UNIVERSIDADE FEDERAL DE JUIZ DE FORA

FACULDADE DE COMUNICAÇÃO

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TRANSLATION PRIORITIES:

Lewis Carroll's Alice seen from different perspectives

Juiz de Fora

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Dissertation presented to the Faculty of Communication of Universidade Federal de Juiz de Fora as partial fulfillment of requirement for the degree of Master in Communication.

Advisor: Prof. PhD. João Queiroz

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To readers.

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"Traduttore, traditore"

Italian proverb.

ABSTRACT

Alice's Adventures In Wonderland and *Through the Looking Glass And What Alice Found There*, Lewis Carroll's most famous books, have been widely intersemiotically translated throughout the last 150 years. A number of illustration, plays, ballets, songs, movies, TV shows and others was made by renowned and lesser known artists. There is not, however, a systematic approach of this phenomenon in a more strict field of analysis of intermediality and intersemiotic translations. Two notable examples will serve for analysis: a famous TV series by Jim Henson, *The Muppet Show*, aired from 1976 to 1981, featuring puppets and a human guest, in which an episode from the fifth season starred Brooke Shields playing Alice in 1980; and 1988 film with a blend of stop motion animation by multiple prize winner Czech director Jan Švankmajer, called *Neco z Alenky*. We intend to compare these translations of Alice's novels, in which translators choose opposingly distinct characteristics of the books, but both of fundamental importance to the source.

Key-words: Alice in Wonderland; intersemiotic translation; intermediality; Lewis Carroll; Jim Henson; Jan Švankmajer.

RESUMO

As Aventuras de Alice no País das Maravilhas e *Através do Espelho e o que Alice Encontrou Lá*, os livros mais famosos de Lewis Carroll, foram amplamente traduzidos intersemióticamente nos últimos 150 anos. Uma enorme quantidade de ilustrações, peças, balés, músicas, filmes, programas de TV e outros foram feitos por artistas conceituados e menos conhecidos. Não existe, no entanto, uma abordagem sistemática desse fenômeo no campo específico da intermidialidade e da tradução intersemiótica. Dois exemplos notáveis servirão para análise: uma famosa série de TV de Jim Henson, *The Muppet Show*, que foi ao ar entre 1976 e 1981, estrelando fantoches e uma pessoa convidada em que um episódio da quinta temporada levou Brooke Shields interpretando Alice em 1980; e um filme de 1988 com uma mistura de *stop motion* e animação pelo muitas diretor tcheco vezes premiado, Jan Švankmajer, intitulado *Neco z Alenky*. Pretendemos aqui comparar essas duas traduções dos romances de Alice, em que os tradutores escolheram características do livro opostas entre si, porém ambas de importância fundamental para a fonte.

Palavras-chave: Alice no País das Maravilhas; tradução intersemiótica; Intermidialidade; Lewis Carroll; Jim Henson; Jan Švankmajer.

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SUMMARY

1. INTRODUCTION

Alice's Adventures in Wonderland and *Through the Looking-Glass and What Alice found There*, by Lewis Carroll[1], are probably the most intersemiotically translated literary classics of the last century. The most influential biographer of Carroll's life, Cohen (1998), asserts that Alice novels are the third most adapted work in existence, after only the Bible and Shakespeare. The Internet Movie Database lists 92 movie titles with Lewis Carroll as a co-writer, meaning, works based on his writings[2].

Intersemiotic translation of Alice novels comprehends a variety of semiotic systems, language processes and new media. Some examples include two adaptations by Carroll himself, Nursery Alice, for younger children, and a musical version of the book; a widely known 1951 Walt Disney animated movie; a series of illustrations by surrealist painter Salvador Dali; a 2010 Disney animation directed by Tim Burton; two electronic games directed by American McGee (see chapter 3 for a broader list and details). There is not, however, a systematic approach of this phenomenon in a more strict field of analysis of intermediality and intersemiotic translations. This is our main purpose here. We are going to analyze two cases deeper: an episode of a TV series by Jim Henson with puppets, *The Muppet Show*[3]; and a movie with stop-motion animation by Jan Švankmajer, *Neco z Alenky*[4]. To develop such approach, we associate (i) a sign theory by C.S. Peirce and his development from the 'multi-level systems' approach, or descriptive hierarchies (cf. QUEIROZ e EL-HANI, 2012, 2006), (ii) the notions of creative translation and transcreation by poet, translator and essayist Haroldo de Campos and (iii) QUEIROZ & AGUIAR (2015) and AGUIAR & QUEIROZ (2013a,b; 2010; 2009) study of intersemiotic translation as a means of interpretation and understanding (cognitive process) structured from Peirce's sign theory.

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[1] Most of the time, the transpositions consider both books as one story and some times even name it after the first book only. Both books will be considered as a group from now one, named Alice books, or Alice novels, when the physicality of the book is not being referred.

[2] CARROLL, L. *Internet Movie Database*. Retrieved at <http://www.imdb.com/name/nm0140902/> Accessed in 30 June 2015.

[3] Jim Hensom. *The Muppet Show*. TV show. United States, aired from 1976 to 1981, the episode in question aired in 1980.

[4] Jan Švankmajer, *Neco z Alenky*. Feature film. Czechoslovakia, 1988.

As a general research topic, the only book entirely dedicated to intersemiotic translation in Brazil is by Julio Plaza (1987), *Tradução Intersemiótica*. Júlio Bressane (1996) has published a book of essays, *Alguns*, that must also be noted. There is also an important Claus Clüver (2006) text, *Transposição Intersemiótica*, translated to Portuguese, that deals with the subject from the perspective of "Interart Studies".

1.1. INTERMEDIALITY AND INTERSEMIOTIC TRANSLATION

The first question to be asked here should be 'what is Intermediality?'. The definition spreads itself over many authors, and on many areas. Among the most cited are RAJEWSKI (2005), CLÜVER (2011a), ELLESTRÖM (2010), RYAN (2013), SANDERS (2005) and BOLTER & GRUISIN (2000). Categorizations in a broader sense usually assert that the phenomenon "includes every kind of inter-relation and interation between media" (Clüver 20011: 9). According to López-Varela & Tötösy (2008: 67) "the notion of intermediality impacts every social science and humanities disciplines". According to the same author, it is a phenomenon capable "of creating new forms of critic and artistic innovation; of finding ways to its distribution (…); of connecting cultural communities in the cyberspace; and of being applied as a vehicle to innovative educational practices" (LÓPES-VARELA & TÖTÖSY, 2008: 68). For LEHTONEN (2001:71), "contemporary media and culture are part of intermedial and multimodal culture and media". Intermedial relations may include many sub-kinds, as media fusion and intermedial transposition (CLÜVER 2006: 24). It is, therefore, one of the most fertile and controvert research themes in various areas, in art and media. We will focus on one of its categories, intersemiotic translation.

Intersemiotic translation is a topic of interest in many fields of research such as Comparative Literature, Translation Studies, Interarts and Intermediality Studies. It is a phenomena of semiotic multimodality, involved in fundamental processes of multimodal communication and comprehend various phenomena, including visual, tactile, gustatory and audible phenomena. Roman Jakobson (1959) defined intersemiotic translation as sign

transmutation, from a verbal system to another system of different nature. After Jakobson's definition, the term became broader and now it designates relations between systems of different natures, and it is not restricted to the interpretation of verbal signs (CLÜVER, 1997; 43; GORLÉE, 2007; PLAZA, 1987). Consequently, this denomination became applied in several semiotic phenomena, including literature, cinema, comics, poetry, dance, music, theater, sculpture, painting, video, and so on.

The interest in intersemiotic translation has a long tradition and it is related to characterization and specificities of each form of art (CLÜVER, 2001). Once separated, in terms of their intrinsic characteristics, the art forms can be related in many ways. Some approach tendencies, about the relationship between literature and other forms of art, begun in the academic field of Comparative Literature. One emerged with a clearly comparative objective, producing, in the United States, the Comparative Arts, then Interarts Studies, and in Europe the Translation Studies, and is also defined and described as intersemiotic translation.

A point made by Deledalle-Rhodes (1991) is that, in the arts, especially through examples of graphic art, painting, music and literature, intersemiotic translation is a central operation and must include systems of linguistic and non-linguistic signs. Creators with more radical experimentations dedicated themselves to translate or to adapt methods of a language system, aesthetic program or artistic phenomena in particular to the investigation of another. The examples range from Gertrude Stein, Paul Klee and John Cage to Oswald de Andrade, Morton Feldman and Augusto de Campos. Intersemiotic translation practice can be considered an epistemic region in which the research depends of the introduction of new means of manipulation and interpretation of language processes.

However, only one small quantity of approaches about the intersemiotic translation phenomena is interested in presenting and discussing conceptual and theoretical references and structures, accepting as premises and presuppositions very easily established ideas, such as *fidelity* and *equivalency* in relation to the source material. A development of a comprehensive study about the theoretical framework used to interpret the results of the analysis is highly necessary. Our approach to the phenomenon of intersemiotic translation relies on the contributions of CAMPOS (2010, 1997, 1977, 1972, 1967) about translation of poetry, on

several scholars who work with translation studies (PETRILLI & PONZIO, 2010; PETRILLI, 1992; GORLÉE, 2010, 2007a, 2007b; DUSI & NERGAARD, 2000; BENJAMIN [1923] 2000), and on studies of Intermediality (CLÜVER, 2006a, 2006b, 2001, 1997, 1982; MOSER, 2006).

We use in the present thesis a model of Intersemiotic Translation related to the Peircean notion of semiosis, and the analysis is based on a description of the phenomenon according to 'descriptive hierarchies'. According to this approach, a translation operates in different 'levels of description', selecting chosen 'relevant' aspects of the translated sign (This supposition is theoretically emphasised by many authors (see ECO, 2007:59). Thus, certain levels of description (e.g. a linguistic one: rhythm, prosody, syntax, pragmatics, psychological ambientation, history, etc.) have their relevant properties selected and translated - or *transcreated*, as Haroldo de Campos (1997) defines - by new materials as, for instance, in an audiovisual environment, camera movements, lighting, wardrobe, editing, etc.

1.2. TRANSLATION AS SEMIOSIS

Having established that intersemiotic translation operates on several levels of description, it is important to define some fundamental premises that structure intersemiotic translation as a semiotic process in a hierarchical, categorically organised manner, to move further: (i) an intersemiotic translation is, primarily, a semiotic operation, i.e., an operation made with signs (see HODGSON, 2007; GORLÉE, 2005, 1994: 10; PETRILLI, 2003; STECCONI, 1999; PLAZA, 1987); (ii) semiotic processes are multi-structured processes (QUEIROZ & EL-HANI, 2006); (iii) any translation is also a trans-cultural event, because it is always dated and situated (TOROP, 2002, 2007, 2010; ECO, 2007: 34, CLÜVER, 2006a); (iv) it is obviously also a cognitive process, once it requires various complex cognitive activities from the translator (STEINER, 2000; HANSEN, 2003). It can be analysed and described by many perspectives, at last. Finally, about the notion of level of description: (v) if semiotic processes are multi-structured (multi-level systems), as stated in works (see QUEIROZ & EL-HANI, 2012, 2006), a translation is then a type of relationship between multi-structured processes or

multi-leveled structures. These kind of multi-leveled systems are situated in an inter-semiotic relation. We are going to explore the consequences of this line of argument in the examples of transcreation from Alice novels.

Intersemiotic translation operates on different levels, selecting relevant aspects from the source and translating them into the target according to its materials and processes. For example, from literature to audiovisual, linguistic and paralinguistic components like rhythm, prosody, syntax, or psychological ambience, etc. are translated into music, timing, imagery, scenography, wardrobe, set, etc. A 'mapping of correlations', however, cannot be easily established between levels of different nature (different semiotic systems). If a translation from a literary work into an audiovisual piece results in very different materials and structures, how do we compare 'semiotics source and target'? The answer goes around choices, interpretation and cognition, as will be seen further.

1.3. SEMIOSIS AS SIGN-ACTION

Peircean semiosis is the 'action of the sign' and is represented by a triad of indecomposable terms related to each other. It relates a sign (S) to its object (O) to an interpretant (I) or to its effects on an interpreter. A logical property is derived from its irreducibility: the sign process must be regarded as associated to the interpretant, as an ongoing process of interpretation (see Hausman 1993: 9), and it is not decomposable any further.

> A sign is anything which determines something else (its interpretant) to refer to an object to which [it] itself refers (its object) in the same way, the interpretant becoming in turn a sign, and so on ad infinitum (CP 2.303).

The sign (S), in a pragmatical point of view, is a communication intermediate of a form (habit; regularity), embodied in the object (O), to the interpretant (I), meant to constrain the behavior of the interpreter (see QUEIROZ & EL-HANI, 2006).

> …a Sign may be defined as a Medium for the communication of a Form. [...]. As a medium, the Sign is essentially in a triadic relation, to its Object which determines it,

and to its Interpretant which it determines. [...]. That which is communicated from the Object through the Sign to the Interpretant is a Form; that is to say, it is nothing like an existent, but is a power, is the fact that something would happen under certain conditions (PEIRCE MS 793:1-3. See EP 2.544, n.22, for a slightly different version).

Peirce also divided the signs into three categories: iconic, indexical and symbolic signs. This is meant to organize the variety of semiotic events and processes. These categories relate to the object in different ways and are defined by this relationship. For this work, we will work with the concept of iconic sign.

Icons relate to the object by similarity, without regard to any space-time connection with existing objects (CP 2.299). If a sign is related to the object, and is therefore a sign of this object due to shared qualities with this object, then it is an Iconic sign of this object. The iconic sign refers to its object because of its resembling properties, regardless of any spatial-temporal presence of the object. It is important to distinguish iconic from indexical sign processes. Indices are signs that refer to objects due to a direct physical connection. In this manner, a spatial-temporal variation of itself is the most characteristic aspect of indexical processes. Symbols are signs that relate to their objects by a relationship of agreement or convention. There is no need for a physical connection or a resemblance of any kind. A sign is a symbolic one because it is agreed upon, used and understood as such.

As mentioned, this work focuses on the properties of iconic signs. And, generally speaking, an iconic sign communicates a habit present in an object to the interpretant, with the objective to constrain the behavior of the interpreter, with the use of a certain quality that the sign and the object share.

The icon can also be operationally defined as a sign whose manipulation reveals, by direct observation of its intrinsic property, some information on its object (CP 4.513; see STJERNFELT, 2011). An icon can be characterized as a sign that reveals information through a procedure followed by observation. This operational property is important for the detrivilization of the notion that the icon is essentially based on a relationship of similarity (STJERNFELT, 2000: 357-92), with important implications here.

The key of iconicity is not perceived resemblance between the sign and what it signifies but rather the possibility of making new discoveries about the object of a sign through observing features of the sign itself. Thus a mathematical

model of a physical system is an iconic representation because its use provides new information about the physical system. This is the distinctive feature and value of iconic representation: a sign *resembles* its object if, and only if, study of the sign can yield new information about the object. (HOOKWAY, 2000: 102)

1.4. TRANSLATION AS *TRANSCREATION*

Haroldo de Campos (1930-2004) defined creative translation, or, the term he coined *transcreation*, in the "reverse of literal translation":

> We may say, then, that every translation of a creative text will always be a 're-creation', a parallel and autonomous, although reciprocal, translation – 'transcreation'. Of course in a translation of this type not only the signified but also the sign itself is translated, that is, the sign tangible self, its very materiality (sonorous properties, graphical-visual properties all of that which forms, for Charles Morris, the iconicity of the aesthetic sign, when an iconic sign is understood as that which is 'in some degree similar to its denotation'.) The signified, the semantic parameter, becomes just a kind of boundary marker for the "re-creative" enterprise. (CAMPOS, 2007: 315)

Campos used different expressions to appoint a creative translation practice, attentive to the 'materiality' of the translated sign: transcreation (CAMPOS, 1972: 109; 1986: 7), creative transposition (CAMPOS, 1972: 110) and reimagination (CAMPOS, 1972: 121), are among them. According to this notion, we could start talking about 'intersemiotic transcreation'. Opposed to it we could describe a modality of 'illustrative transposition' that probably tends to privilege the displacement of components of the translated work, while the first seems to focus on the 'transformation' of selected components. Transcreations usually involve cases of recreations of 'formal procedures', of 'formal structures' or of composition strategies identified and selected to the creation of new structures. Recreating a procedure equals to recreating a strategy used by an author, group or period to build certain structures and processes, and could be original or programmatic, when 'characteristics' of a period are identified.

Identification of iconic translation as creative translation has consequences. The icon is a type of sign intrinsecally linked to its object, an analogue of its own formal, structural, and/or

material constitution (RANSDELL, 1986). It stands for its object directly through its form, structure or material constitution (W 3:62-65). We could say that the icon shows its meaning through its material form (see FABRICHESI, 2011). We know, at least since Charles Morris (MORRIS, 1971), that the aesthetic sign is predominantly iconic (see ZEMAN, 1977: 241-258). But the ideas of analogy and similarity, central to Campos' thesis, can be developed in new directions. When an operational criterion is adopted (see HOOKWAY, 2002; STJERNFELT, 2011), the icon is defined as anything whose manipulation can reveal more information about its object, and algebra, syntax, graphs, and the formalization of all types should be recognized as icons. This definition is is expected to deepen of the idea that the icon is fundamentally based on a relation of similarity (STJERNFELT, 2000).

1.5. TRANSLATION AS A MEANS OF UNDERSTANDING

A semiotic modeling to better understand intersemiotic translation, by AGUIAR & QUEIROZ (2013a,b; 2010; 2009), proposes a new look into the object (source-sign) of a translation. Starting from Victoria Welby's premise that intersemiotic translation is a means for interpretation and understanding, the exploration of its consequences in fields of research such as translation and interart studies.

The approach is also based on the Peircean semiotics, since according to it the semiotic process (semiosis) is related to formal attempts to describe cognitive process in general. From his concept of mind as a sign-interpretation process, derives a model of translation with direct application to the intersemiotic translation process (AGUIAR & QUEIROZ, 2013: 283-284).

From the premise that translation is a semiosis process (see sections 1.2 and 1.3), the initial implication is that, from a Peircean S-O-I triad, an intersemiotic translation would have its own triad. The source-sign, or the work to be translated, in this case, Alice novels, is the Object. The sign is the translated work, or the target-sign, in this case each intersemiotic translations of Alice novels, as comic books, movies, TV shows, paintings and other novels. Finally, the Interpretant is the effect produced on the interpreter, or, in the audience.

