"WHY, SOMETIMES I'VE BELIEVED AS MANY AS SEVEN IMPOSSIBLE THINGS BEFORE BREAKFAST." SEVEN FACTORS OF THE ST ANALYSIS OF FUNCTIONAL RELEVANCE TO THE STUDY OF THE TT

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Abstract:*The guidelines of this paper illustrate the functional principle of loyalty in translations, namely translators' onus towards both authors and target readers. More specifically, in this article I aim to investigate extra and intratextual factors of relevance in the Romanian translations of Alice in Wonderland. Christiane Nord's analysis model of the source text is used retrospectively in the identification of potential challenges that might be encountered in heterofunctional translations. I will predominantly focus on specific textual and linguistic issues, highlighting creative translation strategies used in the transfer of cultural terms such as interjections.*

Keywords: Alice's functional target-oriented Romanian translations

After exactly 150 years from its appearance, *Alice's* fantastic world still surprises and charms children and adults alike. The nonsense realm created by the English writer Charles Lutwidge Dodgson under the pseudonym Lewis Carroll explores the common theme of children's dream-like and free-association attempt to understand and access the strange grownup world of inexplicable habits. A functional research on an inventory of sixteen Romanian translations of *Alice'sAdventures in Wonderland* in parallel with the source text, sparks relevant questions about the factors that must be considered regarding the quality of a translation. The study also fuels relevant solutions related to the theoretic debate on the "puzzling" change of form and meaning in translation, and to the identity of the *same text* conveyed – differently - in a target language. Alice's following thoughts seem to reflect upon these considerations:

"(…) I almost think I can remember feeling a little different. But if I'm not the same, the next question is, *Who in the world am I*? ***Ah***, *that's the great puzzle*!" And she began thinking over all the children she knew that were of the same age as herself, to see if she could have been changed for any of them" (Carroll, 2000:19)

According to Cernăuţi-Gorodeţchi (2002), *Alice's Adventures in Wonderland* was translated in Romanian in the 20th C, after more than 70 years from its original publication. Based on the same study, six Romanian translations of *Alice's* first journey 'down the rabbit hole' appeared from 1939 till 1997, of which the first three are considered of low value.

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The 16 translation editions reflected upon in this research range from 1940 till 2010 and are considered at macro and micro levels, from Christiane Nord's functional typology on translation - both a catalyst and a tool for TC communicative interaction based on a SC communicative interaction pattern. Analysis aspects particular for *Alice's Adventures* include possible editorial notes and requirements, clarity and relevance of fore and/or afterword, translator's overt manifestation via educational footnotes, presence and quality of (original?) illustrations, value of calligram reproductions or loss of their significance caused by unfortunate sectioning. All these features are divided and enriched by reference to Considering Nord's terminology of extra and intertextual factors that can influence the translation.

From Christiane Nord's target oriented model of translation, it can be affirmed that the all studied editions of *Alice's* translations are instrumental: they are to be read as originals, since they intend to perform among readers similar functions as those of the ST. Mostly because of cultural and linguistic differences (e.g. *Alice's* abundance of 'processed' puns and nursery rhymes emblematic for the English idiom) not all functions can be reproduced completely. Therefore *Alice's* heterofunctional translations carry out *similar functions* in the TC. Although ST functions cannot be wholly reproduced, it has been observed that in all Romanian TT translations most text functions are either transferred or replaced with "their respective metafunctions" (Nord: 2006:43). This is illustrated in the last part of this research by a more specific micro-level study of the text itself. The proposed analysis factors for the bottom-up perspective refer to the translation of interjections. Focusing on the translation and interference of interjections in two Romanian versions of *Alice's Adventures in Wonderland* - belonging to Frida Papadache ([1976] 2014) and Mirella Acsente (2007) – it will be further on shown that in both translations the particular ST interjectional functions have been pragmatically conveyed into the TT.

Seven - extra and intertextual - factorsof Nord's ST analysis model will be retrospectively taken into consideration in translation in the following examination of *Alice's* above mentioned translations editions. The first factor to be considered in *Alice's* translations is the extratextual 'translation time' aspect.

