavík.
- Venås, Kjell (1990): *Norsk Grammatikk Nynorsk*, Universitetsforlaget, Oslo.
- Weaver, Warren (1964) *Alice in Many Tongues, The Translations of Alice in Wonderland*, Martino Publishing, Mansfield Centre CT.
- Wong, Ian P.K. (2001): *Translating Empty Words* in "An Encyclopaedia of Translation, p. 209-215, The Chinese University Press, Hong Kong.
- Wikipedia (2012): *Lion Eating Poet in the Stone Den*, an account of Chao's story, translator Unknown, URL: http://en.wikipedia.org/wiki/Lion-Eating_Poet_in_the_Stone_Den Accessed 10/10/12
- Williams, Nicholas M. (2012): *Songster Smith of the Stone Cell*, at *Xīxué Zōng Yòng Fānyì Bó Kè* 西学宗用翻译博客 URL: http://blog.sina.com.cn/s/blog_4981930801018rtz.html Accessed: 25/11/12
- Xiào Máo (2010): *Zhào Yuánrèn Yì - Ālìsī Mányóu Qíjìng Jì* 肖毛 (2010): 赵元任译-阿丽思漫游奇境记 URL: <http://www.rexcel.us/2010/04/chao-translation-u0026quotadventures-in-wonderlandu0026quot/> Accessed 15/09/11

Appendices

Y.R. Chao's Preface

Those who can read books like to read prefaces, but those who can write prefaces should write them so as to make the reader of books not like to read prefaces; to make sure that the more he reads, the more impatiently he wants to read the main text, and make sure that he does not read the preface properly, but simply run past it and read what comes after. Only then can it count as writing a preface; writing it properly. Since I treat this as a standard for writing prefaces, I shall have to say a few things that should not be said, causing people, once they see this preface, to think that not only is there no need for it to be written, exist or be read, it would also be beneficial for it to neither be read, nor exist or be written.

Alice's Adventures in Wonderland is a book written for children. There is hardly a child, neither in Britain nor in America, who have not read this book. But all adults in the world have once been children, and moreover, there are people who are adults as soon as they are born, or as Master Menciun put it: the hearts of adults are the same as those of children. Therefore, according to these words, it is tantamount to say that every English and American adult have also read this book. However, since this is a book for children, the original book does not have a proper preface. Children do not understand prefaces anyway, and therefore, it would be best not to write this preface.

Alice's Adventures in Wonderland is also a humorous book, and the kinds of humour are many. Some is satirical like France's Voltaire, some is excessively descriptive like USA's Mark Twain, some is dexterous, like it is said that Jin Shengtan wrote his poems of seventeen characters, and some is based on the author's feigned stupidity, like in the writings of America's Artemus Ward. In addition there are all kinds of not so funny humour called humour, which is an example of how people from different countries see things from their own point of view, passing judgement upon what makes people from other countries laugh, examining their functions of laughter...to continue giving examples like this, one would never finish giving examples. However, the humour in this book has another special branch, and its meaning lies in having no meaning. Now, how can this sentence be explained? It has

two layers of meaning: Firstly, the author did not use it to write an allegory promoting any particular ideology, he wrote it purely as a work of art. Secondly, this so called meaningless, is the English *nonsense*, which in Chinese is called *butong*, which means ‘not (being able to come) through’. However, all nonsense does not necessarily have a deeper meaning. Suppose you link together the first character of every chapter in this book, resulting in the twelve characters ”Alice exceed this come that she that lean he Alice”. Even though it's nonsense, there truly is no primary deeper meaning to it, except for being ”a good example of writing meaningless nonsense”. The beauty of ”nonsense” humour lies in what while listening apparently succeeds as a sentence of words, does in fact not succeed as a sentence that can be said. What while reading may seem as some thing, on the contrary turns out to be no thing. This type of humorous literature is very scarce, and most of the existing literature is actually imitating this book. Hence, this book could be considered as the representative of humorous “nonsense” literature. Artemus Ward once held a speech in front of a group of pedants who were quite baffled as they listened, and thought that there was probably something wrong with this gentleman’s mind. Later some one informed them that Artemus Ward was a comedian, and that all he had said in his speech were jokes. They thought back, and indeed he was right; and so they burst out in compensational loud and hearty laughter. To read the style of nonsense humour, one first needs to have a nonsensical attitude; only then can the humorous flavour of nonsense be tasted. So I have added some explanations in order to warn the reader first to nonsense him- or herself up; so that the ridicule of compensational laughter can be avoided. The above-mentioned concerns explanations of jokes. However, to put it clearly, the beauty lies in being able to make the listener figure out the meaning of it, and most of all avoiding adding numerous circuitous annotations to explain; this is especially the case when it comes to humour. Hence, for this paragraph to be perfect, the best thing would be to delete it.