In AGUIAR & QUEIROZ (2013) work, there is an example in which a dance choreography intersemiotically translates a novel. Initially, there is a Peircean triad following the scheme described above. The object is novel, *Macunaíma*. The sign is the dance work. The Interpretant is the effect on the audience.

The high point of the article is the understanding that the triad can be configured in other formations, amplifying the understanding of an intersemiotic translation. Considering the novel is based, essentially, around its main character, defined as "a hero without character", the Object of this Sign is such. The Sign is the novel *Macunaíma*. The Interpretant then becomes the dance act itself.

From this point of view, the objective of this work is continue on this perspective, reviewing the elements placed on the Peircean triad and then observing the effects caused. It is expected to generate new perspectives on the process of intersemiotic translation.

2. LEWIS CARROLL AND ALICE

2.1 *ALICE'S ADVENTURES IN WONDERLAND*

The first of Alice novels was entitled *Alice's Adventures in Wonderland*. The most famous of Lewis Carroll's works was published in 1865 by MacMillan in London, with illustrations by Sir John Tenniel. It was an enormous success, selling out quickly. Up to this day, it never went out of print and has been translated to at least 174 languages.[5]

Alice in Wonderland, in its most famous shorter name, tells the story of a bored young girl who sees a talking rabbit and decides to follow it. She falls in his rabbit-hole and enters Wonderland, a magical place with a range of unusual, talking creatures who interact with her in her aimless journey and wonder. At the end of the adventure she wakes up to find herself in the exact same place where she saw the rabbit.

The story of *Alice in Wonderland* was first told by Carroll to his children friends on the occasion of a boat ride in Oxford in the year of 1862. The book starts with a poem referring to its history.

> ALL in the golden afternoon
> Full leisurely we glide;
> For both our oars, with little skill,
> By little arms are plied
> While little hands make vain pretence
> Our wanderings to guide… (CARROLL, 1999 [1865]: 47)

The three *little*'s in this first stanza are the three Liddell sisters who were on the boat ride with Carroll and Rev. Duckworth. The middle sister was his favourite, Alice Liddell, from whom the title takes its name.

> In these prefatory verses Carroll recalls that "golden afternoon" in 1862 when he and his friend the Reverend Robinson Duckworth (then a fellow of Trinity College, Oxford, later canon of Westminster) took the three charming Liddell sisters on a rowing expedition up the Thames. "Prima" was the eldest sister, Lorina Charlotte, age thirteen. Alice

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[5] Alice's Adventures in Wonderland. Available at
<http://en.wikipedia.org/wiki/Alice%27s_Adventures_in_Wonderland#Poems_and_songs> Retrieved in 07/05/2015.

Pleasance, age ten, was "Secunda," and the youngest sister, Edith, age eight, was "Tertia." Carroll was then thirty. The date was Friday, July 4, "as memorable a day in the history of literature," W. H. Auden has observed, "as it is in American history". (GARDNER, 1999: 48)

Many aspects of the novels were taken from real life events. The environment they shared, as common acquaintances and the Victorian society's manners were referred in the story. Some are more obviously found and some more discretely. In the caucus-race scene, Alice finds herself among some talking animals: the Dodo, the Duck, the Lory and the Eaglet are all representations of people present at the time the story was first told.

Carroll's Dodo was intended as a caricature of himself—his stammer is said to have made him pronounce his name "Dodo-Dodgson." The Duck is the Reverend Robinson Duckworth, who often accompanied Carroll on boating expeditions with the Liddell sisters. The Lory, an Australian parrot, is Lorina, who was the eldest of the sisters [...]. Edith Liddell is the Eaglet. (GARDNER, 1999: 89)

Carroll uses a lot of usual Victorian elements as packs of cards, tea sets, rhymes, social decorum, rigid rules (usually broken or in ridiculous situations), monarchy, a croquet game and others. Elements from children's daily lives are mentioned and made fun of, such as school subjects, governesses and games.

Carroll's story contained the things of interest to them (and by extrapolation to other Victorian children and to all children everywhere): Animals; conversations; adventure' eating and drinking' a child as hero and main character; and games. (PATTEN, 2008)

Poetry was also a very common form of entertainment in the Victorian era.There are poems throughout the entire books. They are recited by Alice or by other characters to her. The poems in Alice novels usually are parodies of famous Victorian poems and nursery rhymes. The ones in the beginning of each novel are exceptions, made from Carroll to Alice directly. Most of originals have now been forgotten, their titles kept alive only by the fact that Carroll chose to poke fun at them (GARDNER, 1999: 87).

While talking to the Caterpillar character, Alice says she is confused and doesn't quite know herself. The Caterpillar asks her to recite "You are old, father William", which she says:

'You are old, Father William,' the young man said,
'And your hair has become very white;

And yet you incessantly stand on your head—
Do you think, at your age, it is right?'

'In my youth,' Father William replied to his son,
'I feared it might injure the brain;
But, now that I'm perfectly sure I have none,
Why, I do it again and again.'[...] (CARROLL, 1999 [1865]: 124)

The poem "You are old, father William", from which a fragment is shown above, is now considered one of the undisputed masterpieces of nonsense verse. It is a parody of Robert Southey's (1774–1843) long-forgotten didactic poem, "The Old Man's Comforts and How He Gained Them", regarding advice from an old man to the youth (GARDNER, 1999: 144).

"You are old, father William," the young man cried,
"The few locks which are left you are grey;
You are hale, father William, a hearty old man;
Now tell me the reason, I pray."

"In the days of my youth," father William replied,
"I remember'd that youth would fly fast,
And abus'd not my health and my vigour at first,
That I never might need them at last."

"You are old, father William," the young man cried,
"And pleasures with youth pass away.
And yet you lament not the days that are gone;
Now tell me the reason, I pray."

"In the days of my youth," father William replied,"
"I remember'd that youth could not last;
I thought of the future, whatever I did,
That I never might grieve for the past."

"You are old, father William," the young man cried,
"And life must be hast'ning away;
You are cheerful and love to converse upon death;
Now tell me the reason, I pray."

"I am cheerful, young man," father William replied,
"Let the cause thy attention engage;
In the days of my youth I remember'd my God!
And He hath not forgotten my age."

Some characters are created over common expressions of the time, there is the March Hare, who is constantly having tea with the Mad Hatter and the Dormouse (IMAGE 1). Both expressions "mad as a march hare" and "mad as a hatter" were common at the time and clearly originated the characters (GARDNER, 1999: 171). The Dormouse is a type of mouse, in the novels is always sleepy, probably a pun with the latin word *dormire*, meaning sleep.

(IMAGE 1) A Mad Tea-Party, by Tenniel

The Hatter is one of the most famous Carroll's character, present in most translations. In his chapter, Alice finds him eternally having tea. He explains later that he was much friends with time, and could manage it as well as it pleased him. Until one day he was singing out of rhythm, and was accused of "murdering time". With another paronomasia, the story develops with time being very upset with him and getting him stuck at six o'clock, tea time. The text is full of

paronomasias, some of which are mere jokes while others are important for the development of the story or creation of characters.

Alice changes her size twelve times through the novel, most of them after eating or drinking something. One caused by just touching some gloves and the last one is spontaneous. She compares herself to a telescope and when she gets so small she compares herself to a burning candle and is afraid to vanish.

There are many death jokes, starting with the long fall Alice goes through when falling the rabbit-hole, and the mention of the landing, followed by joking about falling off the roof back at home. There are also some dangerous or scary situations; she finds the Queen of Hearts, whose favorite sentence is "off with his head".

> Alice began to feel very uneasy: to be sure, she had not as yet had any dispute with the Queen, but she knew that it might happen any minute, "and then," thought she, "what would become of me? They're dreadfully fond of beheading people here: the great wonder is, that there's any one left alive! (CARROLL, 1999 [1865]: 209)

When Alice visits the Duchess she throws plates everywhere and the air is full of pepper, causing everyone to sneeze all the time. The Duchess is very hot-tempered and blames the pepper. There she is taking care of a baby in such an agitated environment. Alice escapes the plates, has a crazy talk with the Duchess and takes the baby with herself, for safety.

When very small due to her many size changes, she finds a puppy so big he could eat her.

> An enormous puppy was looking down at her with large round eyes, and feebly stretching out one paw, trying to touch her. "Poor little thing!" said Alice, in a coaxing tone, and she tried hard to whistle to it; but she was terribly frightened all the time at the thought that it might be hungry, in which case it would be very likely to eat her up in spite of all her coaxing. (CARROLL, 1999[1865]: 121)

Another very famous character is the Caterpillar, who stood on top of a mushroom, had a languid, sleepy voice and smoked out of a hookah. It puzzled Alice with the simple question of "who are you?" in a moment where Alice doesn't recognize herself after so many transitions in size and forgetting about geography and rhymes. It gives Alice the advice "keep your temper" as well as the key to controlling her size by eating at opposing sizes of the mushroom. It was constantly recreated as a drug-related character, for its mysterious appearance, the hookah and

the mushroom it stands on (see section 3.1). Both Carroll and Tenniel had an interest in Botanics and probably knew of the specific hallucinogenic mushroom but chose to draw a more harmless one (IMAGE 2).

(IMAGE 2) The Caterpillar on top of a mushroom, by Tenniel

...as Robert Hornback makes clear in his delightful "Garden Tour of Wonderland," in Pacific Horticulture (Fall 1983), this cannot be the mushroom drawn by Tenniel: Amanita muscaria has bright red caps that appear to be splattered with bits of cottage cheese. The Caterpillar's perch is, instead, a smooth-capped species, very like Amanita fulva, which is nontoxic and rather tasty. We might surmise that neither Tenniel nor Carroll wanted children to emulate Alice and end up eating poisonous mushrooms. (GARDNER, 1999:146)

The success of the book and the declining relationship with the Liddell family may have inspired Carroll to write the sequel, another story with traits of nonsense but much more organized, structured and objective-driven. This one was not the product of a boat ride nor any specific day of storytelling, but a rather planned work.

2.2 THROUGH THE LOOKING-GLASS AND WHAT ALICE FOUND THERE

The second of Alice's novels was published six years later than its predecessor, in 1871, by the same publisher, Macmillan, and illustrated by the same artist, Sir John Tenniel. It has far less independent translations than its predecessor and its characters are usually engulfed in the first story. Among its most famous characteristics are its chess structure, the Tweedle brothers characters, the Humpty-Dumpty character, the White Knight and the Jabberwocky nonsense poem (see section 2.2.1).

The story is set six months after the first one, with Alice's cat, Dinah, having had two kittens, Snowdrop and Kitty, based on Alice Liddell's real-life cats and kittens. Alice plays with them in the living room, where a chessboard lies. There is a fireplace and a mirror over it. Alice wonders so much about the "house" on the other side of the mirror that she goes up the fireplace to check on it and ends up crossing to the other side, where everything is backwards.

The two illustrations of this moment, by Tenniel (IMAGE 3), are placed in opposing sides of the page. It was originally intended that the flipping would give an idea of seeing the two sides of the mirror. The image on the left shows Alice going in, while the image on the right shows her getting out of the same mirror on the other side. Everything is perfectly mirror placed

The elements not seen from the mirror are slightly changed, and the clock, inside the mirror house has a smile on it. Tenniel wrote his own signature backwards in the mirrored page.
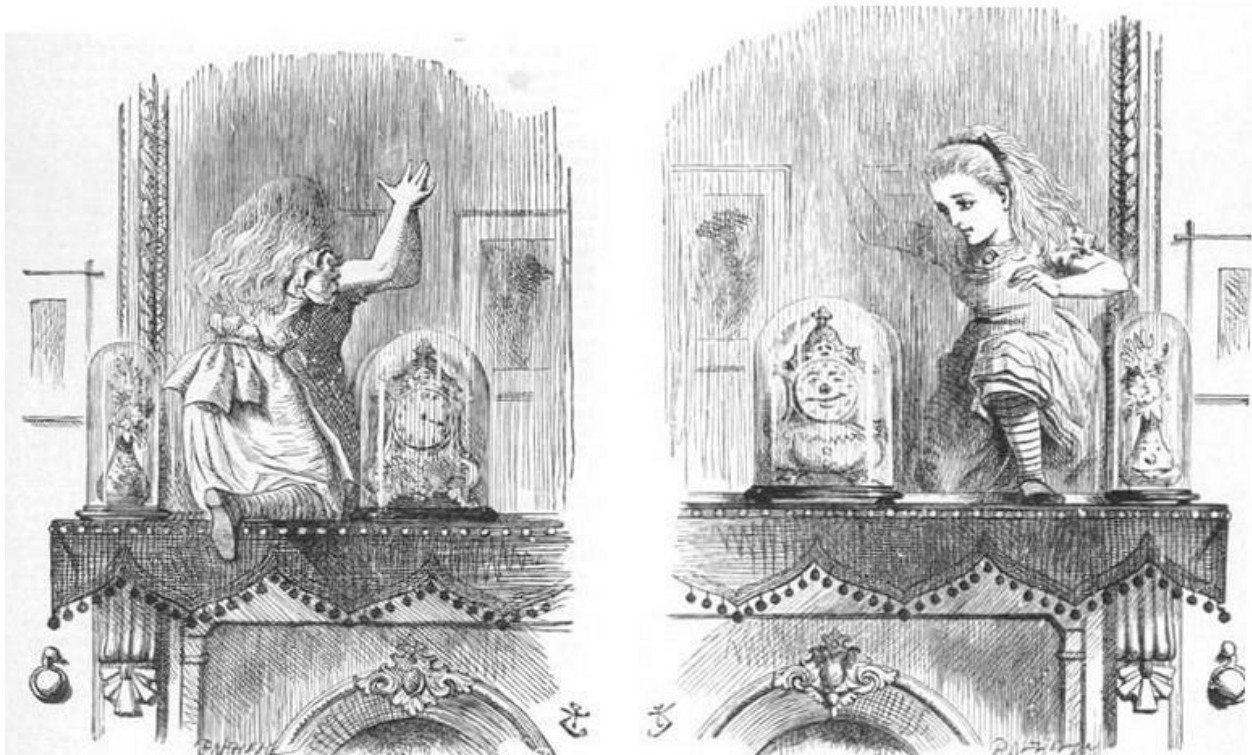
(IMAGE 3) Alice crossing the mirror, by Tenniel

This novel was more structurally planned than its predecessor. After Alice goes out to explore the house gardens she talks to some flowers that indicate her to the Queen, whom they think is a kind of flower with the crown as petals. When she meets the Queen she is playing a huge game of chess, in which the field is the board and the Queen and other characters are pieces. Alice wishes to play and she becomes a pawn. She would rather be a queen and she is told that if she crosses the board she would become one. A real-life rule of the game of chess states that if a pawn can arrive at the other end of the board it can become any piece desired. Usually it is the Queen, the most powerful piece of the game.

Most of Alice's encounters throughout the story are marked by the position she is and the other pieces. She only sees or talks to people on adjoining squares. Whenever she reaches the next square the book shows a line on the text to indicate the transition. On the second edition of

the book, Carroll decided to publish a diagram of the movements of the pieces (IMAGE 4) so the readers would follow more easily.

RED
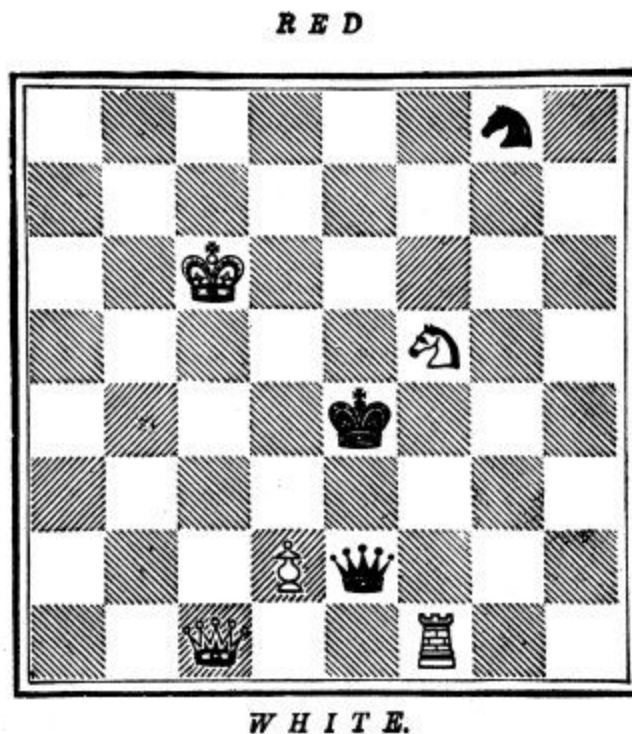
WHITE.

White Pawn (Alice) to play, and win in eleven moves.

(IMAGE 4) The structure of the chess game in *Through the Looking-Glass*

This novel brought to light memorable characters, that were later used in many intersemiotic translations. The full of themselves and talkative flowers, the word player

Humpty-Dumpty, the mirrored Tweedle twins, the frightening Jabberwocky (see section 2.2.1), the cruel, oyster-eating, Walrus, the always noble but somewhat clumsy White Knight and the opposing Red and White Queens and their Kings. All of them are very vivid creatures, who talk to Alice through her journey.

After crossing the mirror into the "other" house, Alice goes out to explore the other garden as well. The flowers are able to talk, and the explanation for that is, allegedly, they only talk when there is someone worthy talking to. They talk so much it sounds they would just talk to anyone. Besides, there is so much criticism from them to Alice that one might wonder why she is worthy talking to, after all.

There is an attempt to reverse logic, giving it a mirrored sense. Whenever Alice goes in any given direction she expects, she finds herself back where she started. It is only when she goes the opposite way that she can go wherever she likes.

The next big character is Humpty-Dumpty, an egg-shaped individual who is sitting on top of a wall, about to fall at any time. While most characters are constantly playing with words and inverting syntax logic, Humpty-Dumpty is the only one that admittedly takes ownership of the process. He is also very conceited, which agrees with the general tone of superiority of the characters towards Alice - referring to the posture of adults towards children.

To reinforce the mirror theme, there is a pair of twins, the Tweedle brothers. They have their names written on their collars, on opposite sides, and offer to shake Alice's hand at the same time and with opposing hands. The illustrations by Tenniel reinforce the mirror, being very accurate on such details.

The most kind and attentive character towards Alice is the White Knight, who is a clumsy, good-hearted inventor of useless things. He is believed to be Carroll himself and his farewell to Alice on her way to becoming a Queen is considered the sad goodbye to Alice and his other child friends when they fatally grow to become adults.