According to a chronological approach it appears that *Alice* entered the Romanian language through Nora Galin's seriously blamed translation[1], having an uncertain year of publishing – 1940 (?[2]).On the one hand, the translator's clear oscillation between domestication and foreignisation is a strong argument for finger pointing this translation. This unnatural indecision is noticeable especially at a textual level, in the translation of proper names. For instance, characters in *Alice's Adventures in Wonderland* receive specific Romanian names such as "Petre" or "Vasile", but the cat in *Through the Looking Glass* remains "Kitty". Nevertheless, on the other hand, the translator's creativity and interest are also observable. For instance in *Through the Looking Glass*,Galin aptly brings *Tweedledum* and *Tweedledee* on Romanian soil,

[1] See Cernăuți-Gorodețchi, 2002. Although severely controversial, this edition has at least one positive aspect in addition to its pioneering character, namely John R. Crossland's thought-provoking *Introduction*;
[2]The only chronological reference of this book is its first-page registration in the library catalogue: "14 March 1940, Iaşi University Library" (my translation);

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as ***Hop****a* and *Ţopa*, two Romanian referential interjections that suggest ***hop****ping*. A second entry is the 1958 translation by Elisabeta Gălăţeanu. This edition stands out for the beautiful – and partly colored - replica of Attwell's illustrations which directly address the primary target readers: children of any nationality. Bogdan Popescu's translation published in 1971 is notable due to the significant number of translator's notes. Placing the fifty-one notes at the end of the book, the translator simultaneously preserves his invisibility in the actual text, and enlightens and edifies interested readers on subtler aspects of the original. Only a 2014 edition of Frida Papadache's 1976 translation was traceable, and, regrettably, this edition lacks all nonverbal elements of the original. This salient flaw of this 2014 edition proves to be an impediment to the reception of Papadache's enthralling translation.

A more recent cluster of *Alice's* translations in Romanian includes:

(1) four versions from 2010, belonging to George Huzum, Mihaela Istrati and Elena Theodora Antoniu, Irina Spoială, and Radu Tătărucă;

(2) four translations from 2007, belonging to Eugen B. Marian, Dumitru Vornicu, Mirella Acsente, and Roxana Radu, and

(3) a 2003 translation by an unspecified translator at Herra Publishing House, a 2001 translation by Victor Emanuel Blaga, and two 2000 versions, one by Aura Brais, with lyrics translated by Vasile Poenaru, and a second one by Tanţi Antoniu.

Most translations from 2010 and 2007 reflect the translators' awareness of their work. A particular case is represented by the Chişinău special edition which is seriously, naively, and unnecessarily embellished as compared to the original in terms of both textual and nontextual elements. It is important to signal that the latter version of 2000 is suspiciously similar in all respects to Frida Papadache's translation. Moreover, serious inaccuracies have been identified in Tanţi Antoniu's translation, especially at a textual level. I exemplify with a singular appalling error that appears in *Alice's* starting poem. The Romanian numeral "*tustrele*" referring to the three little terrors asking persistently for a nonsense story to a 'weary' narrator, is misspelled (?) as "*turtele*", meaning "*the tarts*":

En ST	1st Ro TT	2nd Ro TT
"And ever, as the story drained The wells of fancy dry, And faintly strove that weary one To put the subject by, "The rest next time—" "It is next time!" **The happy voices** cry." (Lewis Carroll, 1875)	„Şi ori de câte ori secau Fântânile închipuirii, Neputincios, cel slab *cerând* Sa pună capăt fericirii, Nu era chip! „Ce altă dată?! Acum, acuma!" Voios strigau ***tustrele***, zbirii! (translation by Frida Papadache, [1976], 2014, Bucureşti: Litera)	„Şi ori de câte ori secau Fântânile închipuirii, Neputincios, cel slab *cercând* Să pună capăt fericirii, Nu era chip! „Ce altă dată?! Acum, acuma!" Voios strigau ***turtele***, zbirii!" (translation by Tanţi Antoniu, [2000] 2012, Bucureşti: Cartex)

