

Spanish and the Other *Alice* Languages of Spain: An Overview

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THE TRANSLATION OF *Alice* was first proposed by Lewis Carroll, and during his lifetime it appeared in seven languages, all of them European. After the book came out of copyright in 1907 it was on its way to becoming a classic of world literature and was soon introduced into Spain. The history of its translation into various languages of Spain may be considered an indicator of much broader historical and cultural change. These translations fall into two distinct periods, separated by a great war.

The first period saw *Alice*'s appearance in Castilian Spanish (henceforth Spanish) and Catalan. A nearly complete version in Spanish was first published in 1914–15; it was then significantly abridged in 1921. The first complete editions appeared in 1927 just a few months apart, first in Catalan and then in Spanish. It was not by chance that the first complete translation to be published in Spain was the Catalan version by Josep Carner, known in Catalonia as “the Prince of Poets.” From the end of the nineteenth century and during the early decades of the twentieth century, Catalan underwent a wave of cultural renewal in which translation played a central role. Translation was explicitly used as an instrument of cultural regeneration, a means of making the language more flexible and enriching its literary tradition. That impulse, sustained thanks to the economic development resulting from Spain's neutrality in the First World War and the rise of an enlightened bourgeoisie that sponsored and consumed a large number of cultural projects, was cut short by the outbreak of the Spanish Civil War (1936–39) and the subsequent Franco regime (1939–75), which curtailed citizens' political freedoms and cultural and linguistic rights. During the first third of the century, the Catalan cultural and publishing worlds were thriving; their dynamism reached beyond the limits of the Catalan language to make their impact felt on the literary system in Spain. The instigators of the first Catalan edition were also responsible for the first complete Spanish edition, which was also published in 1927, just a few months later and by the same publishing house, Mentora of Barcelona, using the same illustrations by Lola Anglada (in three of them we can even see the Catalan word *pebre* [pepper] in the drawing of the pepper shaker).

The second landmark occurred in the last thirty years of the twentieth century, coinciding with the reestablishment of democratic rights in Spain. In addition to the Spanish language, the democratic Constitution of 1978 recognized Catalan, Galician, and Basque as official languages, and in the 1980s the so-called State of Autonomies gave institutional backing for linguistic normalization campaigns by the autonomous communities. It was at this point that *Alice* appeared in Basque and Galician, as well as in two nonofficial languages—Asturian and Aragonese. Many of these versions use the illustrations of John Tenniel, his being seen as an inseparable part of

the book. The dates of publication of *Alice* in those languages (ranging from ca. 1968 to 1995) reflect the momentum of linguistic development and recovery and, in a sense, the cultural resilience of their respective societies after four decades of an authoritarian regime which not only left its stamp on the country's political life, but also for many years banned and censored literature and culture not in Spanish.

SPANISH

The first documented appearance of *Alicia en el país de las maravillas* in Spain is the nearly complete Spanish version published serially in eight installments between November 15, 1914, and January 3, 1915, by the Madrid-based children's weekly magazine *Los Muchachos*. The translation, which omits the poems and some episodes, is anonymous, but the illustrations are signed by F. Mota (Fernando Fernández Mota). The text contains a few explanatory notes (Dodo, Flamingo, Mock Turtle, Gryphon) and is culturally adapted, according to the practice of the period (Spanish pack, diabolito, pesetas and céntimos). This version was further abridged and published in 1921, again in Madrid, by Editorial Rivadeneyra in a large-format edition of sixteen pages accompanied by numerous art-nouveau drawings by the illustrator Santana Bonilla.

The first complete edition was published in Barcelona by Mentora in October 1927. The Spanish text was the work of the translator, journalist, and poet Juan Gutiérrez Gili, while the drawings were by the eminent Catalan illustrator Lola Anglada, whose work is reminiscent of Arthur Rackham. The translation is lively, fluent, and faithful to the original (except for the inevitable cultural adaptations, such as *barcas y patines para los bañistas* for “bathing machines,” although in the first two chapters we alternately find references to meters, miles, centimeters, and feet). There is some variation in the names of the characters compared to those which finally came to be accepted by tradition: *Liebre Marceña* (March Hare), *Gusano de Seda* (Silkworm), and, in what appears to be the clear influence of Carner's Catalan version, *Pájaro Bobo* (Penguin). For “caucus-race,” Gutiérrez Gili resolutely opts for invention: *una carrera de conjurados* (a conspirators' race); and, in what perhaps constitutes the greatest challenge to the readability of his text, “treacle-well” is translated as *pozo de triaca*. Although excessively erudite, this term is nevertheless a correct translation of the original sense of the English term “treacle” (“antidote”) and preserves the English text's wordplay on the remedy and the ensuing illness (“they lived on treacle . . . were *very* ill”). In the play on the homophones “not/knot” and “lesson/lessen,” the translator resorts to semantic development. In the puns on “mine” and “well,” he uses a semantic pun—*cuanto más tenga yo, menos tendrás tú* (the more I have, the less you will have)—and wordplay hinging on a variation in word order: *ellas estaban bien metidas en el pozo* (they were well inside the well); *metidas en el pozo estaban bien* (inside the well they were well). The double meaning of “to draw” is sacrificed in favor of *dibujar* (to sketch), the verb being repeated in the two phrases.