A game of chess starts with two Queens of different colors, in this case there is a Red Queen and a White Queen. The Red Queen is competitive and always has to show superiority. The White Queen lives in a time paradox, as she lives in the mirrored world. She screams before

getting hurt and imprisons convicts before they do the crime. She offers Alice jam every other day, those days always being tomorrow and yesterday, but never the current day.

The two corresponding Kings are the White King and the Red King. The White King plays with words by being too literal. The Red King is asleep during the entire novel and it is said that everything is his dream, and when we came to wake up, the entire world would disappear, a fact that brought Alice to tears. According to Carroll's chess movements, the White King is put in chess check twice, but he wins in the end with Alice becoming Queen and putting the Red King in checkmate.

2.2.1 *Jabberwocky*

In the first chapter of *Through the Looking-Glass*, Alice finds a poem written in characters she could not decypher. She then realised it was a "mirror book", since she was in the mirror house. She then puts the book in front of the mirror to see the book reflected in the regular world. She then read *Jabberwocky*, a poem with words she still could not understand.

The reason for that is that the poem contains a number of words created by Carroll through a few different strategies. The first and last stanzas repeat themselves and are considered nonsense verse. They talk of the ambiance and the creatures of a forest. The middle stanzas are about a journey to defeat a fearsome creature that is haunting the place. The hero is successful and beheads it.

The poem reads:

Jabberwocky

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

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

He took his vorpal sword in hand:

Long time the manxome foe he sought --
So rested he by the Tumtum tree,
  And stood awhile in thought.

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

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

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

`Twas brillig, and the slithy toves
  Did gyre and gimble in the wabe;
All mimsy were the borogoves,
  And the mome raths outgrabe. (CARROLL, 1999[1871]: 327-329)

Alice says she does not understand the poem, right after reading, except that "*somebody killed something*" (CARROLL, 1999 [1871]: 330). Later in the novel she encounters with Humpty-Dumpty, who, as a master of word, explains some of the words meanings. He does not go through all the words so some are left to the reader's imagination or sense of logic.

Humpty-Dumpty begins his explanations by telling Alice that "...'Brillig' means four o'clock in the afternoon--the time when you begin broiling things for dinner", and he follows by introducing the concept of *portmanteau*, with "Well, 'slithy' means 'lithe and slimy'. 'Lithe' is the same as 'active'. You see it's like a portmanteau--there are two meanings packed up into one word" (CARROLL, 1999 [1865]: 472).

Portmanteaus are an important resource in this work, being specially analysed in the episode of *The Muppet Show* that translates Alice novels focusing on language logic and wordplay.

Following the same passage, Humpty-Dumpty explains other words, such as animalst: "'toves' are something like badgers--they're something like lizards--and they're something like

corkscrews" (CARROLL, 1999 [1865]: 472). This imagery goes on a bit further with the other animals and more portmanteaus:

> 'Well then, 'mimsy' is 'flimsy and miserable' (there's another portmanteau for you). And a 'borogove' is a thin shabby-looking bird with its feathers sticking out all round--something like a live mop.'
> [...]
> 'And then 'mome raths'?' said Alice. 'If I'm not giving you too much trouble.'
> 'Well a 'rath' is a sort of green pig, but 'mome' I'm not certain about. I think it's sort for 'from home'--meaning that they'd lost their way, you know.'. (CARROLL, 1999 [1865]: 473)

It is noteworthy that Tenniel used this visual references in verbal language to create the drawings of the animals (IMAGE 5). There are corkscrews in badgers, feathery birds and pigs. The idea of a "thin bird" was translated into a long-legged bird, with the body not necessarily thin, considering its feathers "sticking out all round". There is also a sun dial, mentioned further. The drawing became a reference and its influence is clear on the creation of the puppets in the *Jabberwocky* sketch on *The Muppet Show* (see section 3.2.3).

(IMAGE 5) Tenniel's illustration of animals in *Jabberwocky* poem

Humpty-Dumpty then explain the verbs, representing the sounds the animals make, and a noun, describing the place.

> 'To 'gyre' is to go round and round like a gyroscope. To 'gimble' is to make holes like a gimlet.'
> 'And 'the wabe' is the grass plot round a sun-dial, I suppose?' said Alice, surprised at her own ingenuity.
> 'Of course it is. It's called 'wabe', you know, because it goes a long way before it, and a long way behind it--'
> 'And a long way beyond it on each side', Alice added.
> 'Exactly so.
> [...]
> 'Well, 'outgribing' is something between bellowing and whistling, with a kind of sneeze in the middle: however, you'll hear it done, maybe--down in the wood yonder--and when you've once heard it, you'll be quite content. Who's been repeating all that hard stuff to you?'. (CARROLL, 1999 [1865]: 473)

Portmanteau is the only resource actively described in the novels. To "gyre", like a gyroscope, for example, is a transformation of a noun in a verb by cutting out the ending of the word and adding "to". It is a reference to another word, but less direct. The "borogove" word has a translation but no explanation to the relationship between the neologism and its meaning.

Other words are left for imagination, following Humpty-Dumpty's lead. There is no explanation for what 'vorpal' means. It is clear it is an adjective, since it comes before the noun sword. Some of this cases became famous outside Alice novels' world. Since this sword is used to cut off the head of the Jabberwocky, with time, "vorpal sword" started to mean a sword that has "a special power making decapitation likely."[6], with plenty of use in video games white armor descriptions. In 2010 Tim Burton's movie, Alice herself uses the vorpal sword to kill the Jabberwocky.

Another example is 'galumph', certainly a verb for the construction 'went galumphing back', with the phrasal verb formed with the past tense of the verb to go and the gerund form of the next verb, marked by the use of the '-ing' suffix. Humpty-Dumpty also does not explain this word, and it is free for the interpretation of the reader. Since they are coming back from a successful mission, the last part could come from 'triumph'. The first part, then, would need to be a verb, and could be gallop, making the word a portmanteau. This word was very inventively

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[6] <https://en.wiktionary.org/wiki/vorpal> Retrieved in 27 Jun 2015.

translated into a visual paronomasia in the episode of *The Muppet Show*, analysed further (see section 3.2).

Finally, about the description of the monster whose name is the title of the poem, Jabberwocky. It consists only of "jaws that bite, the claws that catch". Tenniel created a dragon-like creature (IMAGE 6) that later became reference for the image of the *Jabberwocky* in future translations (see section 3.1).

(IMAGE 6) Tenniel's Jabberwocky

The *Jabberwocky* poem is so well-known and important as a cultural reference that it is not only a poem inside a great classic literary novel. It is considered a great work on its own and has inspired separated intersemiotic translations detached from Alice novels. Works not mentioning Alice at all (see section 3.1).

2.3 LEWIS CARROLL

It is very hard to separate Carroll's life to the influence it exerts in Alice novels. There are so many biographical intersections possible to be seen within his work, which leads to the question:

> What combination of factors allowed that Lewis Carroll, a mathematics college professor, demanding, reserved, deeply religious and raised in Victorian England, could invent stories that today are the most popular classics of children's literature in English? (COHEN, 1998: 15)

Lewis Carroll was born in January 27th 1832, in the presbytery of Daresbury, in county of Cheshire, under the name of Charles Lutwidge Dodgson. He was the author of Alice novels, as well as the writer of other less famous children's books, a number of poems and mathematics books. *Sylvie and Bruno* is a two-volume children's book published 30 years after *Alice's Adventures in Wonderland.* It is considered a lesser work, but it also hasn't been out of print. His longest nonsense poem, *The Hunting of the Snark*, became a book of its own. Carroll was a mathematics teacher at the Oxford college, logician, photographer, and Anglican deacon.[7] He was very prolific in all these areas of interest and it was not unusual that one area intersected with another. Carroll was very inventive and productive, having created games of many sorts, usually related to logic and mathematics. He had a deep inner life, having kept the habit of writing a journal through all his life, with his daily activities, inner thoughts and important events. Socially, he had few friends and stammered to speak in social gatherings. He took an interest in having very young friends, among whom he did not stammer. (COHEN, 1998) He became friends with children all his life, and one, specially, was Alice Liddell, the daughter of

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[7] LEWIS CARROLL. Available at <https://en.wikipedia.org/wiki/Lewis_Carroll>. Retrieved in 8 july, 2015.

the Dean Liddell, of Oxford college. She was not only his all time favourite but also inspired the famous Alice novels, *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There* (GARDNER, 1999: 19-20).

> He took up photography when the art was just beginning, specializing in portraits of children and famous people, and composing his pictures with remarkable skill and good taste. He enjoyed games of all sorts, especially chess, croquet, backgammon and billiards. He invented a great many mathematical and word puzzles, games, cipher methods, and a system for memorizing numbers (in his diary he mentions using his mnemonic system for memorizing pi to seventy-one decimal places). He was an enthusiastic patron of opera and the theater at a time when this was frowned upon by church officials. The famous actress Ellen Terry was one of his lifelong friends. (GARDNER, 1999: 17)

Carroll was a very serious mathematics professor, both in behaviour and posture. He wrote several mathematics articles and books. Some of them focused on better teaching the subject to young learners taking school tests. Others meant to describe, create and solve logical problems. Some others yet, meant to develop the interest and teach young children the mysteries and the importance of logic thinking.

> For almost half a century he was a resident of Christ Church, the Oxford college that was his alma mater. For more than half that period he was a teacher of mathematics. His lectures were humorless and boring. He made no significant contributions to mathematics, though two of his logical paradoxes, published in the journal Mind, touch on difficult problems involving what is now called metalogic. His books on logic and mathematics are written quaintly, with many amusing problems, but their level is elementary and they are seldom read today. (GARDNER, 1999: 16)

His interest in mathematics clearly influences all his literature, specially considering all the nonsense as inversions of logic or explorations of loopholes. Even with his mathematical talent and his eternal pursuit of the truth, he knew there was no escape from nonsense. "[It is] mentioned, but not highlighted by Carroll, that logicians do not themselves agree on what is logical" (PATTEN, 2008). He also wrote books to teach logic to children, however his too serious tone may have betrayed his interests. "The Game of Logic text, although Lewis Carroll meant it for children, is certainly not suitable for a modern child. Carroll's approach assumed much more patience than the child of today expects to be asked for" (PATTEN, 2008).

The name "Lewis Carroll" was an invention. He created a pseudonym based on the latinised inversion of his first and middle name, Charles Lutwidge, which he used to sign earlier plays and poems (COHEN, 1998: 99). Alice novels are signed under this pseudonym and it became the name that made him famous.

Besides being an Oxford professor for over two decades, he never really lost his contempt over the traits of people too full of themselves on the academia. He defined his colleagues, in his diary:

> ...living alone and only to themselves, [professors] develop the most refined selfishness on Earth. Without feelings of any kind, with a purely intellectual existence. Life in society is not a pleasure but just a break from their work. It is impossible to expect any emotion from them. Its envies and jealousy are of a complex and feracious nature, their friendships unstable and unsatisfactory. (COHEN, 1998: 72).

Carroll's interest in logic and his disregard for formal rules, both in the church and in his work as a professor in Oxford - a hierarchical, formal institution - may not have seen much escape in his daily life but rendered his characteristically unique work. Some of his characters are so pompously self-important they become illogical, probably a metaphor of his view on this matters. He mocked academia, the court and the Victorian Era's manners in general.

> The humour played a large role in mining the Victorian spirit. […] The most ingenious and undercover of these humorists was 'Lewis Carroll', whose Alice's Adventures in Wonderland are still the delight of all anglo-saxon kids; but not only children. The author, Charles L Dodgson, was a scholarly mathematics professor, not fancying to confess the paternity of those children's literature entertainments. Alice in Wonderland had an astounding career and opens extraordinary perspectives. In its use of deliberately absurd and funny combinations of words, the 'portmanteau' words, that reveal the unexpected symbolic meaning, modern critic found the stylistic process of Joyce, in Ulysses, and Finnegan's Wake; the intention to mock of technical and scientific language, maybe that was what the scientist Dodgson liked to conceal. His work had an opposing career to 'Gulliver's Travels: the great Swift's satire became a children's book, and Carroll's children's book is considered today a classic of the language and precursor of the 'absurd' literature of the 20th century, full of mysteries. (CARPEAUX, 2011, vIII: 1892)

There is even reason to believe some characters are specific people, known both to Carroll and to Alice, whose father was in the same university as Carroll, leaving them with a number of common acquaintances and friends.

> In the case of Alice we are dealing with a very curious, complicated kind of nonsense, written for British readers of another century, and we need to know a great many things that are not part of the text if we wish to capture its full wit and flavor. It is even worse than that, for some of Carroll's jokes could be understood only by residents of Oxford, and other jokes, still more private, could be understood only by the lovely daughters of Dean Liddell. (GARDNER, 2002: 11)

Besides his stammering, Carroll led a life of public speaking. As a teacher of mathematics and also as an occasional preacher. He was expected to be ordained in the Christ Church within four years after his master's degree, as a condition for his residency and teaching of mathematics. Internally, Carroll was a devoted Christian, having written about the values of virtue and being defined as politically, religiously, and personally conservative (GARDNER, 2002: 16-17). On the other hand, he was also clearly against some church rules, specially the opposition to theater and even wrote about the formational aspects of such an art.

> In the face of religious opposition to the stage as a source of entertainment, he supported the theater as wholesome, uplifting, and educational; and he was instrumental in helping to found a school that would eventually become the Royal Academy of Dramatic Art. (COHEN, 1998: 17)

He became then a deacon in 1861, but a year later, when time had come to become a priest, he decided not to pursue higher positions in the Anglican church in order to continue going to the theater freely.

> Samuel Wilberforce, who was an Oxford bishop during the entire period in which Carroll was there, considered going to the theater something 'completely incompatible with service to Major Orders'. That explains why Carroll never became priest, but chose, modestly being deacon. Even Henri Lindon, a great friend of Carroll, thought: 'it is evident that a priest that goes to the theater loses part of his moral authority'. (FORD, 2012)

An important part of Carroll's personality relies on his preference for friendship with children, specifically, young girls. His personal view of the child was that of "a spirit that has just left God's hand, in which sin had not cast its shadow on" (COHEN, 1998: 137), which differed much from his contemporaries. The Victorian view of children, twisted, in Carroll's view is on the middle of both novels, just as the observations Alice makes of the adult world and

the cruel and insensitive treatment she receives from this exact world. There is also a vast analysis of the human condition, and above all a catalogue of human weaknesses: its tendency to divert from a good path, succumb to temptations, avoid responsibilities, and lie about being sick (COHEN, 19998: 174). He became so devoted to his children friends he would constantly invite them to have tea, go on walks and generally spend the entire day with him. He would encourage them to open up with him and tell him her interests and dislikes. He would take note of their full names and birthdays, mark their height and growth on his wall. He would put them in his lap, hug and kiss them. He would follow the friendship with tons of letters, many with charades, puns and tricks (COHEN, 1998: 136-237). An example of these letters is a rebus charade to his friend Lorina Liddell (IMAGE 7), Alice Liddell's older sister, on her birthday (COHEN, 1998: 217).
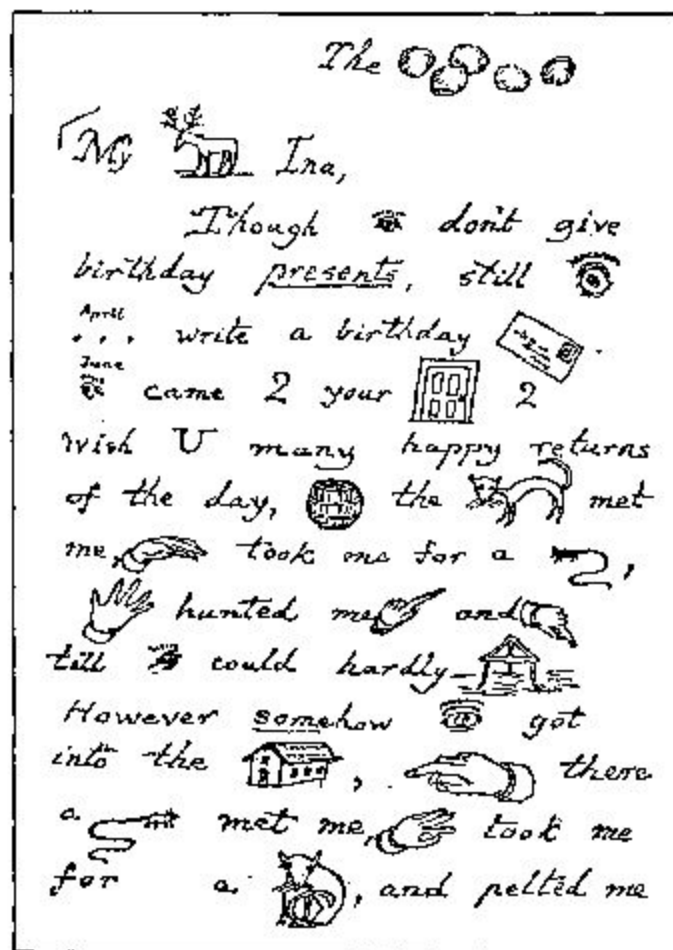
(IMAGE 7) Carroll's rebus letter to his child friend

And another one, charming apology for forgetting a date with another child friend Annie Rogers, who was supposed to meet him for a photography session, only to find him out of the house. He humorously apologised:

My dear Annie:

This is indeed dreadful. You have no idea of the grief I am in while I write. I am obliged to use an umbrella to keep the tears from running down on to the paper. Did you come yesterday to be photographed? And were you very angry? Why wasn't I there? Well the fact was this — I went out for a walk with Bibkins, my dear friend Bibkins — we went many miles from Oxford — fifty — a hundred, say. As we were crossing a field full of sheep, a thought crossed my mind, and I said solemnly, "Dobkins, what o'clock is it?" "Three," said Fipkins, surprised at my manner. Tears ran down my cheeks. "It is the HOUR," I said. "Tell me, tell me, Hopkins, what day is it?" "Why, Monday, of course," said Lupkins. "Then it is the DAY!" I groaned. I wept. I screamed. The sheep crowded round me, and rubbed their affectionate noses against mine. "Mopkins!" I said, "you are my oldest friend. Do not deceive me, Nupkins! What year is this?" "Well, I think it's 1867," said Pipkins. "Then it's the YEAR!" I screamed, so loud that Tapkins fainted. It was all over: I was brought home, in a cart, attended by the faithful Wopkins, in several pieces.