Alice’s Adventures in Wonderland is also a reference book for philosophy and logic.

Numerous difficult "nonsense" questions originally also emerge from the most profound areas in logic, and some of them have not yet been resolved. This book, together with another book by the same author, possesses somewhat of a status in the academic circles of philosophy.

Recently an English-man named P.E.B. Jourdain wrote a book discussing the philosophy of Russel. Of the book titles he quotes in it, except for books on mathematical logic, almost all quotes are from this “wonderland” story, and another book by the same author. To be able to

handle these books jointly, he would have to see their nonsense clearly, and that the nonsense definitely had a meaning. As for what these philosophical ideas are actually about, must be searched and found in the book itself; this preface is not a place for philosophy and logic, so there is really no need for this paragraph to exist either.

The English title of the original book is *The Adventures of Alice in Wonderland*, often referred to as *Alice in Wonderland*, and was published around 1867. Its author is called Lewis Carroll. Even though this person was not the earliest of “nonsense” humorists, he can be considered the master of nonsense-humorists. He has written many books in this genre, and the most famous ones are the one translated here, and a book called *Through the Looking Glass*. We can translate the name of this second book to be *The World Inside the Looking-Glass*, which is also a travelogue about Alice. Lewis Carroll was a children’s friend, and even though he did not have any children of his own, his little close friends were extraordinary many. Therefore he understood the nature of children, even somewhat deeper than parents normally do. He had often amused his little friends in Oxford with the stories that later became his books. However: Although these children that listened to the stories really did exist, this Lewis Carroll that told the stories actually did not. You could try and look up the surname Carroll, given name Lewis in “Encyclopædia Britannica”, and you would definitely not find this person. How can this be explained? If you try and search the index, you will find that the author of Alice’s Adventures in Wonderland’s real name is Charles Lutwidge Dodgson. He wasn’t called Lewis Carroll until he wrote playful books. But he used his real name to create the other, so even the man who wrote his biography, S. D. Collingwood, in fact called his biography *The Life and Letters of Lewis Carroll, 1898*. Dodgson lived from early 1832 to early 1898, that is, from the end of the 11th year of the reigning period of Dao Guang to the 23rd year of Guang Xu. Of professions he was a priest and a teacher in mathematics. Nobody could predict that he was a person that wrote these kinds of books. Later people knew that Lewis Carroll actually was him, even though he still pretended not to be, and did not admit it. He has also made a few contributions in mathematics, but none is as famous as his “nonsense” humour literature. When this “wonderland” story had just come out, Queen Victoria of England read it, found it extraordinary admirable, and simply commanded that the next book this person would write, was to be delivered to her as soon as it was published. Who would have known that the next book given to her was a difficult and dull theory of

algebraic parallels! The consequence of this was the exposure of his name secrecy. So we had really better remember Lewis Carroll, and not mention the real name Dodgson again, and such avoid more paragraphs that make trouble with mathematics. Since it would be best not to mention this name Dodgson again, then the name Dodgson should originally not have been mentioned in this paragraph, and therefore this part discussing Dodgson should also be completely deleted.

This story of *Alice's Adventures in Wonderland*, is not only a book, it has also been put up on stage. The manuscript was written by Saville Clarke in 1886. Recently America has also made a film of it. In addition there are plenty of people copying this story to write humorous books using local situations. Like for example *Alice's Adventures in Cambridge*, published by a humorous magazine at Harvard University in Cambridge, USA, 1913, and *Alice's Adventures in Berkely* at Berkely University, California, 1919. If there will be an *Alice's Adventures in Beijing* in the future, is hard to say. However, once the story becomes a play or a film, it inevitably suffers two kinds of great losses. Firstly, both the arrangement of things and people's movability on stage is very limited, which is definitely in conflict with the muddled way of wonderland as imagined by the people who have read the original book. The reputation of John Tenniel's illustrations in the original book is almost as good as the book's itself. On stage, the original appearance is changed, and people who have read the book will definitely be disappointed upon seeing it. Secondly, the freedom of settings in film can undoubtedly be quite unrestrained, but dressing up people as animals is very unconvincing. Yet, its biggest loss is that in films there is always the shortcoming of having no sound. As is common in films, prompts are inserted before, after and in the middle of the scenes, which makes it impossible to read them continuously, and therefore all the humorous flavour of "nonsense" in the book is lost. After all this talking back and forth, would not the best thing still be to read the original book? And would not there then be no need for troubling oneself with discussing the original book's appendices in this preface?