Particularly noteworthy are Gutiérrez Gili's translations of the twelve poems, which were often simply omitted or rendered too prosaically in the translations published in subsequent decades. Without making use of traditional Spanish verse forms, he translates them in accordance

with Spanish poetic convention (syllabic versification), using a variety of meters and incorporating rhyme. Gutiérrez Gili's version was the only unabridged one to be published for the next quarter of a century (a forty-seven-page adaptation published by Molino appeared in 1941, signed by José Mallorquí). It is currently published by Juventud.

In 1952 (the year of the sixth edition of Gutiérrez Gili's translation), a second translation of *Alice* appeared, this time by Rafael Ballester Escalas for the Barcelona publishing house Mateu, with illustrations by Fariñas. This translation is unique in that it contains a chapter invented by the translator (perhaps in collusion with the publisher), entitled "Historia de un perfecto Caballo" (The Story of a Perfect Horse), in which Alice encounters an Eton-educated Horse who expounds on the intricacies of a superior education. It even takes the liberty of using a number of English words: "¿Qué es la fonética superior", preguntó Alicia. "Es la ciencia relacionada con las palabras *queso*, *Cheedwick*, *Keats* y *keen*, que son las palabras que más le cuesta pronunciar a un caballo" ("What's Higher Phonetics?" asked Alice. "It's the science dealing with the words *queso* [cheese], *Cheedwick*, *Keats* and *keen*, which are the most difficult words for a horse to pronounce"). The chapter, inspired by the subsequent fragment in which the Mock Turtle recounts its school days, appears to bear a strong Swiftian influence in that the horse is portrayed as a model of perfection. At the same time as it published this translation of Carroll's work, Mateu also published Swift's *Gulliver's Travels*.

Ballester's translation enjoyed a windfall success, thanks to the conjunction of two factors: the 1954 release in Spain of Walt Disney's 1951 film *Alice in Wonderland*, which prompted a flood of translations, all clearly intended for children and young readers; and the huge increase in the number of comics, as well as children's and young readers' books, published by the Barcelona publishing house Bruguera. In what proved to be a highly successful and shrewd publishing gambit, from 1956 and for the next thirty years until its closure Bruguera published in various collections and formats a number of so-called adaptations by half-a-dozen different translators and illustrators, all of which included the episode of the Horse that had first seen the light of day in Ballester's version. Other publishers, such as Ferma, followed suit. In fact, a whole generation of Spanish readers—and not only in Spain, since Bruguera also operated in Bogotá, Buenos Aires, Caracas, and Mexico—grew up believing that the Horse was a bona fide inhabitant of Lewis Carroll's Wonderland.

The year 1970 marked the beginning of a new way of reading *Alice*, with the publication of Jaime de Ojeda's translation by Alianza. This *Alice* was not specifically aimed at children or young readers; instead the book was approached as a literary classic. With copious notes by the translator, this was the first Spanish edition to reproduce John Tenniel's illustrations. In 1973 a Spanish translation containing fourteen black-and-white drawings by Arthur Rackham appeared under the name of Humpty Dumpty, the pseudonym used by Esther Tusquets, then owner of Lumen, the publishing house which published the work. It is a children's version, conceived as a "first reader" according to the introduction, which omits the poems and fuses together Chapters IX and X, eliminating the difficult passages dealing with the Mock Turtle's school in the sea. With the reincorporation of the poems and some of the previously omitted passages, it has con-

tinued to be published by various publishing houses with drawings by different illustrators, such as Helen Oxenbury (2000) and Marta Gómez-Pintado (2009a). This version is not mentioned in our commentary since, even in its revised versions, it omits almost all the difficult passages chosen for the purposes of comparison between the translations, instead favoring solutions that erase the difficulties.