When I have recovered a little from the shock, and have been to the seaside for a few months, I will call and arrange another day for photographing. I am too weak to write this myself, so Zupkins is writing it for me.

Your miserable friend,
Lewis Carroll. (COHEN, 1998: 312-313)

The admiration Carroll had for female children added to his interest in photography led him to many sessions of photographing them, rendering him the most important child photographer of his time (FORD, 2012). He developed a serious interest in photography at the age of 25 and was constantly looking for interesting models. When it came to his child friends, he used all his excitement, fascination and imagination to amuse them and distract them from the technicalities of photography. The habit of taking pictures of young girls was also a means of meeting new young friends and an opportunity to spend time with them. He would dress them in costumes and make up stories, creating a delight diversion (COHEN, 1998: 188-189). A picture of his favourite, Alice Liddell, was taken with her dressed as a beggar, in a pose asking for change (IMAGE 8). Her nude shoulders and the look on her face gave place to interpretations of

an early sexuality, a theme that tormented Carroll frequently due to his unusual friendships with female children.

(IMAGE 8) Alice Liddell's picture taken by Lewis Carroll.

Carroll also had a number of pictures of naked girls. In the Victorian Era this kind of portraits were not seen with the same eyes of today, frightened of pedophilia. It was common to find Christmas cards with naked girls as a symbol of purity (FORD, 2012). Carroll took several

pictures of naked young girls, all of them authorised by their families. He also had his own moral code involving the condition that a girl should not be photographed naked if she felt the slightest discomfort. Most of this pictures are lost, as Carroll returned them to the children's families before his death. (COHEN, 1998: 89) A rare case of a remaining photo is the one of his friend Beatrice Hatch, later colorized by hand (IMAGE 9).

PLATE I
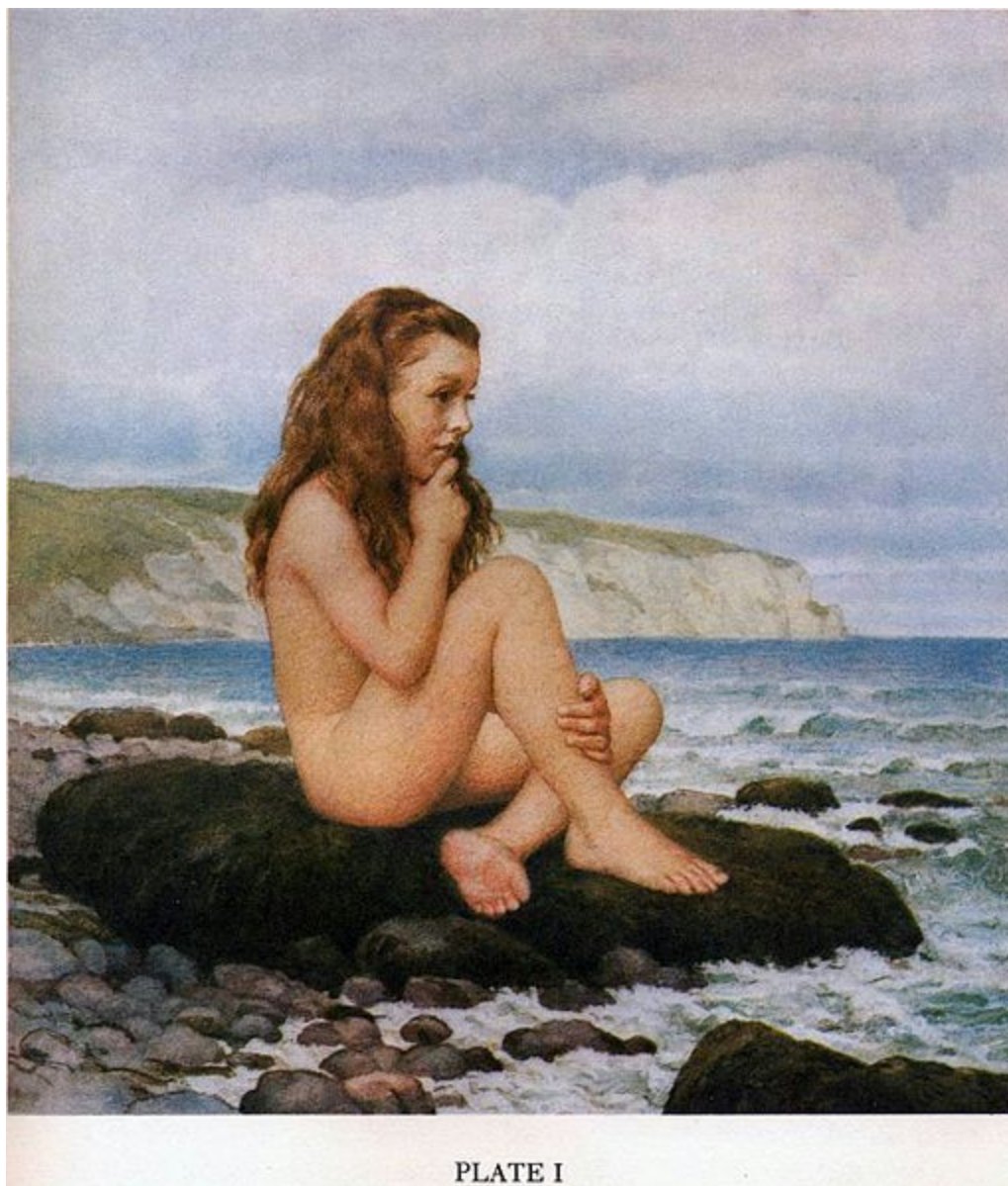
(IMAGE 9) Picture of Beatrice Hatch naked taken by Lewis Carroll.

The friendships with young female children and the habit of photographing them, sometimes naked, was mostly seen as normal or at the most, unusual, for most people at the time. However, a few mothers felt the behavior was rather unsettling and over the years there has been wide speculation if Carroll was really a pedophile. There is no concrete evidence of him taking any kind of action on that direction. There is a consensus among major biographers that if he had sexual intentions, he kept them in his mind (see COHEN, 1998; GARDNER, 1999). There is, however, an incident with his favourite child, Alice Liddell, that was never fully explained and after his death, every mention to it was removed from his diaries by members of his family. There is a suspicion that Carroll may have proposed Alice's mother that he would marry her daughter. It is important to note it was not so uncommon or wrong at the time to suggest attachment to a younger woman, to happen when she reached what would be considered a proper age. However, Carroll was in a lower position towards the Liddells, being a teacher where the Dean was the father of the girls (COHEN, 1998: 130-132).

Some of Carroll's adult friends shared his interest with photography. This is one of his portraits (IMAGE 10), probably taken by Reginald Southey. (COHEN, 1988: 82)

(IMAGE 10) Lewis Carroll

3. INTERSEMIOTIC TRANSLATIONS OF ALICE NOVELS

3.1. RELEVANT TRANSLATIONS

In this section we list a number of relevant translations of Alice Novels, along with a brief description of each. To properly analyse each one of them would be impossible. Considering that the two examples chosen to be analysed work as a metonym of the entirety of translations, this examples are meant to give a bigger frame for the analysis. Some commentaries on important aspects of each translation are also found. Carroll's work has such an enormous number of derived translations that a selection was necessary. First, by relevance. We chose important creators, prize winner or internationally relevant works, astounding works and unique translations. Secondly, by medium. There is a priority of the audiovisual format, following the most analysed examples. Some very relevant cases of other media are also found, illustration, video game and comic book. Nevertheless, this section is not the focus of this research, and more translations are left out than included, due to its immense total amount.

The absolute first translations of Lewis Carroll's Alice books, in this case, *Alice in Wonderland*, were made by Carroll himself. He helped adapting a script for the first pantomime, a theater musical comedy for families, by Henry Savile Clark, Walter Slaughter and Aubrey Hopwood, which opened in 1886 in London. Carroll also made a version of his own book entitled *The Nursery Alice* (IMAGE 11), meant for children under five years old. Some original illustrations by Sir John Tenniel are included, enlarged and coloured. It was released in 1890 by Macmillan, twenty-five years after the first one. The tone of the writing differs, the objective is that the mothers would read it to the children, so it has plenty of ready-made explanations trough the text, in a easily understandable language.
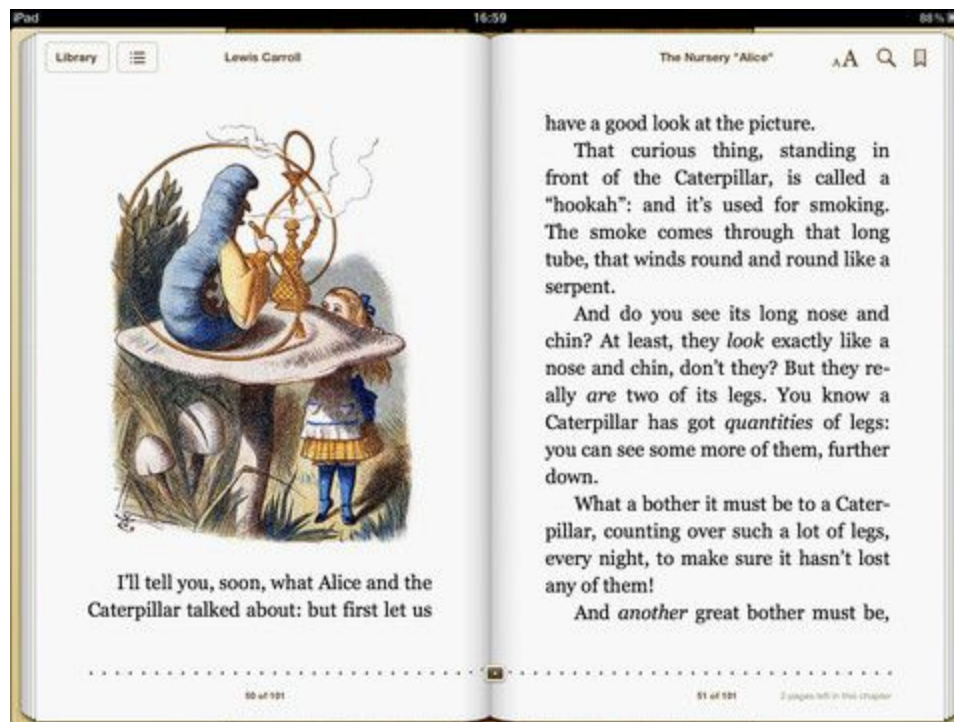
(IMAGE 11) *The Nursery Alice* (1980) by Lewis Carroll[8]

An early experimentation with cinema brought a black and white, silent, 1903 film with the same name as the first book, directed by Cecil Hepworth and Percy Stow (IMAGE 12). At the time was the longest British film yet, with about twelve minutes, it could be considered a huge production then. The story is not understandable by people who have not read the book, the filmmakers assume that the spectators already know the story so they are mostly illustrating it rather than retelling. One of the biggest film themes at the time was biblical stories, things that the audience already knew about, so there was no need to construct a narrative the way an unknown story would need to.[9]

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[8] Image from Apple's mobile version. Available at
<http://a2.mzstatic.com/us/r30/Publication/v4/83/5b/dc/835bdc68-395a-215a-6229-03d0ec80452e/IMG_1170.480x480-75.jpg> Retrieved in July 8, 2015.
[9] BROWN, Harold. Alice in Wonderland. British Film Institute. Available at
<http://www.screenonline.org.uk/film/id/974410/> Retrieved in July 8, 2015.

(IMAGE 12) *Alice in Wonderland* (1909) by Cecil Hepworth and Percy Stow

In 1915 cinema was considerably developed in a sense that the movie *Alice in Wonderland* released in that year had now 42 minutes. The silent film had an instrumental background song and was written and directed by W.W. Young. It included written excerpts from the books.

The first 'talking' film of *Alice in Wonderland*, while still black and white, came in 1931, with the same name. The actress who played Alice was an adult, even though the film's story portrays her as a child, which makes it slightly unsettling for viewers of today. With screen adaptation by John E. Godson and Ashley Miller and directed by Bud Pollard , the movie had 51 minutes.[10]

In 1933 a even longer film was made, with 90 minutes (IMAGE 13). A big production by Paramount with a cast of stars. It is almost entirely live-action except for the walrus scene that has an animation while the story is being told. Besides the title being *Alice in Wonderland*, the story begins with Alice crossing the mirror, just like the second book, *Through the*

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[10] FORT LEE FILM. Available at <http://www.fortleefilm.org/history.html> Retrieved in July 8, 2015.

Looking-Glass and What Alice Found There. It was directed by Norman Z. McLeod from a screenplay by Joseph L. Mankiewicz.[11]

(IMAGE 13) *Alice in Wonderland* (1933) by Norman Z McLeod and Paramount Studios

As animation in its entirety, 1934's *Betty in Blunderland* (IMAGE 14) brings Betty Boop, the famous character by Max Fleischer. She falls asleep and gets into the world of *Alice in Wonderland*, as it is usual in her cartoons that she is in some kind of danger, she is kidnapped by the Jabberwocky and the rest of the party saves her. The short is 7 minutes long and is from Fleischer Studios.[12]

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[11] WONDERLAND. Available at
<http://www.dailymotion.com/video/xrqecd_alice-in-wonderland-1933-pt-1-of-2_shortfilms > Retrieved in July 8, 2015.
[12] IMDB. Available at <http://www.imdb.com/title/tt0024882/ > Retrieved in July 8, 2015.

(IMAGE 14) *Betty in Blunderland* (1934) with Betty Boop character by Max Fleischer

The *All Saints' Church* (IMAGE 15), in the Village of Daresbury, where Carroll was born has stained glass windows depicting characters from Alice books along with written extracts. The work was commissioned to celebrate the centenary of birth of the author and is today a touristic attraction.[13]

13 WIKIPEDIA. Available at
<http://en.wikipedia.org/wiki/All_Saints%27_Church,_Daresbury#Lewis_Carroll_Centre> Retrieved in July 8, 2015.

(IMAGE 15): *All Saints Church*, in Daresbury. Mad Hatter, March Hare and Dormouse.

A short animated movie was made by Walt Disney Studios in 1936 called *Mickey Mouse Through the Mirro*r (IMAGE 16). The beginning shows Mickey falling asleep reading the book and then 'waking up' to cross the mirror, where a completely different world lies. This scene is later adapted to begin the game Epic Mickey where many Disney characters are depicted, including Alice.[14]

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[14] MICKEY MOUSE. Available at <https://www.youtube.com/watch?v=9xEYiCq5MgY > Retrieved in July 8, 2015.
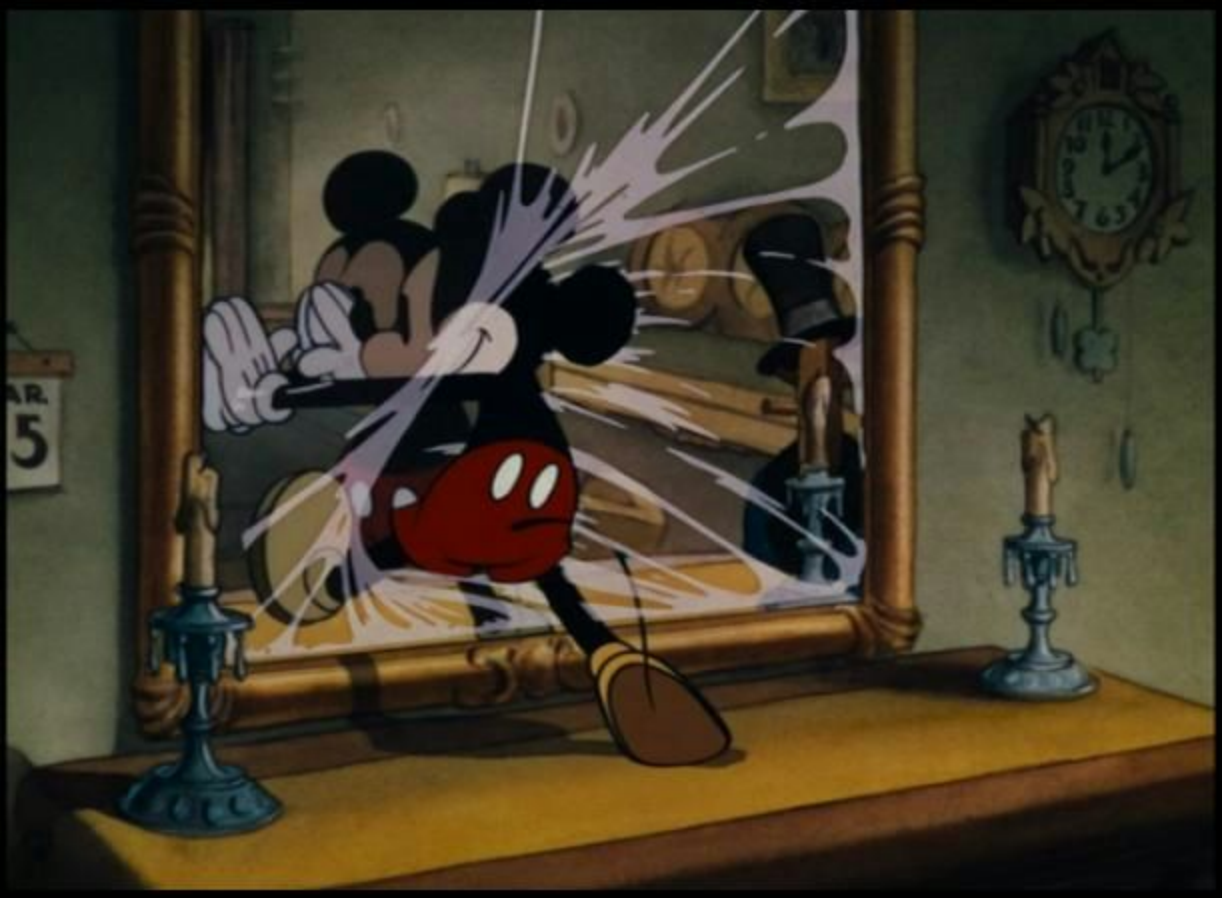
(IMAGE 16) *Mickey Mouse Through the Mirror* (1936) by Walt Disney Studios

A 1949 french movie, *Alice au Pays des Merveilles*, directed by Dallas Bower, mixes live action with characters animated in stop-motion. A dispute with Disney studios, that were making its own version at the time, made it less distributed (IMAGE 17).[15]

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[15] Available at <http://content.time.com/time/magazine/article/0,9171,889135,00.html> Retrieved in July 8, 2015.