Chart 1. Contrastive display of the English ST and two *almost* identical Romanian TTs said to belong to two different translators

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The second extratextual factor refers to the emitter (the author, in our case) and to his authorial intention. From *Alice's* very beginning poem, Carroll himself clearly specifies his intention: to entertain and capture the imagination of three little girls, on an outing, despite his idleness. In the Romanian editions where the starting poem is omitted (e.g. Gramar, Astro, Steaua Nordului Publishing Houses) or where the three little girls wrongfully turn into 'tarts' (Cartex Publishing House), this authorial intention is obviously half lost or compromised. The same authorial intention is resumed in the last paragraphs of the book, with reference to all "other little children, [who] make their eyes bright and eager with many a strange tale, perhaps even with the dream of Wonderland of long-ago" (Carroll, 2000:192). The deeper levels of the author's overall intention bring about profounder issues related to the significance of language and its infinite possibilities, relativity of perceptions, logic reasoning, initiatory journey into adulthood, and obsession of imminent death. These are transmitted in all identified TTs with different degrees of accuracy.

The third extratextual factor of great importance is the receiver. The primary target 'readers' are, of course, children. In her book *The Role of Translators in Children's Literature: Invisible Storytellers* Lathey points out that contemporary translators should be aware of the dissimilarities that translations for children imply as opposed to those for adults, especially when dealing with culture specific words (such as interjections), puns or nonsense, which require creative way outs in order to be seized by the little ones (2010:190). The fourth extratextual factor to be considered in Alice's translations is related to the function, purpose and effect of the text itself. These are closely correlated with the authorial factor of intention, as Alice is indeed a refined entertainment in thinking for the receptor, child or adult alike.

From a fifth viewpoint, Nord's category of simultaneous extra and intratextual factors link the text to its audience. Regarding *Alice's Adventures* in Romanian distinctions can be made referring to: forewords (existent in the 1940, 1958 and the Sedcom Libris 2007 editions), translator's afterword (the only and surely inspired one that exists, belongs to Bogdan Popescu, in the 1971 edition), translator's notes (the most remarkable belong to Bogdan Popescu, in the 1971 edition - and to Victor Emanuel Blaga, in the 2001 edition -, and author's chronology (the most complete list appears in the 2014 edition). It is important to note here Victor Emanuel Blaga's obvious interest in finding ways of substituting source functions. The translator addresses directly the adult target readers via footnotes which notify and explain lexical and phonological ambiguities that function as puns in the original.

The sixth factor of analysis refers to a textual bottom-up perspective, namely to the study of intertextual factors such as subject, content, presuppositions, composition, non-verbal elements, lexis, phrase / sentence structure, and suprasegmental features such as italics, capitalization. The ST subject is preserved in all Romanian versions, throughout a constant number of twelve chapters. Nevertheless, in terms of content the most visible differences appear in the transposition of nonverbal elements. The English editions contain beautiful illustrations (either by John Tenniel, or by Mabel Lucie Attwell), ten lyrics sequences (seven poems, two songs and one calligram), three sets of three line textual separators by stars [*] that appear when

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Alice drinks or eats something that will make her body increase or decrease, letter capitalization especially when there is something for Alice to eat or drink in order to grow or shrink. Bearing in mind the authorial intention transposed into Alice's very first words: "*what is the use of a book without pictures or conversations*", translations that do not preserve these nonverbal elements definitely lose value (e.g. Gramar, Herra, Cartex Publishing Houses, SedcomLibris, Litera). Regarding nonverbal elements several Romanian editions stand out. The 1958 edition identically preserves Attwell's cute, innocent, eye-catching drawings, while the 2010 Corint Junior edition accurately preserves Tanniel's 42 illustrations. As for the mouse-tail calligram, it is beautifully preserved in six editions belonging to: Editura Tineretului (1958, translation Elisabeta Gălăţeanu), Editura didactică şi pedagogică (1971, translation Bogdan Popescu), Coresi (2000, translation Aura Brais), Anthropos (2001, translation Victor Emanuel Blaga), Regis (2007, translation Eugen. B. Marian), and Corint Junior (2007, translation Mirella Acsente). In the other editions the mouse-tail calligram is absent, turned into regular stanzas or split on two pages, which considerably dilutes the visual effect and the "long tale" connotation.