The 1980s saw a surge in translations, all undertaken from the perspective of the work as a literary classic. In this context, we should mention the translations by Mauro Armiño (1983) and Ramón Buckley (1987), and translations of Martin Gardner's *Annotated Alice* (1960) by Francisco Torres Oliver (1984) and Luis Maristany (1986). All continue to be published by various publishing houses; occasionally, some of them have appeared in editions specifically for schools. Of the five, those by Maristany (1986) and Buckley (1987) take particular care with the translation of the poems, an aspect often neglected (due to freedom in translation, insufficient poetic sensibility on the part of the translator, or the verse passages simply being omitted) in all the previous versions except the first (Gutiérrez Gili 1927). In translating the poem "How doth the little crocodile," Buckley parodies a well-known poem ("Las moscas") by the neo-Classical fabulist Félix María de Samaniego. The rules of versification in Spanish are similarly respected in my translation (López Guix 2002), in which the Spanish renderings of "Twinkle, twinkle" and "Beautiful Soup" can be sung to the original tunes. This version, in keeping with Carroll's religious scruples, also avoids mentioning the name of God, unlike all previous versions when translating exclamations such as "Oh dear!," which in Spanish naturally translates into *Dios mío* (my God) or some such expression.

As for the translation of the characters' names, all the versions coincide, barring a few exceptions. Buckley (1987) uses *Liebre Marcera* instead of *Liebre de Marzo*; Armiño (1983) uses *Tortuga Artificial* instead of *Falsa Tortuga*; Torres (1984) and López Guix (2002) use *Jota* instead of *Sota*. Only Torres and López Guix (and Armiño in later versions) translate "Lobster" as *Bogavante* (the rest opting for *Langosta*). Interestingly, the approaches to measurements of length are varied, and only gradually do we see translations favoring the international metric system: Ojeda (1970) and Torres (1984) preserve the British and American system, Armiño (1983) and Buckley (1987) use both, and Maristany (1986) and López Guix (2002) exclusively use the international system. Regarding the cultural difficulty of "bathing machines," all the editions resort to notes to explain what those *casetas de baño en el mar* (bathing cabins in the sea), as Ojeda calls them, actually were used for; only Maristany and López Guix forego notes at this point, translating the term as *casetas móviles para bañarse en el mar* (mobile cabins for bathing in the sea) and *casetas de baño rodantes* (bathing cabins on wheels), respectively.

In general, the versions tend to favor the absurd over the logical, although in many cases the presence of notes affords a measure of referentiality or logic in the wordplay. The majority favor some version or other of *carrera en comité* for "caucus-race" (with the exception of Buckley, who gives *carrera electoral*, and López Guix, who opts for *carrera política*) and *pozo de melaza* for "treacle-well" (except López Guix, who translates the term as *pozo medicinal*). The puns based on homophones such as "not/knot" and "lesson/lessen" achieve varying results. In the first

case, the options range from omission of the wordplay (Ojeda 1970, Torres 1984) to an attempt at some degree of sound similarity—Armiño (1983) and Buckley (1987) come up with “¡Lo *dudo!*” “¿Un *nudo?*”; in Maristany (1986) we find “¡*Menudo* error el tuyo!” “¡Un *nudo!*”—to the double figurative and literal use of *nudo*: López Guix’s (2002) solution is “¡Estoy tan indignado que se me hace un nudo . . . !” “¿Un nudo?” In the second, the results tend to take the form of rather forced puns, with less imaginative solutions than those found by the translators into the other peninsular languages: “se llaman cortos porque cada día se acortan” (Armiño 1983); “se llaman dis-ciplinas, porque dis-minuyen de día en día” (Torres 1984); “se llaman cursillos, porque se van haciendo más pequeños cada día” (Buckley 1987), where the suffix of *cursillo* neatly reflects the shortening of the *corsos*; “es curso: porque disminuye en escorzo día a día. Es como si gradualmente se horudara el horario” (Maristany 1986), a perhaps excessively complex solution to which is added by way of compensation a second alliterative phrase; and “se llaman asignaturas, porque se asignan cada día menos horas” (López Guix 2002).