(IMAGE 17) *Alice au Pays des Merveilles* (1949) by Dallas Bower

The most famous translation of this story may be the 1951 Walt Disney's animation, *Alice in Wonderland*. It was not a strong release but it was solidified with time, becoming very profitable.[16] The movie mixes scenes from both books along with additions of other elements. An entirely new scene is when Alice meets an animal with a mirror face, but no eyes, and another with the shape of glasses and a cone-nose. The "glasses" land on Alice's face and the mirror reflects only the animal, positioned exactly where its eyes would be. Curiously, it doesn't reflects Alice (IMAGE 18). An astounding scene that is present in the books but is creatively expanded in the animation is the caterpillar sequence, where the bright caterpillar makes letters out of colored smokes (IMAGE 19).

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[16] See GARDNER, 2002.
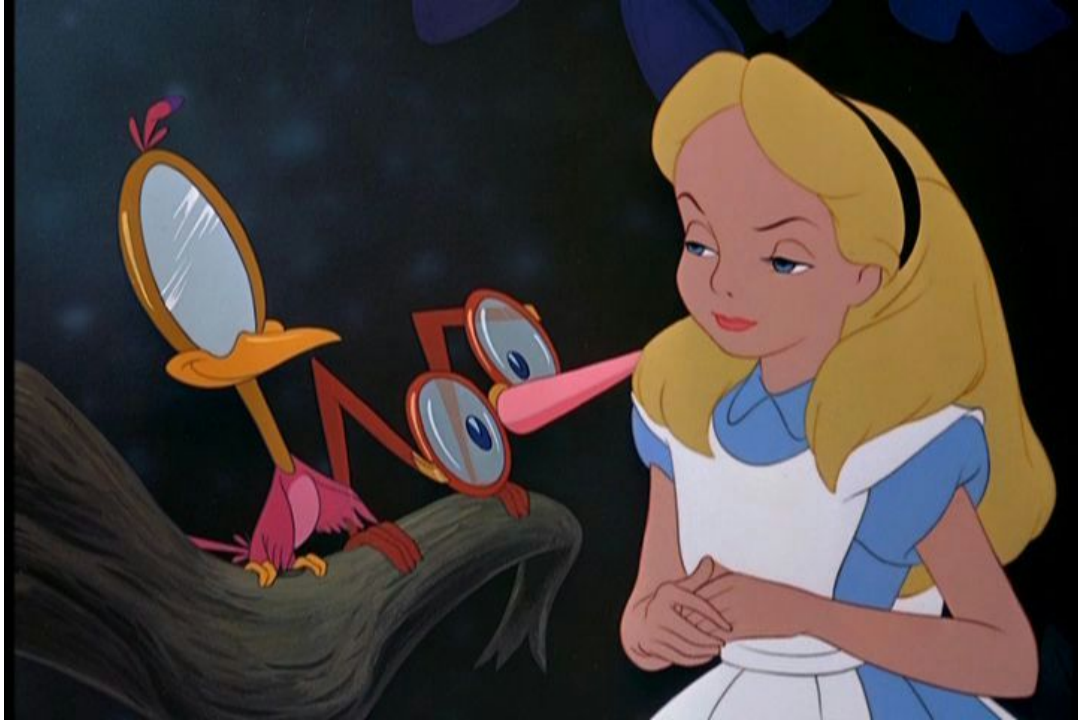
(IMAGE 18) *Alice in Wonderland* (1951) by Walt Disney

(IMAGE 19) *Alice in Wonderland* (1951) by Walt Disney

Hanna Barbera was another important animation studio at the time, and in 1966 released an animated 48 minute TV film of Alice with a modern take (IMAGE 20). In *The New Alice in Wonderland (or What's a Nice Kid Like You Doing in a Place Like This?)* the girl followed a dog inside a television, falling in a world where the Chesire Cat has an accent and sings the song that names the production. It also shows familiar TV characters from Hanna Barbera, such as *The Flintstones*, mixed with traditional Wonderland ones.

(IMAGE 20) *The New Alice in Wonderland* (1966) Hanna Barbera

A series of gouache illustrations by Salvador Dali published in 1969 opens up the discussion of surrealist aspects of the books, specially for its relationship with the dream world. The twelve heliogravures are part of a book, one for each chapter and there is one original signed etching in 4 colors as the frontispiece. It to became one of the rarest and most sought-after Dali suites.[17] Among the colorful and full of shape designs, there is always a girl with an arch uniting her arms. Sometimes it is evident, sometimes it is hidden (IMAGE 21).

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[17] Available at <http://www.williambennettmodern.com/artists/dali/pieces/DALI1006.php> Retrieved in July 8, 2015.

(IMAGE 21) Illustration of the White Rabbit (1969) Salvador Dali

The relationship with deeper parts of the brain was also seen as a connection with drugs. The most evident case of this interpretation is *Curious Alice* (IMAGE 22), a 14 minute governmental animation created by the U.S. Department of Health and Care, in which Alice supposedly gets in trouble drinking a bottle labeled 'Drink Me'. It was a drug that took her to a Wonderland of addicts. The Caterpillar smokes cannabis out of her hookah and jokes about her change in size in the original story asking how *high* she would like to be. The Mad Hatter is only crazy because of LSD, the March Hare uses amphetamines, the Dormouse sleeping pills and so on. Each effect of the drugs is associated with traits of the characters from the original book. The short animation has a very psychedelic and colorful imagery, mixing traditional bidimensional animation with some stop motion for the black and white girl.

(IMAGE 22) *Curious Alice* (1971) by the U.S. Department of Health and Care

Continuing on the surrealist uptake, Jan Švankmajer, long before creating *Neco Z Alenky* was a filmmaker of shorts. One of his works was a 13 minute video, *Žvahlav aneb šatičky slaměného Huberta* (IMAGE 23), opening with an entire reading of the famous poem from *Through the Looking-Glass*, *Jabberwocky*. His view on the poem is very subtle to convey due to the very symbolic and surreal language. It is, as the poem, a puzzle.

(IMAGE 23)   *Žvahlav aneb šatičky slaměného Huberta* (1971) by Jan Švankmajer

A 1972 95 minute *Alice in Wonderland* film by director William Sterling deserves some attention due to his extreme care when recreating the imagery from illustrations by Sir John Tenniel, specially from his make up artist, Stuart Freeborn.[18]

The discussion as whether *Alice in Wonderland* was a children's book or a disguised adult's book had a strong exponent on the adult's side. *Alice in Wonderland: An X-Rated Musical Comedy*, from 1976 (IMAGE 24) shows a very adult Alice, as well as all of the characters. The movie, directed by Bud Townsend, was a mix of the musical and porn genres.

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[18] Available at <http://www.imdb.com/title/tt0068190/>. Retrieved in July 8, 2015.

(IMAGE 24) *Alice in Wonderland: An X-Rated Musical Comedy* (1976) by Bud Townsend

Back to a view in favor of children, in 1985, a movie for television directed by Harry Harris brought a very young Alice to a mix of stories and characters from both books, as it seems to be the choice of many recreators. The cast was composed by major TV stars and lasted 187 minutes.[19]

A 1986 ballet by Glen Tetley used David Del Tredici's 1980 Pulizer Prize winning Alice-themed symphonies. The story mixed book characters with real life ones, such as the real Alice Liddel, both in young and adult form, Lewis Carroll and the man Liddell married, Reginald Hargreaves. According to the NY Times, "Mr. Tetley has avoided both a cute children's-musical approach and a heavyhanded Freudian drama" and "Yet the climax and point of the ballet is the startling moment when the adult Alice throws herself at Carroll's feet - thus acknowledging her own deep feeling for him in the past."[20]

Traditional young-child cartoon *The Care Bears* have its own *Adventure in Wonderland* - released in 1987 - where the Rabbit crosses a hand mirror and ask the help of the Care Bears to find Alice, otherwise a Wizard will conquer Wonderland and make everyone obey him. Plot-wise, it is farther from the books, closer to a mix of the cartoon characters with book ones.

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[19] Available at <http://www.imdb.com/title/tt0088693/>. Retrieved in July 8, 2015.
[20] KISSELGOFF, Anna. *The Dance New 'Alice By Tetley*. New York, February 22, 1986. Available at <http://www.nytimes.com/1986/02/22/arts/the-dance-new-alice-by-tetley.html>. Retrieved in July 8, 2015.

From 1992 to 1995 a live-action television series ran on Disney Channel, based on 1951's Walt Disney's *Alice in Wonderland*. Alice could come and go through the mirror, a reference to the second book. In this Wonderland, Alice helps the characters solve their problems, which in turn makes her solve hers in the real world.[21]

A 1995 book by physicist Robert Gilmore depicts Alice just as the curious young girl she originally is, but in a Wonderland of quantum, the particles of atoms. In a very didactical allegory of the source, *Alice in Quantumland* (IMAGE 25) explains complex physics principles through fantasy.

(IMAGE 25) *Alice in Quantumland* (1995) by Robert Gilmore

A 1999, 150-minute long movie was directed by Nick Willing, who had some experience with the fantasy genre, creating his own versions of the story of the wizard Merlin and the Odyssey. Besides the fact that Alice's dress is now yellow, the design of the characters is very

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[21] Available at <http://en.wikipedia.org/wiki/Adventures_in_Wonderland>. Retrieved in July 8, 2015.

close to John Tenniel's original illustrations, and the long movie shows a variety of characters from both books, maintaining many passages as close to the source as possible.

An *Alice in Wonderland* video-game was released in 2000, following the aesthetics and the plot of the 1951 Disney movie. Developed by Digital Eclipse Software and published by Nintendo for the Game Boy Color. The level design follow stages from the film and her changes in size alter the gameplay.

In a much darker ambiance, a 2000 electronic game for computers, *American McGee's Alice* (IMAGE 26), by EA Games, brings the protagonist as an orphan living in an asylum, dreaming of this shadowy Wonderland, full of grotesque versions of creatures from the books. Its continuation, *Alice Madness Returns* (IMAGE 27), released in 2010, maintains the tone and reveals abusive characters.

(IMAGE 26) *American McGee's Alice*, (2000) by EA Games

(IMAGE 27) *Alice: Madness Returns* (2010) by EA Games

A 2005 comic book collection by Zenescope Entertainment unites many classic children's stories with a modern, adult take. Even though Alice stories were not created by the brothers Grimm, the *Grimm Fairy Tales* comics depicted her as well, in a large number of episodes. Also, a spin-off was created, called *Return to Wonderland*, in which Alice is a mentally-ill woman with a depressed and drug abuser teenage daughter whose name, Calie, is an anagram of her own.

A 2008 graphic novel by Kyle Baker is one of the less found examples of specific translation of *Through The Looking-Glass* (IMAGE 28). Baker has won the Eagle, Harvey, and Eisner awards, all related to the comic book and graphic novel industry. In an attempt at closeness to the source, most dialogues are directly transposed, the pages are text-heavy, but only of lines, not of descriptions nor passages. Text balloons were also excluded, with the text hanging in a blank area of the page.

(IMAGE 28) *Through The Looking-Glass* (2008) by Kyle Baker

A 2008 movie by director Daniel Barnz cites the story and evokes some aspects of its interpretations. In *Phoebe in Wonderland*, Phoebe is a young child who is having trouble in the real world, its numerous rules and the perverse kids. She wants to be part of the school play Alice in Wonderland to escape to a magical land.

A miniseries named *Alice* was produced by the American channel SyFy and released in 2009. A bit older, stronger, martial art black belt Alice follows her boyfriend Jack down the streets where he seems to be in trouble with some outlaws. Only to fall into an underground Wonderland, reached by the mirror from the second novel. Ruled by the Queen of Hearts, the place is the land where the story happened, but with a darker twist. The link between the worlds allows the Queen to kidnap real humans to drain their emotions and make a tea capable of

changing the drinker's behavior. She uses instant gratification to rule over an extinguished free will. Alice is recognized everywhere, but she is not welcomed by the force nor the resistance. Alice is helped - and courted - by the Hatter, a morally dubious hero. The Queen character is played by the Oscar-Winning actress Kathy Bates.[22]

A 2009 fantasy, live action film, *Malice in Wonderland,* depicts a modern-world Alice dragged to a Wonderland by a London cab driver, Whitey, named in reference to the White Rabbit. She has amnesia and tries to remember who she is and how to get back home while surrounded by creepy individuals based on characters from the novels.

Another Disney movie was released in 2010, a live action this time, directed by Tim Burton, famous for his creepy-cute films (IMAGE 29). The movie tries to be a sequel of the novels. Alice is a Victorian young lady promised to marry a man she doesn't love. She falls into a rabbit hole just to find a completely destroyed Wonderland, a place she visited as a child. Sometimes the name is mispronouced to Underland, both because it is underground - she fell from the hole - and because it is ugly and different.It turns out Alice was a pawn in a bigger game. She was dragged inside because she is the only one capable of defeating the Jabberwocky. The creature comes from a poem in *Through the Looking-Glass,* and even though it was beheaded in the poem it is now bringing the ruin to the entire Wonderland, head and all. He is a tool in the Queen of Hearts evil reign. With her newfound courage, she defeats the monster and goes back to real England to stand up against the Victorian norms and refuses to marry the man. [23]

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[22] Available at <http://www.imdb.com/title/tt1461312/?ref_=nm_flmg_act_5> Retrieved in July 8, 2015.
[23] Available at <http://www.imdb.com/title/tt1014759> Retrieved in July 8, 2015.

(IMAGE 29) *Alice in Wonderland* (2010) Tim Burton

Many series have Alice-themed episodes. This is the case of Brazilian comic book Monica's Gang. The spin-off series with teenaged characters, *Turma da Mônica Jovem*, brings them with manga-style drawing. Magazine issues number 21 and 22 from 2010 bring the main characters as morphed into Wonderland characters and Monica has to find them out. A few card soldiers escaped the book searching for the Alice who escaped the trial (when she wakes up by the end of the first novel), and end up taking a lot of people with them, since they are very gawky. The comic book is child-friendly, funny and brings some sense of justice.

Another comic book from 2010, *The Complete Alice in Wonderland,* by Dynamite Entertainment (IMAGE 30), tries to make an intersemiotic translation in which there is a lot of transposition of exact lines from the source. The story follows the same narrative progression of the novels, including the chapter excluded from print, 'The Wasp in a Wig'.
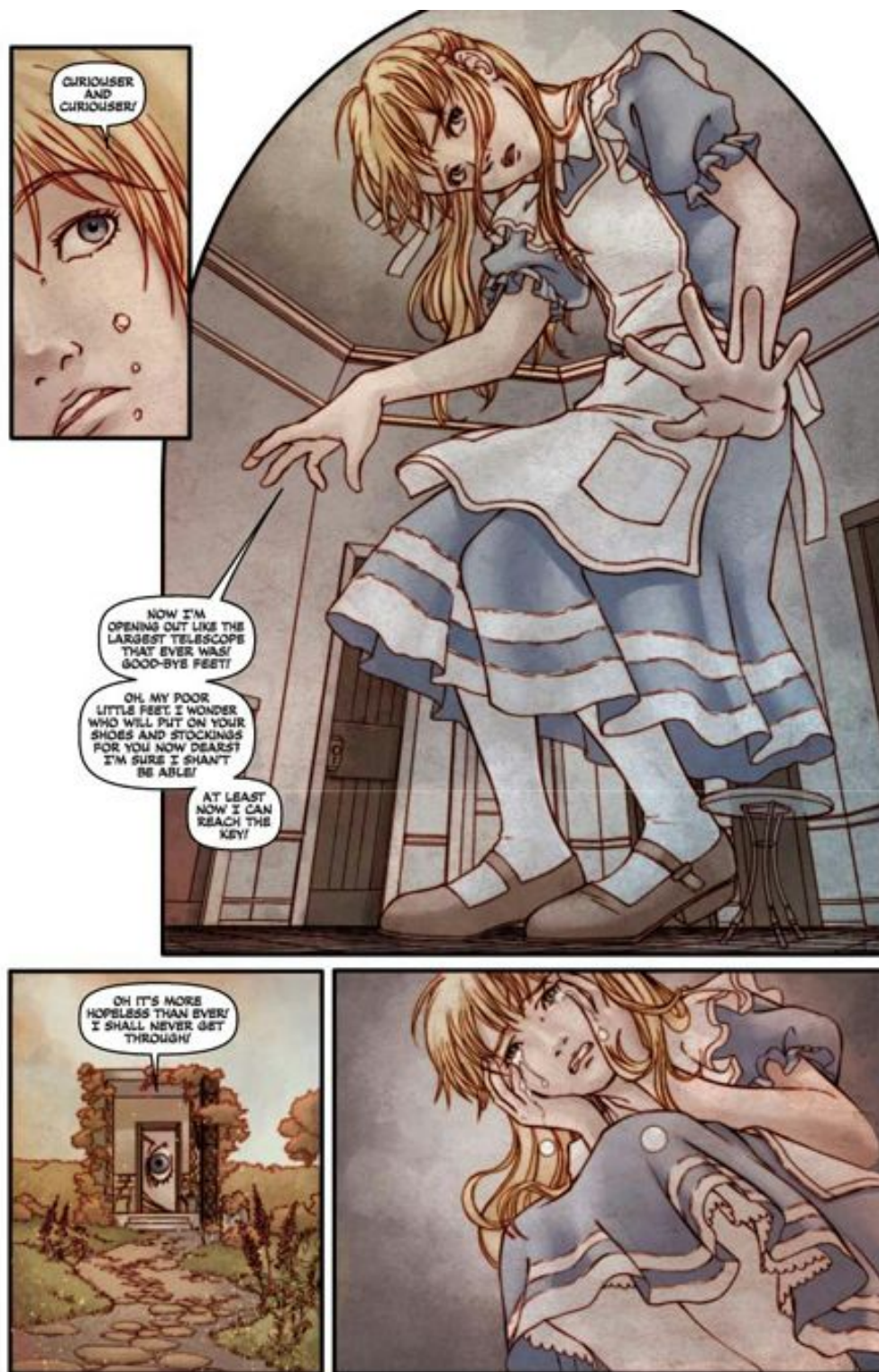
(IMAGE 30) *The Complete Alice in Wonderland,* (2010) by Dynamite Entertainment

A 2011 TV live action series by American channel ABC mixes many characters from different child stories in its drama called *Once upon a time*. A 2013 spin-off was created focusing on the recreation of the environment and characters from Alice in Wonderland, called *Once Upon a Time in Wonderland,* but still mixes some other stories. This one has an older Alice who falls in love with the Genie from Aladdin and has to defeat Jafar and the Queen of Hearts to be able to live this love.