The book *Alice's Adventures in Wonderland* has, up until now, not been translated.

As far as I know, only R.F. Johnston translated it orally once, to his student Emperor Xuantong. This book is in fact by no means new, it's already been fifty years since it came out, nor is it by any means an unknown secluded or rare book. Hence, it is probably because the funny (*xiàohua*) wordplay in it is so excessive, and because the nonsense that originally seems like sense, once translated changes into nonsense that makes no sense, that nobody

dares to touch it. Me, taking the risk on this nonsense, is but a kind of experiment. I believe that the literary value of this book, can favourably be compared to the most canonical book of Shakespeare, but then again that's a whole different category, so never mind. As this is a time when the Chinese language is undergoing experiments like it is, there is no harm in seizing the opportunity to do an experiment of several aspects: First, if one were not to use vernacular writing to translate this book, it would be very hard to translate it “vividly”, hence this translation can function as material for evaluating the successes and failures of vernacular writing. Second, this book has a lot of wordplay on the different pronouns, such as in the last poem, where one in one sentence is exposed to quite a few of these words like he, she, it, and they. We didn't have he, she or it until two years ago, so it could not have been translated at that time. Third: This book has more than ten doggerels, and to translate these into prose would of course not be any fun, and even more; no question about translating them into literary-style poetry. Hence, I am using this opportunity to do an experiment in the form of spoken-style poems, and moreover, having a go with rhymes. I say "poem form experiment", not "poem experiment". This is because all the poems in this book are humorous poems; it's all about the form of the poem and not the flavour of poetic prose. I'm really no good with poetic prose either, so this should only be considered as an experiment as regards the form of the poems. The sentences about translation above might seem a little apologetic, but I have already said that the best is to disregard this appendage and read the original book. However, the translation itself is also an appendage to the original book, so there is no need to read that either. Since there is no need to read the book, there is no need to read the preface, and hence, really no need to write the preface. (All this talk about not needing to read this book, is also in fact taking a "nonsense"-risk, because in the first paragraph of the preface, I hoped that the reader of the preface would not read as far as this, but already earlier in the text have run past it to read the main text, read enough to be so fascinated that he would finish reading the whole book, and then in a bored manner return and flip the pages, and then by chance unexpectedly run into these few sentences, and then regret not to have read my words earlier and discarded the whole book and not read it, which would be to make the translator suffer an appropriate consequence of his own actions!)

1921, Republic of China Year 10, June 1st. Chao Yuanren, Preface written in Beijing.

There was a table set out under a tree in front of the house, and the March Hare and the Hatter were having tea at it: a Dormouse was sitting between them, fast asleep, and the other two were using it as a cushion, resting their elbows on it, and talking over its head.

那房子前头树底下摆着一张桌子，那个三月兔子同那个帽匠在那里喝茶：一只惰儿鼠，坐在他们当间，睡得着着的。他们俩就拿它当个垫子，把肘子撑在它身上，在它背后说话。

“Very uncomfortable for the Dormouse,” thought Alice; “only, as it's asleep, I suppose it doesn't mind.”

阿丽思想道，“这样叫那惰儿鼠多难受呀，不过它是睡着的，我想它也不在乎。”

The table was a large one, but the three were all crowded together at one corner of it. “No room! No room!” they cried out when they saw Alice coming.

那张桌子并不小，但是他们三个都挤在一个角上。他们看见阿丽思来就嚷道，“没有地方！没有地方！”

“There's *plenty* of room!” said Alice indignantly, and she sat down in a large arm-chair at one end of the table.

阿丽思生气道，“地方多着呢！”她就在桌子头上一把大圈身椅里坐下来。

“Have some wine,” the March Hare said in an encouraging tone.

那个三月兔子做着劝人的声气道，“请用点酒。”

Alice looked all round the table, but there was nothing on it but tea. “I don't see any wine,” she remarked.

阿丽思在桌上看了一周回来，看见除了茶没有别的东西。她道，“我看不见有酒么！”

“There isn't any,” said the March Hare.

那三月兔子道，“本来没有。”

“Then it wasn't very civil of you to offer it,” said Alice angrily.

阿丽思怒道，“没有酒请人喝酒，这算什么规矩？”

“It wasn't very civil of you to sit down without being invited,” said the March Hare.

那三月兔子道，“没有请你你就坐下来，这算什么规矩？”

“I didn't know it was *your* table,” said Alice: “it's laid for a great many more than three.”