In the puns on “mine” and “well,” the solutions seek alternatives to the wordplay based on the two grammatical categories. In the case of “mine,” Armiño (1983) (“¡La mina es tuya, y la tuya es mía!”) and Buckley (1987) (“¡sí es mí-a no puede ser tuya!”) attempt to exploit the similarity between the words *mina* and *mía*; Ojeda (1970) achieves a semantic translation using the third person of the present tense of the verb *minar* and an alliteration (“Mi medro mina el tuyo”); Maristany (1986) deploys a similar strategy, in his case using mining terms (“A más mena mía, más ganga tuya”) and also exploiting the similarity between *mena* and *mina*; López Guix (2002) uses *tuya* as both personal pronoun and noun (“Cuanto más minas, menos tuyas”). In the case of “well,” we find straightforward semantic translation: in Ojeda (1970), “estaban dentro del pozo” “Pues claro que estaban *dentro*, ¡y bien en el centro!”; in Armiño (1983) and Torres (1984), “estaban *dentro* del pozo” “Claro que estaban dentro, y bien dentro”; a creative augmentation based on the expression “mi gozo en un pozo” (Buckley 1987): “¿Y sabes tú por qué estaban *dentro* de un pozo de melaza las tres hermanitas? Pues porque . . . ¡su gozo estaba en un pozo!”; Maristany (1986): “Pero, ¿cómo podían si ellas estaban *hundidas* en melaza?” “Y bien hundidas, por cierto, y todo su gozo en un pozo”; and wordplay based on the repetition of the same words in a different order and the double use of *bien* as both adverb and adjective (López Guix 2002): “estaban bien metidas dentro,” “metidas dentro estaban bien.”

As for the wordplay based on the two senses of “to draw” and the double continuation of the phrase, the preferred options are: semantic translation (first with *sacar* and then with *dibujar*) and loss of the wordplay (Ojeda 1970, Armiño 1983) or partially compensated loss, as in Torres (1984), who creates a doublet with *dibujar* (to draw) in the second instance: “estaban aprendiendo a sacar . . . y a dibujar”; the use of “draw” in only one sense, that of “to represent graphically” (*dibujar*), to draw molasses and all kinds of things (Buckley 1987); and the use of “to draw” in the sense of “to extract,” first to extract molasses and then pencils (López Guix 2002).

The release of Tim Burton’s *Alice* film in 2010 gave rise to a slew of reprints (of almost all the versions previously mentioned) as well as some new translations, which do not appear to introduce any significant novelties compared to those already discussed. Rosa María Borrás

Montané's (2009b) translation, published by Blume at the end of 2009, includes illustrations by Robert Ingpen. No notes are provided, and among its characters are included the *Sota* (Knaves) and the *Langosta* (Lobster). In the translation of "caucus-race" and "treacle-well" there is no attempt to preserve the original reference *carrera en comité* and *pozo de melaza*. The puns involving the homophones "not/knot" and "lesson/lessen" become experiments in the absurd: "¡NO!" "¡Un nudo! ¡Ah, deja que te ayude a deshacerlo!"; and "a las clases se les llama curso, porque siguen un curso decreciente." Similarly, there appears to be no attempt to reproduce or compensate for the puns on "mine" and "well": "Cuanto más hay para mí, menos hay para ti"; and "¡Pero si estaban *dentro* del pozo!" "Pues claro . . . y bien dentro." The double continuation of "to draw" is reproduced, thanks to a somewhat contrived expression (using *sacar bocetos* instead of *hacer bocetos*): "estaban aprendiendo a sacar . . . melaza" and "estaban aprendiendo a sacar bocetos." Although some of the verses rhyme, the poems do not adhere to the rules of versification in Spanish.

Another recent translation is the work of the writer Andrés Barba and his sister Teresa Barba. Published in 2010 by Sexto Piso, with jarring illustrations by Peter Kuper, it has no notes. This version coincides in virtually all the chosen markers with the version by Ramón Buckley (1987): "caucus-race," *carrera electoral*; "treacle-well," *pozo de melaza*; "not/knot," "¡Lo *dudo!*" "¿Tiene un *nudo?*"; "lesson/lessen," "los llaman *kursillos*: porque cada día que pasaba eran un poco *más pequeños*"; "draw," *dibujar*. However, on the two occasions where this version diverges from Buckley, the puns on "mine" ("Todo lo vuestro es nuestro y todo lo nuestro es nuestro") and "well" ("es que ya estaban *dentro* del pozo" "Claro que lo estaban. Tan claro como oscuro"), the original wordplay is omitted. While there is an attempt to translate the poems using regular meter, the rhyme is not always preserved. In a decision similar to Buckley's, the poem "How doth the little crocodile" is transformed into a parody of "La canción del pirata" by the Spanish Romantic poet José de Espronceda.