Unfortunately, I also have to comply with Chernnăuţi-Gorodeţchi's discontent regarding *Alice's Adventures* in Romanian. Despite her criticisms published in 2002, the same mistakes are perpetuated and reprinted. For instance, in the case of the Caterpillar that appears in Chapter V, although Attwell's illustrations clearly present a gentleman, and Alice refers to "it" using the politeness marker "Sir", there is a *Ms.* Caterpillar who stubbornly insists to appear in some Romanian translations (e.g. the 1958 Editura Tineretului and the 2007 Regis editions).

The seventh analysis factor refers to a specific micro study, i.e. the translation of interjections, from a quantitative approach. This verifies Toury's second law of translational behavior. The 'exemplary' *law of interference* proves valid for the case of interjections. Before proceeding to the quantitative examination I had two different types of translation expectations in terms of interjection interference. On the one hand I expected that approximately the same number of different interjections-terms appears in the TTs, as compared to the ST. On the other hand, I anticipated that the whole number of interjectional occurrences in the ST is comparable to the sum of TT interjectional incidences. In terms of qualitative expectations, I estimated that the Relevance Theoretic contextual and procedural roles of interjections, as well as most of their pragmatic characteristics (i.e. deictic character, possible implicatures or presuppositions) and functions in conversational structures to be transferred in the TT.

The following chart contrastively presents the number of interjectional occurrences in the ST of Alice's Adventures in Wonderland and in two translations in Romanian – belonging to Frida Papadache (TT1, from [1976] 2014) and to Mirella Acsente (TT2, from 2007). As shown, statistically speaking the figures confirm the above translation expectations in terms of both total number of interjectional occurrences and total number of different interjectional utterances.

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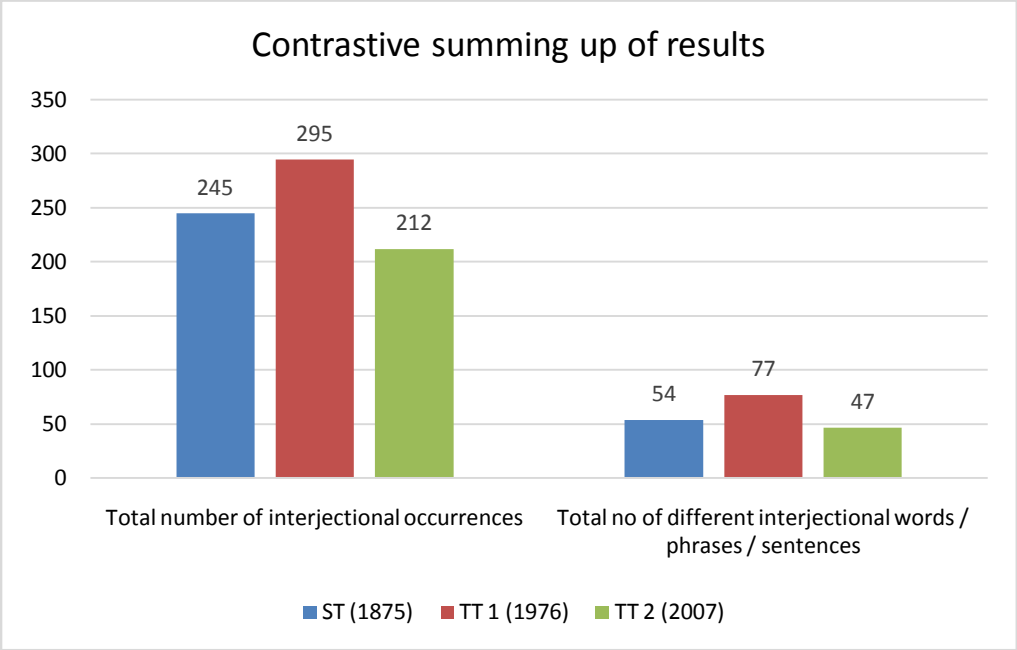