阿丽思道，“我没知道这是你的桌子，你看摆的这么多份，岂止三位？”

“Your hair wants cutting,” said the Hatter. He had been looking at Alice for some time with great curiosity, and this was his first speech.

那帽匠道，“你的头发要得剪啦。”他瞧着阿丽思好久，这是他的头一句话。

“You should learn not to make personal remarks,” Alice said with some severity: “it's very rude.”

阿丽思严厉地道，“你应该懂当面不 应该批评人，这是很失礼的。”

The Hatter opened his eyes very wide on hearing this; but all he *said* was “Why is a raven like a writing-desk?”

那帽匠听了这个把眼睛睁得很大，可是他嘴里说的不过就是问一句，“为什么一个老鸦象一张书桌子？”

“Come, we shall have some fun now!” thought Alice. “I'm glad they've begun asking riddles - I believe I can guess that,” she added aloud.

阿丽思听了想道，“好啦，咱们现在有得玩儿嘞。我倒很高兴他们给我谜儿猜嘞。”她就对他们说道，“我想这个我会猜。”

“Do you mean that you think you can find out the answer to it?” said the March Hare.

那三月兔道，“你是不是想要说你想你能找出对它的回答吗？”

“Exactly so,” said Alice.

阿丽思道，“就是这话呀。”

“Then you should say what you mean,” the March Hare went on.

那三月兔子道，“那么你就应该说你所想的意思。”

“I do,” Alice hastily replied; “at least - at least I mean what I say - that's the same thing, you know.”

阿丽思忙答道，“我是说我想的呀——无论怎么——无论怎么我想的就是我说的——这是一样的，你可知道？”

“Not the same thing a bit!” said the Hatter. “Why, you might just as well say that ‘I see what I eat’ is the same thing as ‘I eat what I see’!”

那帽匠道，“一点儿都不一样。象这样岂不是好说‘我吃的东西我都看见’等于说‘我看见的东西我都吃’吗？”

“You might just as well say,” added the March Hare, “that ‘I like what I get’ is the same thing as ‘I get what I like’!”

那三月兔子接着道，“象这样岂不是好说‘是我的东西我都喜欢’等于说‘我喜欢的东西都是我的’吗？”

“You might just as well say,” added the Dormouse, which seemed to be talking in its sleep, “that ‘I breathe when I sleep’ is the same thing as ‘I sleep when I breathe’!”

那惰儿鼠好象在梦中说话道，“象这样岂不是好说‘我睡觉的时候总是呼吸’等于说‘我呼吸的时候总是睡觉’吗？”

“It is the same thing with you,” said the Hatter, and here the conversation dropped, and the party sat silent for a minute, while Alice thought over all she could remember about ravens and writing-desks, which wasn't much.

那帽匠道，“在你本来是一样的。”

说到这里，大家又是半天没有话说，静坐了一分钟；阿丽思就问问自己记得有些什么关于老鸦和书桌子的事情，她也记不出什么来。

The Hatter was the first to break the silence. "What day of the month is it?" he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then, and holding it to his ear.

那个帽匠先开口。他对阿丽思问道，“今天初几？”说着从袋里掏出一只表来，很着急地对它看，时时刻刻把它摇摇，放在耳朵边上听听。

Alice considered a little, and then said "The fourth."

阿丽思想了一想答道，“初四。”

"Two days wrong!" sighed the Hatter. "I told you butter wouldn't suit the works!" he added, looking angrily at the March Hare.

那帽匠道，“错嘞两天啦！”他又生着气对那三月兔道，“我告诉你黄奶油于那机器不相宜的！”

"It was the *best* butter," the March Hare meekly replied.

那三月兔地谦虚说道，“这是顶好的奶油嘞。”

"Yes, but some crumbs must have got in as well," the Hatter grumbled: "you shouldn't have put it in with the bread-knife."

那帽匠咕叨着道，“是的，可是你一定把些面包屑也弄了进去嘞：

你不该使那切面包的刀在表里上油的。”

The March Hare took the watch and looked at it gloomily: then he dipped it into his cup of tea, and looked at it again: but he could think of nothing better to say than his first remark, "It was the *best* butter, you know."

那三月兔拿起表来对它愁愁地瞧着；

他把它放他茶杯里浸了一浸，拿出来再看一看；但是他除了刚才那一句话，想不出别的好话来说，所以就再说了一声，“这是顶好的奶油嘞，你可知道？”

Alice had been looking over his shoulder with some curiosity. "What a funny watch!" she remarked. "It tells the day of the month, and doesn't tell what o'clock it is!"