CATALAN

The first complete version of *Alice* to be published in Spain was born out of the Noucentisme (1906–23) movement's drive to breathe new life into Catalan culture, personified in one of its most illustrious representatives, the poet Josep Carner. In 1919 Carner announced a forthcoming publication of *Alice* by Editorial Catalana, of which he was the director. This publishing house played an outstanding role within the Noucentisme movement, which represented the enlightened Catalan bourgeoisie's aspirations for cultural regeneration during the first quarter of the twentieth century. Carner's explicit project was to make available to children the best works of world literature and to "normalize" Catalan culture by raising its level to that of modern European countries. Various circumstances prevented the planned collection from coming to fruition, but in 1927 the newly created publishing house Mentora bought the rights to Carner's translation and the edition was published in June. A second edition came out in 1930, and since 1971 it has continued to be published by Juventud (the successor to Mentora).

In terms of cultural recognition and prestige, the 1996 version by Salvador Oliva (who is

also a translator of Shakespeare into Catalan) is inferior only to that of Carner. In 1997 it was awarded a prize by the International Board on Books for Young People (IBBY). In 1999 a second edition included many corrections, and since then it has gone into several reprints.

Without further examination, very brief mention can be made here of a theatrical adaptation. *Alicia*, published by Bromera in 1997 and illustrated by Francesc Santana, was written by Pasqual Alapont in Valencian, the official variety of Catalan used in the Valencian community, where it has the status of a co-official language. This version is a very free adaptation of *Alice* and presents it in fourteen scenes. It is also available in book form.

The 2011 Catalan translation, a school edition, is the work of the poet and translator Francesc Parcerisas for the publishing house Vicens Vives. Parcerisas's translation includes a Catalan version of Maristany's introduction. The edition also contains explanatory notes and includes a section with study activities by Agustín Sánchez Aguilar. This translation also incorporates notes on the language, explaining the meaning of some words. Proper names are translated literally, according to modern standard usage; the only exception is the Knave, which, as in all the other Catalan versions, is localized as the *Sota* of the Spanish pack. The measurements are adapted and translated into the international metric system. The notes explain cultural difficulties, such as the *casetes de bany mòbils* (bathing machines) and the various puns. In the translation of both "treacle-well" and "caucus-race," the referential takes precedence over the nonsense value of the text: *cursa electoral* (electoral race), thus following the traditional solution in Catalan, and *pou de xarop* (syrup-well), thus marking a departure from the traditional solution. In the homophones "not/knot" and "lesson/lessen," the translator resorts to the double use of *nus* in the figurative (knot of the tale) and literal sense (knot in the tail); and, on the other hand, false etymology: "se'n diuen *corsos* perquè s'*escurcen* cada dia que passa," along the lines of Víctor Compta's solution. In the two puns on "mine" and "well," the grammatical double entendre is diluted in favor of the semantic play on a single word, the noun *mina* ("Com més endins de la mina vaig jo, meny hi vas tu") and the participle *enfonsades* ("com podien treure xarop si elles ja estaven *enfonsades* en el xarop?"; "I ben *enfonsades*, per cert!"). The translator compensates for the compression of "draw" and its double continuation with the use of the verb *figurar* (to figure) and the noun *figures* (figures): "aquestes tres germanes . . . que, sabeu?, figura que treien . . ."; "I al mateix temps que figura que treien, dibuixaven figures." Unsurprisingly, given that the translator is a distinguished poet, the verse translations satisfy all the poetic requirements, and, although a variety of verse forms are used, the heptameter predominates.

GALICIAN

Alicia no país das maravillas, translated by Teresa Barro (and Fernando Pérez-Barreiro, for the poems) (1984), forms part of an ambitious project to revive and normalize Galician culture. In the 1980s Galicia saw a surge in translations for children and young readers. With the return to democracy after four decades of Franco dictatorship, the development of a Spanish state structured in "autonomous communities" led to a huge demand for teaching and reading materials designed for those who were beginning to receive their education in the Galician language. The

translations of children's and young readers' books during the decade accounted for 80 percent of all translations.

After the first edition in 1984, there were a further five reprints of Barro's *Alicia* up to 1993; in 2002, a second edition was published to bring the text in line with the new Galician spelling rules (*Alicia no país das marabillas*) and included illustrations by Federico Fernández Alonso (instead of the original illustrations by John Tenniel). As in many modern editions of *Alice*, it is hybrid in nature: on the one hand, it forms part of a major children's collection (by Xabarán); on the other hand, the text is not simplified, the use of footnotes allows greater emphasis on source-oriented or "adequate" translation (according to Gideon Toury's terminology), and the scholarly endnotes, as well as the introduction, are clearly aimed at the adult reader. The aim of cultural regeneration and revival of the Galician language is manifest in this footnote to Chapter VII: "A merenda [tea] é unha comida completa, como a merenda galega rural, e non o pan e chocolate á volta da escola da familia urbana castelanizada" ("Tea" is a complete meal, like the rural Galician *merenda*, not the bread and chocolate snack at the end of the school day typical in Castilianized urban families). The proper nouns are translated literally or naturalized (Bill becomes Pancho; Pat, Antón; Mary Ann, Mariana; father William, tío Marcos; Elsie, Lacie, and Tillie are Dorinda, Lucinda, and Belinda). Similarly, the cultural references are sometimes adapted (we find *papas de millo e filloas* for "suet" and *varas* for "yards"), while sometimes the foreign referents are preserved (*millas* for "miles"; *máquinas de bañarse* for "bathing machines"). In other words, the end result is hybrid and slightly foreignizing.