Chart 2. Frequency Data of Interjectional Occurrences

From a qualitative standpoint, in Saussurian terms the interjection lacks the 'signified' component of the linguistic sign, not having a clear and firm referent. Interjections do not denote, but signify inward feelings, being *surface expressions* of inner desire, feeling, appeal, and the like. Therefore, in order to understand the meaning an interjection conveys in a source language, the auditor should firstly *translate* it into the source language itself. Hence, translating interjections into a target language would imply understanding the deeper levels of their meanings, in a *second level of contextual and pragmatic translation* process.

For instance, the first interjection in Carroll's *Alice's Adventures in Wonderland* appears in the starting poem of the story that tells how 'the childish tale of Wonderland grew'. One sunny afternoon of silence and 'dreamy weather', on a boating, three little tyrant voices enjoin a 'poor' lethargic adult to tell them a tale with 'nonsense in it, anon'. His first reaction is a mild protest, under the form of a cry for mercy, as he does not want his peace disturbed: *Ah!*

Interjectional word	Alternate/ similar to	Translation in SL	Example	Contextual meaning	Procedural (communicative) function	Pragmatic functions - translation in SL Deixis Implicature Presupposition
h!	ah! aaah,	Help! / Come on!	"*Ah*, cruel Three"	Mild protest, disapproval	Affective interjection, puts the speaker in the	- implies person and time deixis

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	aaaah				foreground	and the message: "Leave me alone, please!"

Chart 3. Description of the SL interjection *Ah!* from *Alice's* initial poem

All Romanian editions – those in which the poem appears! - convey different degrees of contextual and pragmatic meaning for this particular interjection. The following translation illustrations for the ST stanza :

"*Ah*, cruel Three! In such an hour,
Beneath such dreamy weather,
To beg a tale of breath too weak
To stir the tiniest feather!
Yet what can one poor voice avail
Against three tongues together?

include three editions that appeared in 1958, [1976] 2014 and 2007:

Ro TT 1 (1958)	Ro TT 2 ([1976] 2014)	Ro TT 3 (2007)
[Ø] Să povestesc? *Păi*, cum vreți voi Din toropeală să mă smulg Cînd sînt atît de moleșit Că n-aș putea urni un fulg? Dar ei în juru-mi se adun Căci vor povestea să le-o spun. (1958:11, translation by Elisabeta Gălățeanu)	***O***, cruzi micuți! În ăst ceas molcom, În astă tihnă şi visare, Pe-un ins topit, ce-abia răsuflă, Să-l îmboldiți la „un basm mare"!... Dar cum să-nvingă bietu-i glas, Unite când îs trei glăscioare? (translation by Frida Papadache)	***Oh,*** Trio nemilos! Să-mi smulgeți o poveste L-această oră blândă de visare, Când vocea-mi este mult prea slabă Şi-un fulg pentru a pune în mişcare! Dar biata-mi voce ce putea să facă, Trei glăscioare cum oare să întreacă? (2007:5, translation by Mirella Acsente)

Chart 4. Three translations of the source interjection "ah"

It is obvious that in these examples the most diluted mild protest appears in Elisabeta Gălățeanu's translation where the English affective interjection is omitted and where the second part of the first line is introduced by a one-word discursive utterance launcher, "*păi*". This interjection introduces here a question that demands children's complicity, or this shade is not observable in the original. Furthemore, this paper favours the third Romanian version of the above, at least due to the translation of the source post-interjection appellative "cruel Three!" with "Trio nemilos!", where the choice of the Romanian term *trio*, brings about musical nuances, and means "a group of three people who are always together", exactly how three little sisters should be.

In conclusion, the study of the intra and extra textual factors of impact on several translations of the same source text in a target language reveals and illustrates the functional principle of loyalty in translations. By highlighting seven functional factors I have shown that although

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'puzzling' different, in their essence all translations (should) reflect the original, both in content and form, and that any deviation or disregard might have serious repercussions on the overall transmission of *Alice's* message.

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