阿丽思从她肩膀子后头用心瞧着。她说道，“这个表倒好玩儿！它上头看得出日子，可是看不出钟点来！”

“Why should it?” muttered the Hatter. “Does *your* watch tell you what year it is?”
那帽匠咕叻着道，“为什么一定要有钟点？你的表会告诉你什么年吗？”

“Of course not,” Alice replied very readily: “but that's because it stays the same year for such a long time together.”

阿丽思很容易地答道，“自然不会；
那可是因为我们能够许许多多时候在同一个年里不换年的缘故。”

“Which is just the case with *mine*,” said the Hatter.
那帽匠道，“就跟我的情形简直一样。”

Alice felt dreadfully puzzled. The Hatter's remark seemed to her to have no sort of meaning in it, and yet it was certainly English. “I don't quite understand you,” she said, as politely as she could.

阿丽思觉得这话很不明白。她觉得那帽匠那句话一点什么意思都没有，可是听又象好好的一句话。她就做着顶客气的声腔道，“我不大很懂你。”

“The Dormouse is asleep again,” said the Hatter, and he poured a little hot tea upon its nose.
那帽匠道。“这惰儿鼠又睡着啦，”说着就在它鼻子上倒点热茶。

The Dormouse shook its head impatiently, and said, without opening its eyes, “Of course, of course: just what I was going to remark myself.”

那惰儿鼠不耐烦地把头摇了两下，仍旧闭着眼睛说道，“自然是的，自然是的，我刚才本来也要这样说。”

“Have you guessed the riddle yet?” the Hatter said, turning to Alice again.
那帽匠又对阿丽思说道，“你那个谜儿猜出来没有？”

“No, I give it up,” Alice replied: “what's the answer?”
阿丽思道，“没有，我不会猜啦，你告诉嘞我罢。”

“I haven't the slightest idea,” said the Hatter.

那帽匠道，“我也不知道怎么回答。”

“Nor I,” said the March Hare.

那三月兔道，“我也不知道。”

Alice sighed wearily. “I think you might do something better with the time,” she said, “than wasting it in asking riddles that have no answers.”

阿丽思觉得厌气了。她道，“有的这样问没有答的谜儿把好好的时候糟蹋了，不如还是用它做点有用的事罢。”

“If you knew Time as well as I do,” said the Hatter, “you wouldn't talk about wasting *it*. It's *him*.”

那帽匠道，“你要是象我这样同时候熟，你就不会说用**它**嘞。时候是个**他**。”

“I don't know what you mean,” said Alice.

阿丽思道，“我不懂你说的是什么意思。”

“Of course you don't!” the Hatter said, tossing his head contemptuously. “I dare say you never even spoke to Time!”

那帽匠很骄傲地把头一摇道，“自然你不懂！我猜你同时候连话都没说过！”

“Perhaps not,” Alice cautiously replied; “but I know I have to beat time when I learn music.”

阿丽思答道，“或者没有。可是我知道我学音乐的时候要得拍时候的。”

“Ah! That accounts for it,” said the Hatter. “He wo'n't stand beating. Now, if you only kept on good terms with him, he'd do almost anything you liked with the clock. For instance, suppose it were nine o'clock in the morning, just time to begin lessons: you'd only have to whisper a hint to Time, and round goes the clock in a twinkling! Half-past one, time for dinner!”

那帽匠道，“哦，那自然嘞。你拍他打他，他还愿意吗？你要是同他交情好一点，那你就爱要钟点怎么样他就弄到怎么样。譬如到了早晨九点钟，正是要上学的时候，你只须对时候耳朵里打一句喳喳话，登时就“得勒儿”地一下，钟就转到一点半嘞。开饭的时候嘞！”

（“I only wish it was,” the March Hare said to itself in a whisper.）

（那三月兔对自己低低地说道，“我只想现在就是吃饭的时候呀！”）

“That would be grand, certainly,” said Alice thoughtfully; “but then – I shouldn't be hungry for it, you know.”

阿丽思想着说道，“那好倒是好，可是那么我还不会就饿呢，你可知道？”

“Not at first, perhaps,” said the Hatter: “but you could keep it to half-past one as long as you liked.”

那帽匠道，“或者先还不饿；可是你可以在一点半上等着，你要等多久就能等多久。”

“Is that the way *you* manage?” Alice asked.

阿丽思问道，“你自己就是用这个法子吗？”

The Hatter shook his head mournfully. “Not I!” he replied. “We quarrelled last March – just before *he* went mad, you know – “ (pointing with his tea spoon at the March Hare,) “– it was at the great concert given by the Queen of Hearts, and I had to sing

那帽匠悲伤地摇头道，“我可不嘞！我同时时候吵了嘴嘞——

那正在他发疯的以前，你可知道？”——（说着拿他的茶调羹指着那三月兔）“——

那回是在一个心牌皇后召集的音乐会里他们叫我唱：

‘Twinkle, twinkle, little bat!