Two examples illustrate the way in which the problem of nonsense is approached. The "treacle-well" is translated as *pozo de melaza* (molasses-well), showing a clear preference for fantasy, that is, for the avoidance of any allusion to a real well or the etymological meaning of "treacle"; however, a note at the end of the text explains, among other things, that "As fontes medicinais de Oxfordshire chamábanse 'treacle-wells', ou 'pozos de triaca'," quoting the annotated edition by Martin Gardner (1960). In other words, the absurd reigns supreme in the textual solution, while the logic lying hidden at the bottom of the well is revealed by means of an explanatory note. On the other hand, the solution given for "caucus-race," *Carreira-Electoral*, explicitly avoids the absurdity of a "committee-race," choosing to translate the logic of Carroll's possible criticism of the political system of his day, which is clarified in a footnote summarizing Gardner's explanation of "a system of . . . party organization by committees." Both examples reflect a decision not to surrender to nonsense, but rather to establish a logical relationship based on a different kind of sense.

Many of the puns are resolved brilliantly, combining naturalness and (apparent) simplicity. Thus, "they're called lessons, because they lessen from day to day" is translated as "E que por iso se chama dar clases, porque cantas más dás, menos quedan, e cada día son menos." A similar approach is used in tackling another difficulty based on the homophone with "knot" after the Mouse's tale, in which an exact copy of the original is achieved, since in Galician the negative (*no*) and knot (*nó*) are homophones. In the puns on "mine" and "well" the wordplay is transferred to the semantic plane; in the former, "Canta máis hai na miña mina, menos haberá na túa";

and in the latter, “estaban dentro do pozo” followed by “dentro do pozo, e metidas nel, e por iso se podían sacar.” In the wordplay involving the two senses of the verb “to draw,” which features in the story of the treacle-well, the difficulty is handled skillfully, albeit less economically than elsewhere. In the original, the sentence concerning the sisters who “were learning to draw” has two continuations: “they were learning to draw . . . treacle” and “they were learning to draw . . . and they drew all manner of things.” Barro’s solution is as follows: “estaban aprendendo a sacar debuxos, sacaron . . . melaza” and “estaban aprendendo a sacar debuxos . . . e dibuixaban moitas, moitas cousas.” As for the poems, the translators’ stated aim in the introduction is “dalles voz galega” but without veering too far in the direction of naturalization (“o argumentro de la falla de familiaridades valería tamén moitas veces para o lector inglés de hoxe”). Pérez-Barreiro gives them “a Galician voice,” creating poems which function in their own right according to the poetic conventions of Galician, while being careful not to betray the literalness of the original.

Barros and Pérez-Barreiro’s translation was awarded the Premio Nacional de Traducción de Literatura Infantil y Juvenil by the Spanish Ministry of Culture in 1985, the first non-Spanish translation to receive the award. Also in that year, the same translators published their version of *Looking-Glass*. There are also two abbreviated children’s versions of *Alice* by Ramón Álvarez (1995) and María Lado (2010), with illustrations by Manuel Barco and Ana Santiso, respectively.

BASQUE

The year 1989 saw the first complete translation of *Alice* into Basque. The work of Manu López Gaseni, it was published under the title *Aliceren abenturak lurralde miresgarrian* at the end of a decade which had seen the official recognition of the various languages spoken in Spain. As in the case of Galician, the percentage of translations in the children’s literature sector during those years was exceptionally high (70 percent), highlighting the dominant role of translation in that particular field. López Gaseni’s Basque translation was preceded by several abridged illustrated versions. These include three very shortened versions in comic or illustrated album format in 1968, 1974, and 1980, as well as an abridged version in 1979 by Cruz Mujika Arbizu. These precedents situate the Basque translations midway between the Catalan case and the Galician case from the point of view of *Alice* translations as a marker of the resilience of an autochthonous culture under Franco’s regime. (However, from the point of view of translation, it should be pointed out that some may have been indirect translations, that is to say, translated via a third language.)