A 2011 *Alice's Adventure in Wonderland* ballet by *The Royal Ballet* was a high-profile production presented in the Royal Opera House, in England (IMAGE 31). Directed by Christopher Wheeldon, the translation interprets the story as having darker undercurrents: a nightmarish kitchen, an eerily disembodied Cheshire Cat and a unhinged tea party. According to its release note, "Bob Crowley's wildly imaginative sets and costumes draw on puppetry, projections and masks to make Wonderland wonderfully real." [24]

(IMAGE 31) *Alice's Adventures in Wonderland* (2011) by The Royal Ballet

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[24] Available at: <http://www.roh.org.uk/productions/alices-adventures-in-wonderland-by-christopher-wheeldon> Retrieved in July 8, 2015.

A collection of visual translations from various classic literary authors was edited by Russ Kick[25] and printed in 2012. In volume 2 there are several examples of intersemiotic translation of Alice novels to comics and illustrations. Seven examples follow:

A cute but dark comic project, with only sixteen pages yet, by Dame Darcy, moves out of squares to fluid text over images, almost unreadable at some points (IMAGE 32).

> Dame Darcy is a fixture of underground comics. [...] Her immediately recognizable visual style illustrates a Victorian world of humor and gruesome horror, romance and dismemberment, sprites and fairy tales, dolls and mermaids, serial killers and siamese twins. (KICK, 2012, p307)

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[25] KICK, Russ (org.) *The Graphic Canon*. Seven Stories Press, New York, 2012. (p 324-357).
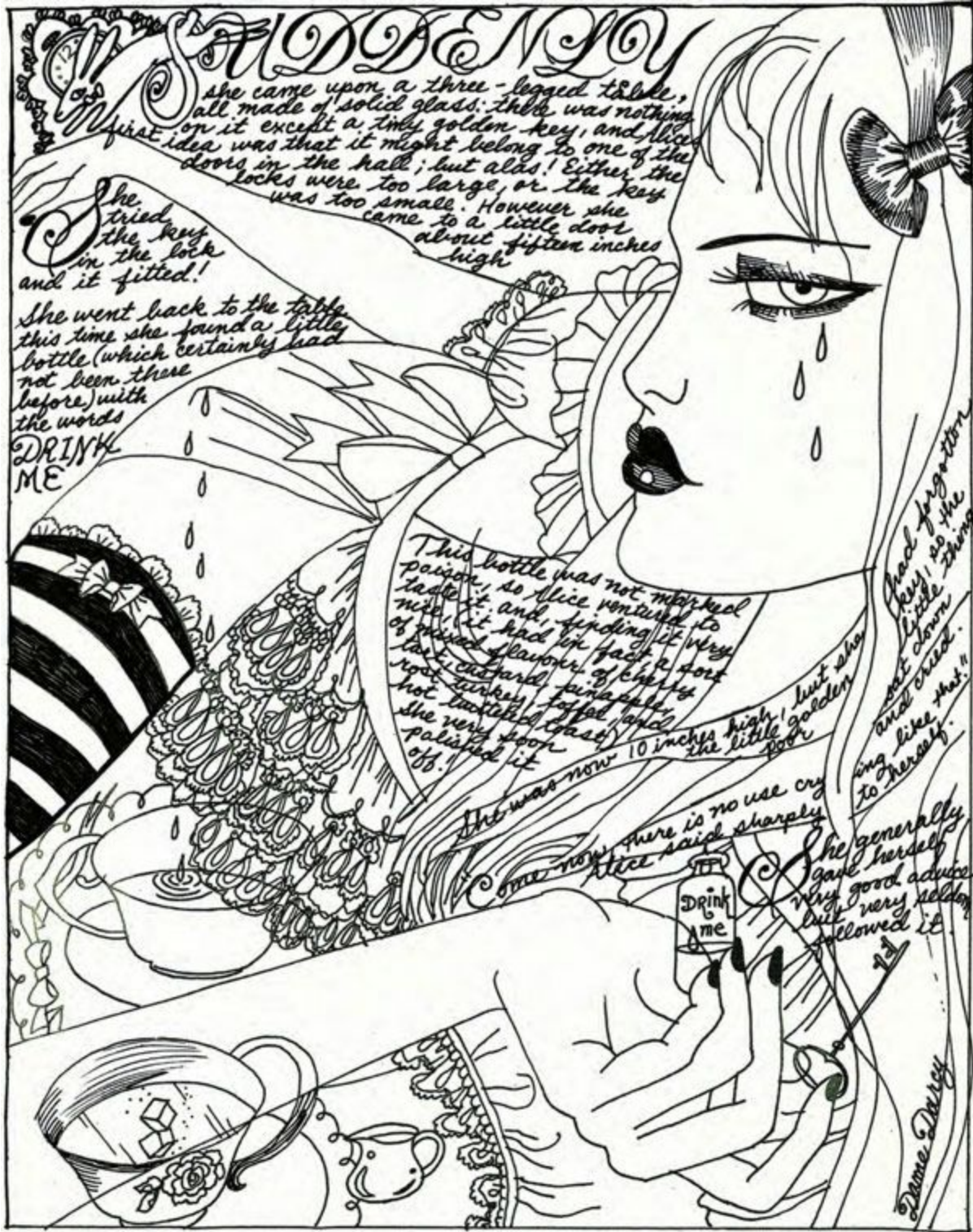
(IMAGE 32) Alice's Adventures (collection by Russ Kick) (2012) by Dame Darcy

Jabberwocky, the famous poem from the second novel, *Through the looking-glass,* not rarely gets its own independent translations. Eran Cantrell's work (IMAGE 33) is a "series of gorgeous silhouetted images for the poem, then designed and self-published" (KICK, 2012, p324).

(IMAGE 33) Jabberwocky (collection by Russ Kick) (2012) by Eran Cantrell

John Coulthart creates psychedelic collages based on Alice novels (IMAGE 34), in a reference to the 1960's as if it collides with the 1860's (KICK, 2012, p 336).

(IMAGE 34) *A mad tea-party* (collection by Russ Kick) (2012) by John Coulthart

May Ann Licudine was invited to expose her piece, *I see you, Chesire* (IMAGE 35), in the Nucleus gallery, in Alhambra, United States of America, in an Alice-themed show "Curiouser and curiouser: An Exhibit Inspired by Alice in Wonderland'" (KICK, 2012, p 336). The piece is a colorful and information full reference to the Cheshire Cat scene where Alice does not know where to go.

(IMAGE 35) *I see you, Chesire* (collection by Russ Kick) (2012) by May Ann Licudine

Peter Kuper, known for his sociopolitical satire, illustrates the famous Queen of Hearts (IMAGE 36) similar to "a former US vice-president" (KICK, 2012, p 336). The image is part of a series of illustrations for a mexican edition of the Alice novels, *Alicia en el País de las Maravillas*, by Sexto Piso publisher.[26]

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[26] KUPER, Peter. *Alicia en el País de las Maravillas*. Available at
<http://drawger.com/peterkuper/?article_id=9971> Retrieved in July 8, 2015.

(IMAGE 36) *Alicia en el País de las Maravillas* (collection by Russ Kick) (2012) by Peter Kuper

David W. Tripp created over seventy illustrations in a very stylized manner. His panel *Alice paragraph 276* (IMAGE 37)depicts the famous croquet game of the Queen of Hearts, with flamingos as mallets and hedgehog balls. While in the books the soldiers are human sized cards,

in his version they wear boots, gas masks and uniforms bearing number and suit (KICK, 2012, p 336).

(IMAGE 37) *Alice paragraph 276* (collection by Russ Kick) (2012) by David W. Tripp

While Alice books have illustrations by Sir John Tenniel, depicting Alice's figure, nowhere in the written text there is a description of her traits and appearance. Molly Kiely takes advantage of this fact to break new ground and portray a black Alice in her *Alice and Humpty* (IMAGE 38), and while at it, she also innovated with Humpty-Dumpty, envisioning him as an egg with a new color: blue. (KICK, 2012, p 336).

(IMAGE 38) *Alice and Humpty* (collection by Russ Kick) (2012) by Molly Kiely

Alice novels are among the most translated works in existence. The richness of content of the source-sign allows for a great variety of reinterpretations, each choosing a specific point of view. Also, there is usually a selection of elements from the source-sign to be translated into the target-sign, being impossible to choose it all. Some translations select close points of view and a similar choice of elements while others seem to differ almost diametrically in terms of point of

view. In the next topics, there will be a discussion about two important translations that have almost opposing tones and element choices.

3.2. JIM HENSON'S *THE MUPPET SHOW* ALICE-THEMED EPISODE

The Muppet Show is a TV show aired between 1976 and 1981. Directed by puppeteer Jim Henson, it is made of independent episodes in which a famous artist is invited and interacts with puppets. In the sixth episode of the fifth season Brooke Shields interprets Alice from *Alice in Wonderland* in a series of sketches inspired by excerpts from the novels, interacting with characters from the show dressed as characters from the books (IMAGE 39).

(IMAGE 39) Brooke Shields and puppets on *The Muppet Show*

We aim here to describe an interesting and exotic case of intermediality in which the

media transposition occurs within an spectrum already containing the elements to be translated. *The Muppet Show* is an interesting case of intermediality for its Carollian nature, expressed even in episodes prior to the one referring to Alice books. The translation then shows a kind of appropriation in some aspects and at the same time is just a continuation of chapters of the show, with its own language.

A human child taking to animals and some strange creatures itself resembles the structure of Alice novels, and this is the first indication of *The Muppet Show* being essentially Carrollian.

A common episode of *The Muppet Show* always involves at least one or two musical presentations, and they are also always of humor. In Alice books there is an infinity of poetry, alternated with the prose. Similarity between music and poetry happens because both have rhythm and many songs and poems have rhymes. In the episode mentioned here some songs are original and some are musical versions of poems from the book.

The most interesting trait showing this similarity may be the insistent use of linguistic resources to make humor. Long before the episode about Alice, *The Muppet Show* already used paronomasias, alliterations and change between visual and verbal language to make jokes. In the episode mentioned, resources are twice more meaningful; an adaptation of Carroll in an already Carrollian environment.

3.2.1 Linguistic resources

Some of the linguistic resources used by *The Muppet Show* can be initially divided in sub-categories: (I) pun, or paronomasia; (II) portmanteau; (III) change of grammatical class; (IV) shift of meaning from connotative to denotative, or vice-versa; (V) and audio-visual image behaving as verbal sign. A short definition of terms (TABLE 1): (I) A paronomasia, popularly known as pun, is the use of similar sounding verbal signs surprisingly alternating its meanings, or, as JAKOBSON (1959: 131) defines, "phonemic similarity sensed as semantic relationship". (II) The portmanteau is a term coined by Carroll himself[27] to express the morphological merge of two words, having the two meanings combined, but grammatically working as one. (III) A

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[27] "portmanteau, n.". Oxford English Dictionary, third edition. Oxford: Oxford University Press. 2010. Available at <http://www.oed.com/view/Entry/148217> Retrieved at 24 april 2015.

change of grammatical class occurs, usually associated with a paronomasia, when a word is first used in a grammatical class and then used in another, being added or not the necessary prefixes or suffixes. (IV) The shift of meaning is the loss of usual, pragmatic sense of a word and return to a strictly denotative one, or vice-versa. (V) An image behaves as a verbal sign when it starts to have phonemic characteristics and they are necessary for the purpose at hand, such as, in a paronomasia.

RESOURCE CATEGORY	PROPERTIES
Paronomasia	Similar sound but different meaning
Portmanteau	Combination of words and meanings
Change of grammatical class	Change from noun to adjective and others
Connotative to denotative or vice-versa	Change between literal and figurative meanings
Audio-visual image as verbal sign	Image purposely used as verbal sign

(TABLE 1) Linguistic Resources

A detailed description of the usage of some of the linguistic resources by this episode of *The Muppet Show* follows:

(i) Looking for a hole:

Dialog between Alice and the Rabbit:

"- Hi, I'm Alice, who are you?

- Oh, no time for that, I'm looking for a hole

- Looking for a hole? A whole what?

- I hate smart Alices" *(The Muppet Show)*

Types: [pun/paronomasia] [change of grammatical class]

On the first sentence *hole* is a noun meaning cavity. Alice's answer transforms it into an adjective, *whole,* changing its orthography, morphology and semantic, but keeping the sound.

Orthographically, the letter 'w' has been added in the beginning of the word, turning it into another one. Morphologically speaking it changes from noun to adjective. Since an adjective needs to qualify something, then a noun is missing on the second sentence, creating the question 'A whole what?', with the pronoun what substituting the name that would receive qualification from hole. Semantically the change makes the verbal sign practically meaningless since it qualifies an interrogative pronoun, without answer.

(ii) Jam session (IMAGE 40)

An animated bottle of jam asks Alice:

"- Hi dear, we're having a *jam session*, wanna sit in?" *(The Muppet Show)*

Types: [pun/paronomasia] [change of grammatical class] [audio-visual image behaving as verbal sign]

Here we have a use of two words spelled in the same way but with different meanings. Jam, as a mix of fruit in an edible jelly, and jam, as a mix of musicians playing improvised music.

The first jam is a visual imagery of a bottle of jam. It is a thing and, grammatically, it would be a noun. The second jam is a word spelled in the same way, but in this case it is a verb.

Humor is also made by the transformation of the visual image in verbal sign, then the transformation of this verbal sign in another one, of the same sound and spelling but with different meaning.

Image of a bottle of jam >> Jam >> Jam Session

(IMAGE 40) *The Muppet Show's* Jam Session

(iii) a piece of cake

Alice realises she is too big to go through a door, then she says:

      - I can't get through the door

      - It's easy, have some dessert

      (Alice eats cake from the table, gets smaller and says)

      - He's right, it is easy, actually, It's a piece of cake *(The Muppet Show)*

Types: [audio-visual image behaving as verbal sign] [connotative to denotative]

"A piece of cake" is an expression meaning that something is very easy (sweet and pleasant). When the audiovisual image shows an actual piece of cake it brings the verbal sign back to a denotative sense. Alice is both having some cake, denotatively, and doing an easy task.

(iv and v) Great little actress

A comment from the audience after Alice has grown up and shrunk down several times

      - A great little actress

- Yes, and getting smaller all the time *(The Muppet Show)*

The same people, some scenes after:

- This girl is a big talent

- Yes, and getting bigger all the time! *(The Muppet Show)*

Types: [connotative to denotative] [audio-visual image behaving as verbal sign]

"Little actress" is a verbal sign with two referring objects, a 'small actress' and a 'normal sized actress, but referred to with sweetness'. The verbal sign "little", in this case, refers to a sense of fondness. Alternatively "Great actress" is a 'tall actress' as well as a 'normal-sized actress with great talent'. The verbal sign 'great' refers to a sense of talented.

In this context, the actress has had many heights, the audiovisual image has shown her reducing and enlarging her size many times. The object of the verbal sign is then the audio-visual image shown in the video.

The humorous surprise comes from the unexpected use of the denotative sense of little/great in expressions in which it's expected the connotative sense of fondness. The references of denotative little/great come from audiovisual images shown moments before. As an effect, the expression loses its pragmatic sense, returning to a strictly denotative one.

(vi) Little Lady

"Alice is shown reduced to about 10cm. The Caterpillar asks:

- Who are you, little lady?" *(The Muppet Show)*

Types: [connotative to denotative] [audio-visual image behaving as verbal sign]

Very similar to the example above, the audio-visual image brings the verbal sign back to its ordinary dimension.

(vii) Growing mushrooms

Alice talking to the Caterpillar:

"- But the point is that I have to be taller by the next scene.

- No, the point is: you should try growing mushrooms.

- I don't have time to grow mushrooms

- No no no no no… Not growing mushrooms, what I'm talking about is GROWING mushrooms. The kind you eat and then you grow. (*Laughs*)" *(The Muppet Show)*

Types: [pun/paronomasia] [change of grammatical class]

The first growing mushrooms causes some confusion because it seems to refer to planting mushrooms (grow mushrooms). In this case the verbal sign grow would refer to an action, morphologically, a verb. The humour is based on this confusion and the clarification comes when he explains that 'growing' is actually an adjective qualifying the noun 'mushroom'.

Technically, it occurs a change of morphological class, from verb to adjective. In a deeper sense there is a temporal change as well. Planting mushrooms involve a duration ('I don't have time to grow mushrooms'), while the adjective represents something ready and stable, an existing kind of mushroom.

(viii) Mushrooms / Much room

Alice and the Caterpillar (IMAGE 41):

"- And you wouldn't know where I could find one of this growing mushrooms, I don't suppose.

- Hm, help yourself (point to the mushroom), but mind you take it off the bottom.

- Why of the bottom?

- Cause it ain't "mush" room on top. (*Laughs*)" *(The Muppet Show)*

Types: [pun/paronomasia] [portmanteau]

Here we have a decomposition of the word 'mushroom' into an expression, 'much room'. An ordinary word is morphed into a portmanteau, or an expression is reconstructed from the fonic decomposition of the word, since it is graphically incorrect.

The same word/expression starts to have two different verbal signs - (a fungus) and (a lot of space) - through the reduction of a phoneme /ʌtʃ/ in "much" and only /ʌʃ/ in mushroom.

(IMAGE 41) Still from *The Muppet Show* when Alice talks to the Caterpillar.

(ix) Off-the-wall comedy

In the end of Humpty-Dumpty's sketch, he falls of the wall he was standing in and two people comment on the audience:

> \- What do you think of Humpty-Dumpty?

> \- Terrible! I hate off-the-wall comedy. (*Laughs*). *(The Muppet Show)*

Types: [pun/paronomasia] [change of grammatical class] [audio-visual image behaving as verbal sign] [connotative to denotative]

The same verbal sign, 'off-the-wall', designates two objects, 'unconventional ideas' and 'removal from a wall'. Usually it is referred to a kind of comedy with surprising characteristics, like improvisation. The audio-visual image, however, shows a character falling from the wall. The expression is then removed from its common use and is returned to its denotative and less usual sense.

It is suspected that the term comes from sports like squash in which players throw a ball to a wall, sometimes causing unexpected movements. The denotative aspect then is emphasised, since the character is round and falls from a wall.

(x) shrink

 Alice grows so much she gets stuck in the dressing room. The doctor arrives and she says:

- Thank goodness you are here, doctor, are you a "shrink"?