How I wonder what you're at!’

”汀格儿，汀格儿，小蝙蝠！

好好儿说来你何所欲！”

You know the song, perhaps?”
你知道这首诗的，不是吗？”

“I've heard something like it,” said Alice.
阿丽思道，“我曾经听说过一首有点儿象这个的。”

“It goes on, you know,” the Hatter continued, “in this way: –
那帽匠接着道，“底下几句是这么的，你可记得？”

*‘Up above the world you fly
Like a tea-tray in the sky.*

Twinkle, twinkle – ‘

飞在天上那么高，
像个茶盘儿飘呀飘。
汀格儿，汀格儿——”

Here the Dormouse shook itself, and began singing in its sleep “*Twinkle, twinkle, twinkle,
twinkle –*” and went on so long that they had to pinch it to make it stop.

唱到这里那惰儿鼠把身子抖了一下，在睡梦里就尽着唱起来：“汀格儿，汀格儿，汀格儿，汀格儿——”唱个不停，一直等他们掐了一下它才住口。

“Well, I'd hardly finished the first verse,” said the Hatter, “when the Queen bawled out, ‘He's murdering the time! Off with his head!’”

那帽匠道，“你想，我才不过唱完了第一首，那心牌皇后就嚷道，‘他在那里把时候都唱错了，他把时候都糟蹋掉了，给我砍掉他的头！’”

“How dreadfully savage!” exclaimed Alice.
阿丽思喊道，“这野蛮得好可怕！”

“And ever since that,” the Hatter went on in a mournful tone, “he wo’n’t do a thing I ask! It’s always six o’clock now.”

那帽匠愁声接着说道，“自从那时，我随便请他做什么，他都不肯，所以现在的时候总是六点钟不变。”

A bright idea came into Alice’s head. “Is that the reason so many tea-things are put out here?” she asked.

阿丽思听了忽然想到一个聪明的意思：她就问道，“原来这就是为什么桌上摆了这么许多件的茶具，是不是这个缘故？”

“Yes, that’s it,” said the Hatter with a sigh: “it’s always tea-time, and we’ve no time to wash the things between whiles.”

那帽匠叹道，“唉，就是这话呀：因为老是吃茶的钟点所以总归没有空收了洗了家伙再摆。”

“Then you keep moving round, I suppose?” said Alice.

阿丽思道，“我想你们大概是转着移动位子的，是不是？”

“Exactly so,” said the Hatter: “as the things get used up.”

那帽匠道，“一点儿不错，那个位子上的茶点用完了就挪到第二个位子上去。”

“But what happens when you come to the beginning again?” Alice ventured to ask.

阿丽思追着问道，“那么到了转回过头来，怎么办呢？”

“Suppose we change the subject,” the March Hare interrupted, yawning. “I’m getting tired of this. I vote the young lady tells us a story.”

那三月兔打着呵欠插嘴道，“咱们讲点儿别的罢。这个我已经听厌啦，我投票请这位姑娘讲个故事。”

“I’m afraid I don’t know one,” said Alice, rather alarmed at the proposal.

阿丽思惊忙答道，“我怕我没有故事说。”

“Then the Dormouse shall!” they both cried. “Wake up, Dormouse!” And they pinched it on both sides at once.

他们都道，“那么这惰儿鼠非讲个故事不行！醒！惰儿鼠！”他们就同时在两边掐它说着。

The Dormouse slowly opened his eyes. “I wasn't asleep,” he said in a hoarse, feeble voice, “I heard every word you fellows were saying.”

那惰儿鼠慢慢地睁开他的眼睛，他低着声粗着嗓子说道，“你们大家说的话，我个个字都听得见的。”

“Tell us a story!” said the March Hare.

那三月兔道，“讲个故事给我们！”

“Yes, please do!” pleaded Alice.

阿丽思也求道，“是啊，请你讲啊！”

“And be quick about it,” added the Hatter, “or you'll be asleep again before it's done.”

那帽匠又加一句道，“而且要快一点儿讲，不然你没讲完，回来又睡着嘞。”

“Once upon a time there were three little sisters,” the Dormouse began in a great hurry; “and their names were Elsie, Lacie, and Tillie; and they lived at the bottom of a well –”

那惰儿鼠就慌忙地起头讲道，“从前有三个姊妹，她们的名字叫霭而细，腊细，和铁梨；她们住在一口井的底下里——”

“What did they live on?” said Alice, who always took a great interest in questions of eating and drinking.