López Gaseni’s version deliberately avoids domestication and cultural adaptations. The measurements, for example, are left in the English system and the “bathing machines” are *jantzitegi mugikirrak* (mobile changing-cubicles). As for the two words chosen as markers of the approach to the dilemma between the logical and the absurd, the solutions given indicate a preference for the latter: *batzorde lasterketa* (committee-race) and *ezi-hondar* (honey deposit, molasses). The puns based on homophones are sometimes very closely reproduced; thus, in “lesson/lessen” López Gaseni tells us that *eskolak* (classes) were in fact *eskelak* (death notices), because each day an hour expired (echoing the book’s “death jokes” detected by

William Empson [1935]). The sound similarity is less obvious in “I had not / a knot”: the Mouse exclaims *astakiloa* (what a donkey!), which Alice mishears as *korapiloa* (a knot, a problem), immediately volunteering to undo it. López Gaseni also uses homophones to translate the puns based on the double use of “well” and “mine.” In “they were in the well / they were well in,” *ondo* is the adverb “well” and *hondo* is “bottom” (the *h* is silent in Basque). The double use (as both noun and pronoun) of “mine” is resolved using the homophones *meatzea* (*mina*) and *mehatzea* (*adelgazar*): after the *mustarda meatze* (mustard-mine), the Duchess’s proverb is translated as “nik asko jatea, zure mehatzea” (the more I eat, the thinner you grow), the moral being the same as that of the dictum uttered by Carroll’s Duchess. In the wordplay hinging on the double continuation of “they were learning to draw,” López Gaseni opts for only one of the meanings, reproducing the first: “ateratzen ikasten ari ziren . . . M-z hasten ziren gauzak” (they were learning to draw/extract . . . things beginning with M). The translation of the passages in verse do not obey the rules of Basque versification.

The year after his Basque *Alice*, Manu López Gaseni went on to publish a translation of *Looking-Glass*. Both cases demonstrate a carefully planned editorial commitment to enriching the cultural system by commissioning the translation of both *Alice* and its sequel from the same translator.

ASTURIAN

In 1989 the publishing house Libros del Peixe, devoted to the cause of the Asturian language, published *Alicia nel país de les maravíes*, translated by Xilberto Llano, in a collection of world literary classics. Three years later, they also published Llano’s *Looking-Glass* translation, *L’otru llau del espeyu y lo qu’Alicia atopó ellí*. In both books the illustrations used were those by John Tenniel. There have been no reprints of either book. As of 2011, the Asturian language was taught in more than half of the primary schools, although the figure drops to less than 50 percent at the secondary school level.

Unlike the Basque translation, Llano’s version unhesitatingly favors the localization of cultural referents. Thus, the measurements are translated into the decimal system, bathing huts stretch the length of the Asturian coastline, tea becomes coffee, and croquet is transformed into a game of skittles. Some proper names also undergo transformations: the Cheshire Cat becomes a *gato Polesu*, an allusion to the town of La Pola, near Gijón, where there was a cheese factory; Bill becomes Bastián, and will end up *bastiáu* (flat on the ground). In the translation of “caucus-race” and “treacle-well,” in keeping with the brand of logic prevailing in Wonderland, we find *carrera electoral*, which preserves the allusion to a possible criticism of the system of political party organization in Carroll’s day, and *pozo de almíbar*, where “treacle” is interpreted as “molasses” and localized as *almíbar* (syrup). The wordplay based on homophones in the episodes of the Mouse (not/knot) and the Turtle (lesson/lessen) is resolved by the use of similar-sounding words. In the former, Llano plays with the similarity between *noyu* (knot) and *non, yo nun* (no, not I): “¡Non, yo nun llegué a nada! . . . ‘¡Ah, un noyu!’ , dixo Alicia”; in the latter, with the similarity between *curso*s (courses) and *curtios* (short).

The puns based on the double grammatical uses of “mine” and “well” do not survive in the Asturian version. In “mustard mine” (*mina de mostaza*), on the other hand, the translator achieves a semantic translation (“Cuanto más haya de min, habrá menos de ti”) in which the liaison between *min* and *habrá* may evoke *mina*; “well” is translated by the noun *pozo* (well) in both cases. As for the double syntactic construction with “to draw,” using two different senses of the verb, the Asturian uses the verbs *dibujar* and *sacar*, the latter being used in the two senses of “to extract” and “to copy.” The poems are formally adapted to the poetic conventions of Asturian.