Types: [pun/paronomasia] [change of grammatical class]

The verbal sign shrink refers to two objects, a 'psychiatrist or mental doctor' or 'to reduce in size'. The first as a noun and the second as a verb. The question "are you a shrink?" would mean, denotatively: are you a mental doctor?

The structure of the sentence implies shrink as being a noun, specially because it comes after an article. It would then mean a mental doctor. The context, however, shows a big Alice, needing a doctor to reduce her size, to "shrink" her.

If she meant shrink as a verb the sentence would be grammatically incorrect. Since the sentence uses both meanings of the verbal sign, she, in one of the meanings, makes a grammatical mistake in order to have a semantical hit, surprising the audience.

Linguistic games are abundantly found on Lewis Carroll's children's novels. The logic of grammar is constantly played with, in many ways. It is easy to retrieve examples of all the five aforementioned types. For instance:

(I) Paronomasia.

'I couldn't afford to learn it,' said the Mock Turtle, with a sigh. 'I only took the regular course.'
'What was that?' inquired Alice.
'Reeling and Writhing, of course, to begin with,' the Mock Turtle replied; 'and then the different branches of Arithmetic—Ambition, Distraction, Uglification, and Derision.'
(CARROLL, 1999 [1865]: 229-230)

All the Mock Turtle's subjects are paronomasias: reeling is reading, writhing is writing, ambition is addition, distraction is subtraction, uglification is multiplication, and derision is division.

(II) Portmanteau.

> 'Twas brillig, and the slithy toves
> Did gyre and gimble in the wabe:
> All mimsy were the borogoves,
> And the mome raths outgrabe.'
> 'That's enough to begin with,' Humpty Dumpty interrupted: 'there are plenty of hard words there. 'Brillig' means four o'clock in the afternoon—the time when you begin broiling things for dinner.'
> 'That'll do very well," said Alice: "and 'slithy'?'
> 'Well, 'slithy' means 'lithe and slimy.' 'Lithe' is the same as 'active.' You see it's like a portmanteau—there are two meanings packed up into one word.'. (CARROLL, 1999 [1871]: 471-472)

In this passage, Humpty-Dumpty explains to Alice the meaning of the nonsense poem *Jabberwocky*, which appeared earlier in the novel and she recites the first stanza. In this excerpt, he explains 'slithy', a neologism created by the junction of 'lithe' and 'slimy'. Even though Humpty-Dumpty explains the verbal sign 'lithe', it is not a neologism itself, dating from before 900 DC.[28]

(III) Change of grammatical class; (I) Paronomasia.

> 'Alice did not wish to offend the Dormouse again, so she began very cautiously: 'But I don't understand. Where did they draw the treacle from?'
> 'You can draw water out of a water-well,' said the Hatter; 'so I should think you could draw treacle out of a treacle-well—eh, stupid?'
> 'But they were *in* the well," Alice said to the Dormouse, not choosing to notice this last remark.
> 'Of course they were,' said the Dormouse: 'well in.'. (CARROLL, 1999 [1865]: 185-186)

The pun occurs between the verbal sign 'well' as a noun that refers to a deep hole used to draw water and the verbal sign 'well' as an adverb of intensity. The two verbal sounds are visually the same and have the exact same sound, but are considered two different words. To create the pun between the two words, there is a change of grammatical class, as well as

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[28] LITHE. Dictionary <http://dictionary.reference.com/browse/lithe> Retrieved in 26 april 2015.

collocation, while the first 'well' a noun, comes after a definite pronoun, 'the', the second 'well', an adverb, is place right before the term it is qualifying, 'in'.

(IV) shift of meaning from connotative to denotative, or vice-versa.

> 'Sit down, all of you, and listen to me! I'll soon make you dry enough!' They all sat down at once, in a large ring, with the Mouse in the middle. Alice kept her eyes anxiously fixed on it, for she felt sure she would catch a bad cold if she did not get dry very soon. 'Ahem!" said the Mouse with an important air. "Are you all ready? This is the driest thing I know. Silence all round, if you please! 'William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria—'. (CARROLL, 1999 [1865]: 92)

This shift occurs from connotative meaning to denotative. After the sea bath, everyone needed to get dry. The Mouse uses the "driest thing he knows", which is an academic lecture. While both are adjectives, the first one is referred to absence of moist, as the opposite of wet, while the other refers to an absence of a ludic element in a speech.

(V) Audio-visual image behaving as verbal sign; (I) Paronomasia.

> 'Mine is a long and a sad tale!' said the Mouse, turning to Alice, and sighing.'
> 'It is a long tail, certainly, ...but why do you call it sad?' And she kept on puzzling about it while the Mouse was speaking, so that her idea of the tale was something like this-'
> (CARROLL, 1999 [1865]: 98)

In "A Long and Sad Tale", the Mouse tells Alice his story in a poem. First there is a paronomasia with 'tale' and 'tail'. Both having the same sound cause the humor of confusing one with another, specially immediately before the poem, when Alice confuses both.

The poem also talks about the mouse's tail while being written in the shape of a tail (IMAGE 42) and having a scheme of rhyme called "tail rhyme", in which the repetition of sound occurs every end of line.
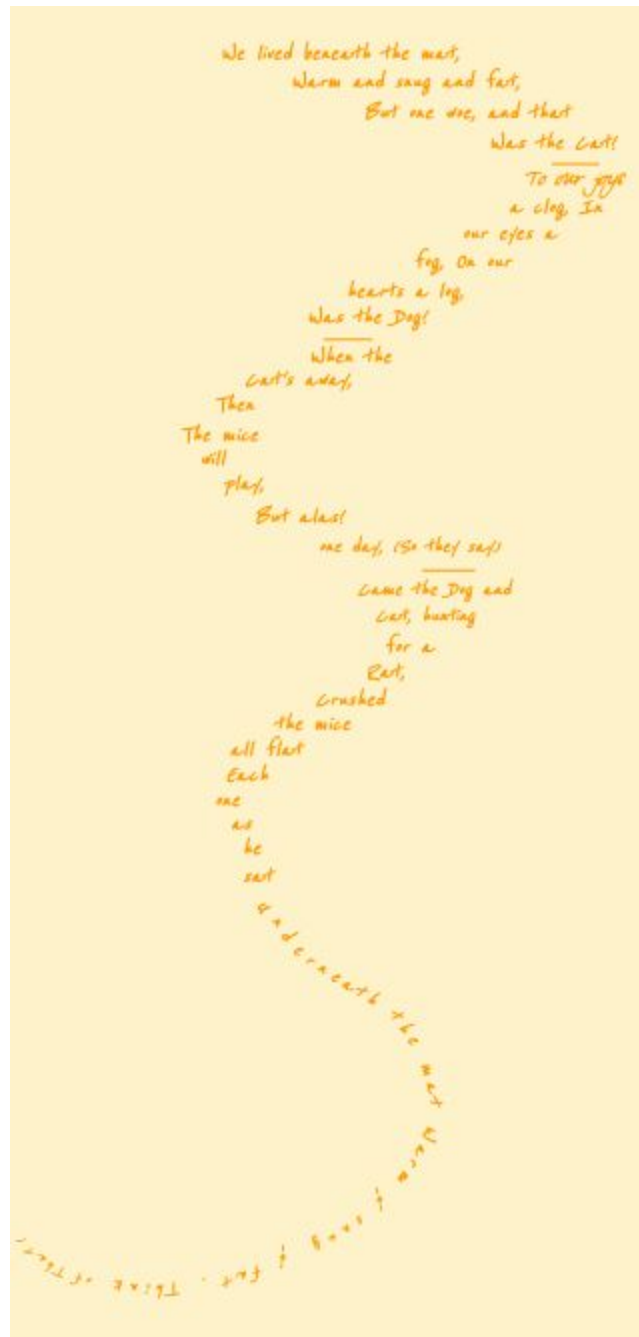
(IMAGE 42) A Long And Sad Tale[29]

It would be impossible for the source-sign's media, which is a book, to work with a sign other than printed elements. Carroll, however, uses a visual resource as well, as in the case of the poem shaped as a tail. While the image is not an audiovisual one, it is a visual one.

The structure of the poem works as much as possible as visual image within boundaries of media and time. The image of a poem in the shape of a tail can be considered an anticipation of Modernist movements, with specific modes or position of typing being part of the expression. ATHAYDE (2013).

3.2.2 Music and Poems

The Muppet Show has a number of songs in every episode and in this case it was no different. There are five songs in the Alice-themed episode, all sung by characters.

First, a song for the moment when Alice is falling from the rabbit-hole. The characters sing a lyric about "a fantastic feathery feeling" and "curious creatures", citing the easy fall Alice has in the novels and the curious creatures she is about to encounter. She alternates dialog with them, singing "I'm falling" and reciting excerpts from the novels, such as the infamous "curiouser and curiouser", a very famous passage from the second chapter of *Alice's Adventures in Wonderland*, and the questioning whether the landing will be as pleasant as the fall, just as in the novel.

Humpty-Dumpty sings an entire song, helped by other characters, including the card soldiers. In the novels he does not sing, but he recites a poem "written entirely for your [Alice's] amusement" (CARROLL, 1999 [1871]: 474).

The Cheshire Cat sings about smiling and being happy. While the Cat in the novels does not sing nor recite he is deeply related to his smile, almost as his mark. Alice is surprised at first to see him smile, and as a magical cat that disappears, he leaves the smile for the last thing. In this TV show the cat plays the piano and tries to cheer up his work colleague. He is a *The Muppet Show* character in a Cheshire Cat costume, and in the story he is in the background of the theater, meaning that at that moment he is not the Cat, just himself in a costume, and yet, almost paradoxically, that is his only scene, singing about smiles.

The Mad Tea-Party scene has many lines transposed directly from the book, including its name, which is the title of one of the chapters from the novel. The song in this scene is a musicalization of a small poem originally found on the novel:

> 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—' "
> 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.
> (CARROLL, 1999 [1865]: 182)

The poem, as many of Carroll's poems in the novels, is a parody, in this case, of a very famous poem by Jane Taylor:

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

In this episode of *The Muppet Show* the musicalization goes with them singing 'Twinkle twinkle twinkle' repeatedly.

The final song is a reference to another children's book, The Wizard of Oz, with many characters singing in a chaotic manner and one dressed as the Tin Man from this novel, mixing both stories.

The novels do not have many songs, but there are several poems throughout them. One in the beginning and end of both books and many characters sing or recite them to Alice (see section 2.1). Poems work in the same way as songs as to change the pace of the narrative, as both have, in this case, rhythm and rhymes.

3.2.3 *Jabberwocky*

The famous poem by Carroll is entirely recited and enacted in this piece of audiovisual. Considered a nonsense poem, it has many invented words. It tells the story of a young man that goes out to catch an evil creature and manages to cut out his head.

Before the curtains open there is a dialogue about the craziness of the scene, where the Beamish Boy asks Kermit to make a good intro, because "the scene needs as much help as it can get", and a few puns on its lack of sense: "have you seen the scene? Even when you know what it is you don't know what it is". And in the end they say it is was the weirdest thing they had ever done on the show.

The first stanza is explained by Humpty-Dumpty later in the novel, and he describes three kinds of creatures that inhabit that place, name by Carroll with neologisms and portmanteaus. The first one is a 'tove': "Well, 'toves' are something like badgers—they're something like lizards—and they're something like corkscrews" (CARROLL, 1999 [1871]: 472). The second a 'borogove': "And a 'borogove' is a thin shabby-looking bird with its feathers sticking out all round—something like a live mop" (CARROLL, 1999 [1871]: 473). And finally a 'mome rath':

> 'And then 'mome raths'?' said Alice. 'I'm afraid I'm giving you a great deal of trouble.'
> 'Well, a 'rath' is a sort of green pig: but 'mome' I'm not certain about. I think it's short for 'from home'—meaning that they'd lost their way, you know.' (CARROLL, 1999 [1871]: 473)

Tenniel illustrated them according to the descriptions (IMAGE 43).

(IMAGE 43) Tenniel's 'toves', 'borogoves' and 'mome raths'

The Muppet Show went for a very similar visual approach (IMAGE 44).

(IMAGE 44) *The Muppet Show's* 'toves', 'borogoves' and 'mome raths'

Another trait of the choices made in this translation is referred to the audio-visual translation of neologisms, as the verb 'galumph' used in the poem. The term is probably another portmanteau, mixing gallop and triumph.

> He left it dead, and with its head.
> He went galumphing back

There are three elements to this translation. The first element is: since a verb denotes an action and actions occur in time, the first part of the translation was to repeat "galumph, galumph, galumph" a few times, as time elapses. If they are repeating the word they may be "galumphing". The second is the onomatopoeic effect of the repetition of this word, resulting in a sound that is similar to a horse gallop. The third element is a visual component, the characters theatrically moving up and down while walking, a similar movement the body makes when a person is in a horse.

The aspects of the translation of Alice novels found in *The Muppet Show* can be seen as an entire humorous parody, in a humorous environment, utilizing similar resources as Carroll's, but in its own peculiar way.

3.3. JAN ŠVANKMAJER'S *NECO Z ALENKY*

In Jan Švankmajer's *Alice*, or *Neco Z Alenky* (*Something From Alice*, in a free translation) there is a completely different approach. The film is 86 minutes long, and tells a story, as opposed to the sketches from *The Muppet Show*. There is a mixture of live-action filming with stop motion, in a blend specifically designed to be strange. The movie poster shows a drawing of Alice both upright and upside down and the house where most scenes happen, on the back (IMAGE 45).

(IMAGE 45) Poster of *Neco Z Alenky*

The first moments are suggestive of what atmosphere the spectator is entering. There is a quiet image of a brook and two girls by it, one is younger, has some rocks on her lap and is throwing them in the river. An uncommon framework takes place there. First there are close ups on the rocks alternated with close ups of them reaching the brook. Also, when there is a broader view, the older girl is shown with her head out of the frame. It is the beginning of a type of warning, telling the spectator something odd is to be seen. According to Carroll's tale, it is Alice and her older sister, the latter reading "a book without images or dialogs" (CARROLL, 1999 [1865]: 53).

When Alice peeks on the book, trying to take a look at the other pages beneath the one being read, her sister reprimands her with a slap on her hand. Alice is not surprised and doesn't remove her hand quickly, but instead does it in a weirdly slow manner. This is the only scene where another actor appears, besides Alice, and she has no lines. Besides this scene and very few other short passages, the entire movie is set indoors, in a sequence of rooms, doors and even inside a block house inside a room.

Everything looks old and outdated. Alice's toys in her room inspire an eerie tone. She has dolls, including one with her dress and hair and one like her sister, some strange-looking puppets and a stuffed rabbit, for instance (IMAGE 46). In the dream world the tone gets worse, with cockroaches and nails in food, re-animated animal corpses and rooms are filled with debris. It is claustrophobic and oppressing.

(IMAGE 46) Alice and Alice doll in *Neco Z Alenky*.

3.3.1. Oneiric environment

Perhaps the main focus of *Neco Z Alenky* is the dreamy-nightmarish environment. Right in the beginning, Alice speaks directly to the viewers. She looks straight and seriously into the camera and then there is a close up of her mouth saying parts of a sentence intercalated with black screens of movie credits:

> Now you'll see a film...
> ...made for children...
> ...perhaps.
> But I nearly forgot...
> ...you must...
> ...close your eyes...
> ...otherwise...
> ...you won't see anything.

This entire introduction serves to the purpose of warning the viewer that the movie is going to be unusual, unsettling, further from rational interpretation and closer to onirical, subconscious matters. The request to close one's eye to see a film needs to be interpreted figuratively. When contrasted to the fact that both Alice books end with the protagonist waking up - hence, the stories happened in a dream - a very plausible interpretation emerges: the movie is also about dreams.

> At this the whole pack rose up into the air, and came flying down upon her: she gave a little scream, half of fright and half of anger, and tried to beat them off, and found herself lying on the bank, with her head in the lap of her sister, who was gently brushing away some dead leaves that had fluttered down from the trees upon her face.
> 'Wake up, Alice dear!' said her sister; 'Why, what a long sleep you've had!'
> 'Oh, I've had such a curious dream!' said Alice, and she told her sister, as well as she could remember them, all these strange Adventures of hers that you have just been reading about; and when she had finished, her sister kissed her, and said, 'It WAS a curious dream, dear, certainly: but now run in to your tea; it's getting late." So Alice got up and ran off, thinking while she ran, as well she might, what a wonderful dream it had been. (CARROLL, 1999 [1865]:)

In Through The Looking-Glass not only Alice wakes up but she doubts whether she or the King dreamed it.

> Now, Kitty, let's consider who it was that dreamed it all. This is a serious question, my dear, and you should NOT go on licking your paw like that--as if Dinah hadn't washed you this morning! You see, Kitty, it MUST have been either me or the Red King. He was part of my dream, of course--but then I was part of his dream, too! WAS it the Red King, Kitty? You were his wife, my dear, so you ought to know--Oh, Kitty, DO help to settle it! I'm sure your paw can wait! - But the provoking kitten only began on the other paw, and pretended it hadn't heard the question. (CARROLL, 1999 [1871]:)

Later on Alice is transferred to her room throwing rocks in a cup of tea, it is one of the abrupt transitions of the movie that resembles a dream-like environment, but it may pass unnoticed if not for the next, stronger, nonsensical transition reinforcing the idea. While she is in the room her stuffed rabbit comes to life, breaks the glasses of his bell jar and walks towards the world outside (IMAGE 47). Curiously the room then lacks one wall and he can go to the open just by walking a straight line. Alice sees him outside while she is inside and when she decides to follow him she just have to do the same. If the movie is slowed down there are stills showing half the room floor half outside soil.

(IMAGE 47) White Rabbit's transition in *Neco Z Alenky*

This kinds of transition, very common in dreams is also present in Alice books, for example when Alice is talking to the Queen in the woods and the world becomes a shop and the Queen morphs into a sheep:

> 'Then I hope your finger is better now?' Alice said very politely, as she crossed the little brook after the Queen.
> 'Oh, much better!" cried the Queen, her voice rising into a squeak as she went on. "Much be-etter! Be-etter! Be-e-e-etter! Be-e-ehh!' The last word ended in a long bleat, so like a sheep that Alice quite started.
> She looked at the Queen, who seemed to have suddenly wrapped herself up in wool. Alice rubbed her eyes, and looked again. She couldn't make out what had happened at all. Was she in a shop? And was that really - was it really a sheep that was sitting on the other side of the counter? (CARROLL, 1999 [1871]:)

Even though Jan Švankmajer's movie does not follow the exact same moments to express the same things, it is clear that it shows Alice as the story of a dream, not only by the fact that she wakes up, meaning it is not only a resource to finish the book, it is a statement about the book and the movie - they are about dreams, and everything this implies. There is no need for a moral, or a chronological, structured narrative with consistent characters. Just a permissive nonsense.