阿丽思问道，“她们吃什么过活呢？”（阿丽思总是喜欢问关于吃喝的问题。）

“They lived on treacle,” said the Dormouse, after thinking a minute or two.

那惰儿鼠想了一两分钟答道，“她们吃糖浆。”

“They couldn't have done that, you know,” Alice gently remarked. “They'd have been ill.”

阿丽思柔声地说道，“这她们怎么能呢！老吃糖浆一定要病的，你可知道？”

“So they were,” said the Dormouse; “*very ill.*”

那惰儿鼠道，“原来是是啊，她们病得很厉害。”

Alice tried a little to fancy to herself what such an extraordinary way of living would be like, but it puzzled her too much: so she went on: “But why did they live at the bottom of a well?”

阿丽思在心里打闷，想这样过日子不晓得到底象什么，但是她想也想不出来，所以她又问它，“那么她们干什么住在井底下呢？”

“Take some more tea,” the March Hare said to Alice, very earnestly.

那三月兔诚恳地道，“再多喝点儿茶罢。”

“I've had nothing yet,” Alice replied in an offended tone: “so I ca'n't take more.”

阿丽思听了不高兴，她道，“我一点儿都还没喝呢，怎么叫再多喝点儿呢？”

“You mean you ca'n't take *less*,” said the Hatter: “it's very easy to take *more* than nothing.”

那帽匠道，“我想你要说的是你不能再少喝，要喝得比‘没有’多是很容易的，就是要喝得比‘没有’再少才难呢。”

“Nobody asked *your* opinion,” said Alice.

阿丽思道，“没有人在这儿请教你的意见。” ni de has dots under them

“Who's making personal remarks now?” the Hatter asked triumphantly.

那帽匠得意地道，“哼，你刚才说我说人失礼，现在谁在那儿说人家了？”

转过头来问那惰儿鼠道，“她们为什么住在井底下呢？”

Alice did not quite know what to say to this: so she helped herself to some tea and bread-and-butter, and then turned to the Dormouse, and repeated her question. “Why did they live at the bottom of a well?”

阿丽思不知道对答他什么话是好，所以她就用了些茶和面包，她又

转过头来问那惰儿鼠道，“她们为什么住在井底下呢？”

The Dormouse again took a minute or two to think about it, and then said “It was a treacle-well.”

那惰儿鼠又想了一两分钟，然后答道，“那是一口糖浆井。”

”There's no such thing!” Alice was beginning very angrily, but the Hatter and the March Hare went “Sh! Sh!” and the Dormouse sulkily remarked “If you can't be civil, you'd better finish the story for yourself.”

“糖浆井！天下没有这样东西的！”阿丽思说着生起气来了，那帽匠和那三月兔只说道，“别瞎说！别瞎说！”那惰儿鼠就撅着嘴道，“要是你们这样无理，那么你们自己就拿这故事去说完嘞罢！”

“No, please go on!” Alice said very humbly. “I wo'n't interrupt you again. I dare say there may be *one*.”

阿丽思求道，“不，不，请你说下去！我不再打你岔了。顶多再一回。”

“One, indeed!” said the Dormouse indignantly. However, he consented to go on. “And so these three little sisters – they were learning to draw, you know – “

那惰儿鼠怒道，“一回，可不是吗？”但是他仍旧答应接着说下去。“所以这三个小姊妹就——你知道，他们在那儿学抽——”

“What did they draw?” said Alice, quite forgetting her promise.

“她们抽什么？”阿丽思向着又忘了答应不插嘴了。

“Treacle,” said the Dormouse, without considering at all, this time.

那惰儿鼠也不在意，就答道，“抽糖。”

“I want a clean cup,” interrupted the Hatter: “let's all move one place on.”

那帽匠又插嘴道，“我要一只干净的杯子，咱们挪前一个位子罢！”

He moved on as he spoke, and the Dormouse followed him: the March Hare moved into the Dormouse's place, and Alice rather unwillingly took the place of the March Hare. The Hatter was the only one who got any advantage from the change; and Alice was a good deal worse off than before, as the March Hare had just upset the milk-jug into his plate.

他说着就挪到前头一张椅子上，那个惰儿鼠就跟着他挪；那个三月兔挪到那惰儿鼠的位子里，阿丽思很不愿意地挪到那三月兔的位子里。挪了这一番就是那帽匠一个人得了些益处；阿丽思的地方还不如先头，因为那三月兔刚才把一个牛奶瓶打翻在他的盘子里。

Alice did not wish to offend the Dormouse again, so she began very cautiously: "But I don't understand. Where did they draw the treacle from?"