ARAGONESE

The last peninsular language to accommodate *Alice* was Aragonese, reflecting the evolution of its status as a language within the Spanish state. In 1995, the year in which *Alizia en o País de as Marabiellas* was published, the Instituto Nacional del Libro Español’s yearly register of published books did not yet include books published in Aragonese (the catalogue included them in subsequent years). *Looking-Glass* has not been translated. The publishing house Gara d’Edizions, which sponsored the project, was driven not only by commercial imperatives, but also by a strong commitment to safeguarding and defending the Aragonese language and culture.

The translator, Antonio Chusé Gil Ereza, uses the voices of the different characters to reflect the rich expressive palette of the Aragonese language (or *fabla*). Thus, the Duchess speaks in a rather gruff manner, suggesting the speech of a member of the lesser nobility of rural Aragon; the King speaks in a refined, slightly archaic form of Aragonese; the Dodo uses erudite terms of Romance origin; Pat and Bill’s language is full of slang and barbarisms; and the Gryphon speaks in an affected manner typical of “new speakers” of Aragonese. The result is a snapshot of the inhabitants of what Gil calls *Fablilandia*. The linguistic deviations in Pat, Bill, and the Gryphon’s speech are signaled by the use of italics.

Proper names are translated literally, except for Pat and Bill, who become Paco and Guille (or Guiye), two immigrants from the south of the Iberian peninsula. The Mock Turtle is the *Tortuga Artificial*. A hybrid system is used for measurements, with references to both miles and *palmos* (hand spans). The “bathing machines” are translated as *casetas de baño en o mar*, with an endnote explaining exactly what those Victorian contraptions were. As for the solutions to “caucus-race” and “treacle-well,” both prioritize the absurd: *corrida en comité* (committee-race) and *pozo de melaza* (molasses-well). In “lesson/lessen” the translator succeeds in preserving the homophones: “Po ixo se ne diz ‘curso escolar’ . . . porque se ne ba escolando diya a diya,” creating a pun with the adjective *escolar* (school) and the verb *escolar-se* (to bleed to death), thus providing *Alice* with another Empsonian death joke. (“That’s the reason it’s called “school year,” because it bleeds day after day.”) In “had not / knot,” also, the play on the similarity of sound is preserved, albeit at the expense of altering the sense: “No pas” (“No”), says the Mouse, and Alice answers, “No pasas? Ixo ye que t’abrás entrascáu” (“You can’t pass? Surely you’ve got stuck”). The puns based on the different uses of “mine” (“The more there is of mine . . .”) and “well” (“they were well in”) are rendered by different means. In the case of the former, the translator first uses *mina de senarbe* (mustard-mine) and then ingeniously invents the proverb

“O beneficio mío mina o tuyo” (“My profit undermines yours”). In the latter, however, he opts for a semantic translation which involves a different rendering of “well” on each occasion (*pozo* and *bien*): after “yeran dentro de o pozo,” the Dormouse’s reply (“yeran bien dentro”) seems to make no sense. An endnote explains the pun, declaring it to be untranslatable. The pun based on “draw” and its double continuation is not preserved: “yeran aprendendo a sacar . . .” (“melaza,” answers the Dormouse) and then “yeran aprendendo a dibuxar . . . y dibuxaban toda mena de cosas.” Finally, the poems are translated in rhyme, although the verse form is not regular throughout.

CONCLUSION

Spain is a country that is structured around different historic nationalities (*autonomías*), which share Spanish as the official state language, while Catalan, Galician, and Basque are also official languages in their respective territories; in addition there are a number of other languages which do not have official status except in their local regions.

Except for the early Spanish *Alices*, all of the others owe their genesis to the initiative of individuals and publishing houses with a clearly defined objective that went beyond mere commercial reasons, but whose aim was to foster the development of a national culture expressed in a language other than Spanish.

Not only do the “adventures of Alice” in Spain reflect the country’s checkered political fortunes throughout the last century, but they also reveal a peculiar cultural dynamic which would be interesting to contrast with other case studies. The history of the translation of *Alice* into Spanish, the dominant language, is heavily indebted to the initiative of circles linked to the cause of Catalan nationalism and the development of a Catalan national culture. Although a nearly complete Spanish version had been published before Gutiérrez Gili’s unabridged translation of 1927, it would not be an exaggeration to state that *Alice* fully entered the Spanish literary system thanks to an impulse that had its roots in one of the nondominant cultures of Spain. Except for the Spanish, the translation in all other languages was driven by a desire that encompassed far more than just a publishing venture, one whose aim was the creation and consolidation of a literary canon that would contribute to the construction and preservation of a cultural and national identity.

EDITOR’S NOTE: References for the Castilian Spanish translations are listed below; those for the other languages of Spain can be found at the end of the separate respective essays in this volume.

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