阿丽思不愿意再得罪那惰儿鼠，所以她就小心地问道，“恕我不很明白。她们那抽的糖，是从哪儿来的呢？”

"You can draw water out of a water-well," said the Hatter; "so I should think you could draw treacle out of a treacle-well – eh, stupid?"

那帽匠道，“水井里既然有水，糖井里自然有糖——哆，这么笨！”

"But they were *in* the well," Alice said to the Dormouse, not choosing to notice this last remark.

阿丽思故意当没听见这末了一句话，她又对那惰儿鼠问道，“但是她们自己已经在井里头嘞，怎么还抽得出来呢？”

"Of course they were", said the Dormouse: "– well in."

那惰儿鼠道，“自然她们在井里头——尽尽里头。”

This answer so confused poor Alice, that she let the Dormouse go on for some time without interrupting it.

这句话把阿丽思越发搅糊涂了，她没法就呆呆地让那惰儿鼠说下去，不再插嘴。

"They were learning to draw," the Dormouse went on, yawning and rubbing its eyes, for it was getting very sleepy; "and they drew all manner of things – everything that begins with an M –"

“她们在那儿学抽，”那惰儿鼠越说越瞌睡，一头打呵欠，一头揉眼睛，“她们抽许多样东西——样样东西只要是‘m’字声音的——”

“Why with an M?” said Alice.

阿丽思道，“为什么要‘m’字声音呢？”

“Why not?” said the March Hare.

那三月兔道，“为什么不要？”

Alice was silent.

阿丽思没有话说。

The Dormouse had closed its eyes by this time, and was going off into a doze; but, on being pinched by the Hatter, it woke up again with a little shriek, and went on: “– that begins with an M, such as mouse-traps, and the moon, and memory, and muchness – you know you say things are ‘much of a muchness’ – did you ever see such a thing as a drawing of a muchness?”

那惰儿鼠这时眼睛已经闭起来快又睡着了；可是一给那帽匠掐了一下，它“哜”地一叫，又醒了过来，又接着讲道，“样样东西只要是m字声音的，譬如猫儿，明月，梦，满满儿——不说‘满满儿’的吗——你可曾看见过满满儿的儿子是什么样子？”

“Really, now you ask me,” said Alice, very much confused, “I don't think –“

阿丽思更被它说糊涂了，她道，“老实话，你问起我来，我倒没想到——”

“Then you shouldn't talk,” said the Hatter.

那帽匠插嘴道，“既然没想到，就不该说话。”

This piece of rudeness was more than Alice could bear: she got up in great disgust, and walked off: the Dormouse fell asleep instantly, and neither of the others took the least notice of her going, though she looked back once or twice, half hoping that they would call after her: the last time she saw them, they were trying to put the Dormouse into the teapot.

这个无理的举动，简直受不了了：她气气地站了起来就走；那惰儿鼠登时就睡着，其余两个一个也不睬她，她倒还回头望一两回，一半还希望他们叫她回来：她最后看他们一眼的时候，他们正在把那惰儿鼠装在茶壶里。

“At any rate I'll never go *there* again!” said Alice, as she picked her way through the wood.
“It's the stupidest tea-party I ever was at in all my life!”

阿丽思走上树林子里的路上，对自己说道，“无论怎么，那个地方，我再也不去嘞！我生平从来没有到过这么呆的茶会嘞！”

Just as she said this, she noticed that one of the trees had a door leading right into it. “That's very curious!” she thought. “But everything's curious today. I think I may as well go in at once.” And in she went.

她正说着，看见有一棵树上有一扇门开着可以走进树里去。她想到，“这真奇怪！可是今儿样样事情都是奇怪的。我想我索性进去就是。”她就走进树门。

Once more she found herself in the long hall, and close to the little glass table. “Now, I'll manage better this time,” she said to herself, and began by taking the little golden key, and unlocking the door that led into the garden. Then she went to work nibbling at the mushroom (she had kept a piece of it in her pocket) till she was about a foot high: then she walked down the little passage: and *then* - she found herself at last in the beautiful garden, among the bright flower-beds and the cool fountains.

一下子她又在那间大厅里，站在那张玻璃桌子旁边了。她对自己说道，“哈，这一回我得要好好儿地来啦。”她就取了那把金钥匙，用它把那花园的门开了开来，然后她又咬了一点右手里的蘑菇（她留了一块在她右衣袋里）使她缩到差不多一尺高：然后走进那小道：然后才到底进了那美丽的花园里，走进鲜花和清泉的当中。