3.3.2 Violence

Neco Z Alenky is an incredibly disturbing movie. After the inside-outside scene where Alice follow the White Rabbit out of her room she sees him get into a drawer of a decaying table, but when she opens it, he is not there. The drawer is full of wooden rulers and other old tools. Trying to reach him by putting her hand deep inside gets her finger cut. She decides to go inside the drawer anyway. With some stop-motion animation she gets inside a very smaller place than she is, with the last scene being her legs and foot out of the drawer into the air.

Once inside, she crawls over the tools, and there is a sensation of danger at all times. Alice hits her head and falls into a bucket, that leads to her falling into an old warehouse-like elevator, in a reference to Alice's fall into the rabbit-hole in *Alice in Wonderland*. She descends among shelves full of bottled up specimens - ancient animal bones, pharmacological substances, jams, etc. The food never looks tasty and sometimes is filled with nails, thumbtacks and nettles (IMAGE 48).

(IMAGE 48) Nails in the food in *Neco Z Alenky*

In a famous scene from *Alice in Wonderland*, Alice cries so much while she is so big that there is a puddle of water in the ground. She then falls into it when she is small and it becomes an entire ocean. In this scene she meets the Mouse and many other talking animal characters. In *Neco Z Alenky*, Alice pours so much water from her eyes the small room becomes a pool and when she starts to swim the walls disappear. The Mouse is silent and small. It swims around her and acts as if she is some portion of dry land, staking territory upon her own head. To make his fire, he hammers two pieces of wood in her head and a close up of her face is shown, going up and down with the hammering, in a very disturbing sequence. Afterwards, we see him on the top of her head making his food (IMAGE 49).

(IMAGE 49) Mouse in Alice's head in *Neco Z Alenky*

After some wandering around, Alice encounters the Caterpillar. Both in the novel and in this movie, it gives Alice some very important advice: 'keep your temper', and also tells her the secret to control her constant changes in size: opposite pieces of the mushroom it is sitting on. In *Neco z Alenky* the caterpillar is a stuffed sock, with a denture as mouth and realistic glass eyes on two holes. In the end of its interaction with Alice, it goes to sleep by sewing its own eyes shut (IMAGE 50). Everything looks grotesque and leaves an unsettling feeling.

(IMAGE 50) Caterpillar going to sleep in *Neco Z Alenky*

Neco Z Alenky's view of Wonderland is stripped of its subtle cover of gentle Victorian romanticism and decorum. It is separated from its fairytale air and thrown into the land of nightmare. From this angle, the characters and the novel itself looks very dark and haunted, rather than fantastic. This uneasy feeling that prevails along the entire movie is, in a sense, a violence to the spectator, that is always being surprised and put out of place.

Besides the madness found in a deeper layer of the source-sign, there is a subtle sense of violence found in the books. Characters are mostly disguised versions of people both Lewis Carroll and Alice Liddell knew in real life (see section 2.3), and many of them were adults, either too busy in their own self-importance, or occupied with Alice's education. They usually feel superior to her and do not consider her important or with valuable opinions, intellect and input in general.

According to COHEN, 1998: 174-175, behind the characters, although distorted and exaggerated, hide the rigid foundation of Victorian society, its motifs, its class hierarchies, its habits, its conventions, its etiquette, its tabus, and above all, maybe, its flaws and insanity. The mouse and birds on first chapter are a prelude of the insolence Alice suffers and criticises a bit further. Almost every character she finds treats her poorly. The White Rabbit mistake her for the maid and send her errands. The Caterpillar contradicts her all the time. The Duchess reprimands her. The Hatter criticises the size of her hair. The March Hare corrects her language. The Griffon humiliates her. The Queen of Hearts screams "off with her head". Bad behavior is one thing, but violence is another and it has a place on both novels. Sometimes triggered by our hero. Alice's fall on the rabbit-hole is not violent in itself, but it certainly brings out the terror of a violent fall. When Alice grows and is stuck in the White Rabbits house she kicks Bill the lizard and projects him out of the chimney like a rocket. Later, she finds the complete chaos on the Duchess kitchen where the cook throws plates and pans over the Duchess and her baby. And the Duchess orders Alice's head off. While singing a nursery rhyme about punishing babies who sneeze, she agitates the baby violently up and down and then throws him to Alice. A dove hits Alice's face. The Queen's croquet ground also offers some cruel incidents. The team plays using flamingoes and other animals instead of bets and balls. The Duchess is arrested for knocking the Queen's ear, and the Queen's order to cut heads off becomes a chorus. In the second novel, the Jabberwocky has jaws and teeth, the oysters are eaten, the Lion and the Unicorn battle and the Red pieces of chess are threatening.

When Alice shows herself surprised at the Cheshire Cat because she had never seen a cat able to grin, she is shut down: "'You don't know much,' said the Duchess; 'and that's a fact'" (CARROLL, 1999 [1865]: 154). Characters constantly argue with her and act superior. This is a subtle form of violence that expresses itself over the ones who don't usually receive the right to counter-answer, such as children, especially under the formality and rigour of the Victorian era.

There are also many jokes about death, starting from Alice's never-ending fall on the rabbit-hole:

> 'Well!' thought Alice to herself. 'After such a fall as this, I shall think nothing of tumbling down-stairs! How brave they'll all think me at home! Why, I wouldn't say

anything about it, even if I fell off the top of the house!' (Which was very likely true). (CARROLL, 1999 [1865]: 56)

And Alice being sentenced to death by the Queen of Hearts:

'How should I know?' said Alice, surprised at her own courage. 'It's no business of mine.'
The Queen turned crimson with fury, and, after glaring at her for a moment like a wild beast, began screaming 'Off with her head! Off with—'. (CARROLL, 1999 [1865]: 204)

Some creatures are so surprised by the human child Alice that treat her as 'monster', as if seen a strange creature they are not entirely sure she is capable of talking, thinking properly, etc.

The Lion looked at Alice wearily. 'Are you animal—or vegetable—or mineral?' he said, yawning at every other word.
'It's a fabulous monster!' the Unicorn cried out, before Alice could reply.
'Then hand round the plum-cake, Monster,' the Lion said. (CARROLL, 1999 [1871]: 504)

A threat of physical violence is found in the scene where Alice is trapped into the White Rabbit's house. She grows too big inside the house and her arms start to grout outside of the windows. The Rabbit and the Lizard combine forces to remove her at all costs, to finally come to the point where they decide to burn the house down (CARROLL, 1999 [1865]: 117).

3.3.3 Amorality

Finally, even though Alice novels may be considered fairy tales and there are a number of fantastical elements, including talking animals, they are not fables. There is no moral in the end, just a girl waking up from a dream and telling her sister - or her cat - about it. At the end of the first book there is her older sister thinking about the joys of childhood and meeting Alice's friends in Wonderland. At the end of the second book there is wondering whether Alice dreamed it or the White King did. But there is no good or wrong, no battle against an evil.

There are annoying characters and disrespectful ones, but none essentially evil and none of them represented a force to be battled against. The hero is more of someone through whom the

readers can see the story and places unfold. Alice is much rather walking around and discovering places and creatures. When she is confronted with the question of her destination, she has none.

> 'Would you tell me, please, which way I ought to go from here?'
> 'That depends a good deal on where you want to get to," said the Cat.'
> 'I don't much care where—' said Alice.
> 'Then it doesn't matter which way you go,' said the Cat.
> —'so long as I get *somewhere*,' Alice added as an explanation.
> 'Oh, you're sure to do that,' said the Cat, 'if you only walk long enough.' (CARROLL, 1999 [1865]: 159-161)

Neco Z ALenky exposes this aspect, creating a wandering Alice that is walking around, following the Rabbit and discovering places. She doesn't represent good nor evil.She is no example of purity nor an anti-hero. She is more of a person telling the story of a very unsettling dream.

The idea of a world dichotomically divided into two classes of characters, or actions, or facts; good and evil, is not present neither in Alice novels nor in this movie. Not only the distinction between good and evil as opposing and excluding of one another is absent but there are no good and evil forces opposing forces trying to overcome one another.

Carroll, in his own way, does not try to add a specific purpose to Alice books more than to entertain kids. The story of a girl wandering through a magical world seemed enough and there was no need of further explanation than her waking up, nor a moral lesson in the end. In this sense he was extremely different from his peers authors of books for children and of his predecessors, writing a book without a formal sense of educational purpose.

> …the most important fact is that Carroll revolutionized writing for children: children's books after Carroll were less serious, more entertaining and sounded less like sermons and more like the voices of friends than earlier prototypes. (COHEN, 1998).

While the movie is about a child and involve dreams and imagination, it is not exactly focused on entertaining children, but is a work of entertainment and perhaps reflection and bewilderment, but never of morality and rules. Alice grows through the story and reveals a bit of a darker side in the end of the movie, considering cutting the Rabbit's head off (IMAGE 51).

(IMAGE 51) Alice in the end of *Neco Z Alenky*

3.4. Revealing the object

The semiotic modeling by AGUIAR & QUEIROZ (2013) described in the introduction (see section 1.5) is now combined with the multi-layer approach to intersemiotic translation (see section 1.3) and the concept of transcreation (see section 1.4) to reveal the elements of our object, the intersemiotic translations of Alice novels.

Also, following the well-known Peircean triadic notion of semiosis (S-O-I), and the concept of iconic sign, it is possible to perceive intersemiotically translated works as sharing properties with iconic process, due to its revealing similarity with the source, in the sense that they not only resemble, but create meaning not previously highlighted.

Here, the two analysed examples, *The Muppet Show's Brooke Shields Episode* and *Neco Z Alenky*, work as a metonymy of the entire *scopus* of translations of the source-sign: Alice novels. The two examples are almost diametrically opposed in terms of aspects reinterpreted. Even though they both agree on some primary aspects, such as a chronological narrative and the presence of some main characters, such as Alice, the Caterpillar, the Rabbit and others. In terms of interpretation, resources and tone, they diverge greatly.

The transition from a verbal text into an audiovisual one have different effects on each translation, but both intensify the iconic aspect of the translations - it's capacity to reveal elements from its object.

Jim Henson's *The Muppet Show* Alice-themed episode focuses on the use of linguistic games and logic inversions found on the source. It is a highly musical act, with some songs composed for the episode and some adaptations from poetry found in the novels, which are adaptations themselves. There is also a direct adaptation of the *Jabberwocky* poem into an audiovisual act resembling a theater sketch. This part transforms the epic journey into a lighter, laughable act with cute puppets, jokes and wordplay, including the creation of a visual paronomasia.

It is safe to say there is a focus on the ludic aspect of Alice novels in Jim Henson's work. It is light-toned and meant for a family audience, safe for kids and humorous. The humor is mainly taken from wordplay. The characters are visually inspired in Tenniel's illustrations, but with either a cute or a funny tone. The beheading of the Jabberwocky is followed by a floating, talking head.

Jan Švankmajer's Neco Z Alenky evidences a very discrete violence found on the books morphing it into disturbing visual images. The oneiric ambiance the story is situated allows for the amorality. There are very few spoken lines in the entire movie, removing all the wordplay. The intentions are revealed mostly in audiovisual form, with very little verbal resources.

The focus here is on the undertone of Alice novels. The fact that it is a dream, and has dream-like characteristic. Thus, the fact that dreams deal with a less objective part of the mind, less explainable and less structured. Alice wakes up, but it is clear that the dream is not separated

from her, it is also a reality. When she grabs the scissors in the end of the movie, she makes the connection between the two worlds into one big reality.

Despite the opposing tones, both translations come from the same source-sign. Considering that the object, Alice novels, is a multi-layered system, the translators chose specific aspects and recreate them in their work.

If a translation (target-sign) then recreates only parts of the source-sign, the interpretation of the source-sign through the translation alone would then give just clues to what the source-sign is, like a piece of an incomplete puzzle (IMAGE 52).
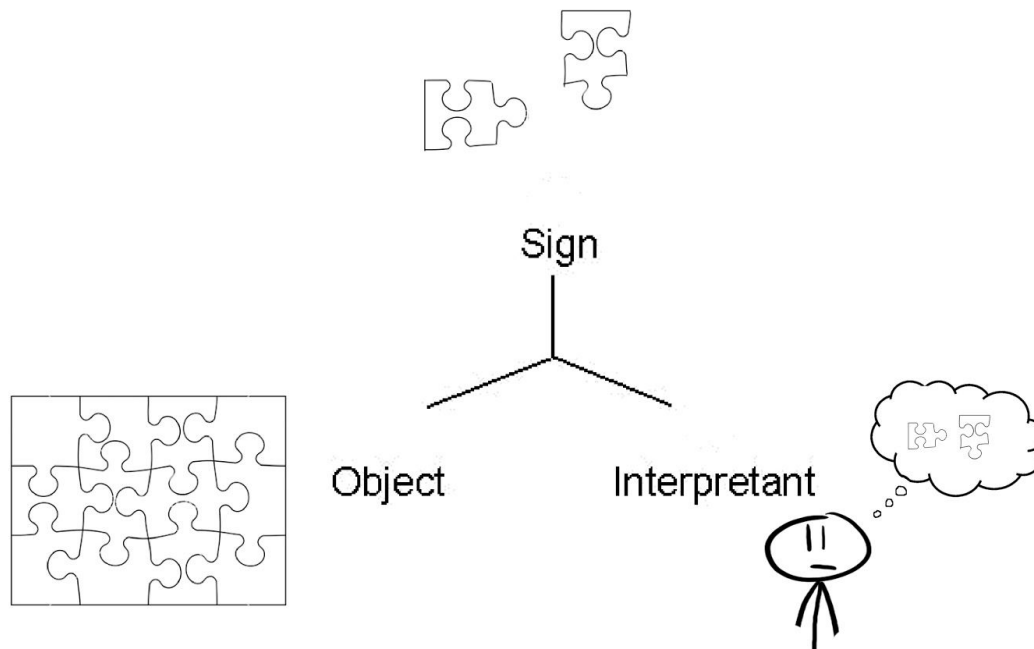

(IMAGE 52) Triad with clues to the source-sign

However, the pieces are not so clearly cut from one another, each characteristic is not so well defined within boundaries. Inversions of logic can comprise both linguistic aspects such as paronomasias and shift from connotative to denotative, and mood aspects, such as a dreamy

environment. Also, there is significant overlap, since two or more translations can use the same resources from the source-sign. Usually, main characters, like Alice and the White Rabbit, are repeated through many translations and become more famous than others that rarely appear, such as the Mock Turtle.

Each translation expands aspects of the source-sign, sometimes revealing or highlighting discrete elements, as shown in the case of the violence *Neco Z Alenky* exposes. Complementary, there is the element of addition, where the target-sign creates new characters, jokes, dialogs, etc, expanding its content, but mostly meant to cause the same effect on the interpretant (IMAGE 53).
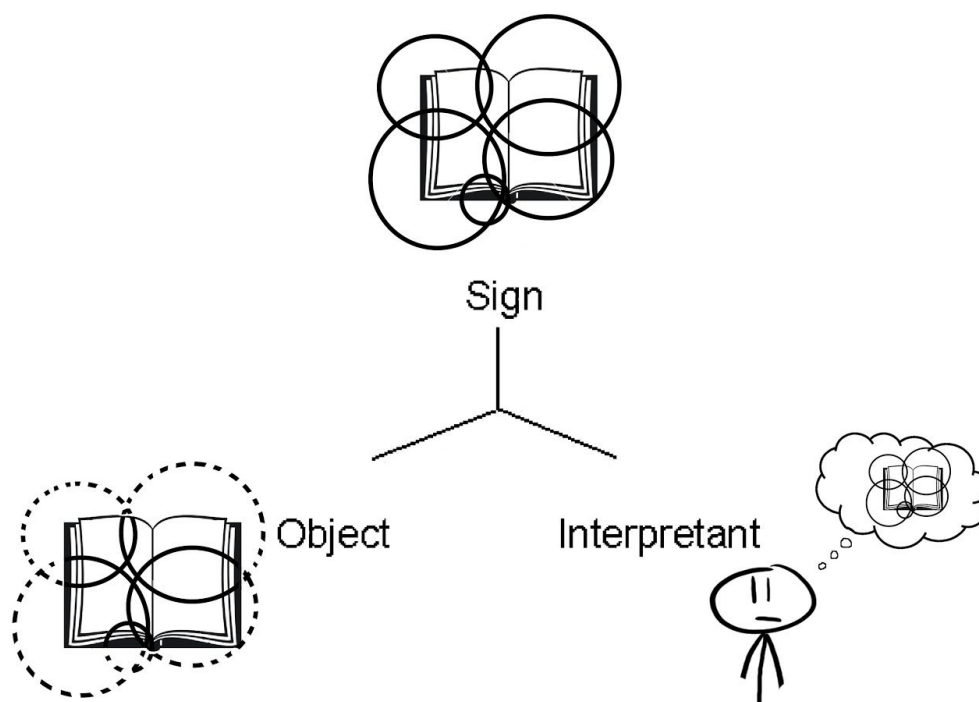
(IMAGE 53) Triad with sign expansion

Considering the multitude of intersemiotic translations, each would merge some aspects of the novel and adapt or create others. Each circle on IMAGE 53 (above) would comprise a part

of the novel and a part outside of the novel, the drawing of the book represents the novels. The parts from the novel, as said, will sometimes overlap and sometimes be very different with a minimal intersection, as is the case of the two examples studied here.

Even though the image of the Caterpillar in Neco Z Alenky can be regarded as a metaphor of the discrete violence that does exist in the book, there is no actual character made of a sock in the source-sign. However, the unsettling feeling it creates is a reproduction of the unsettling yet disregarded violence in the source. This is represented by the part of the circle outside the drawing of the book.

The Interpretant is the effect of the translations (sign) in a interpreter. Considering the amount of them and the fact that they also comprise translations not yet made and the ones in potential, it is more the effect of a part of them, including or not the book, in one single experience, uniting it all.

Returning to AGUIAR & QUEIROZ (2013) model, the object of the novel (source-sign) is an element from reality (in that case, a hero without character). Here, Carroll's motifs are deeply rooted in elements from real-life events, such as his child friend, Alice Liddell and Carroll's interest in Mathematics (IMAGE 54).
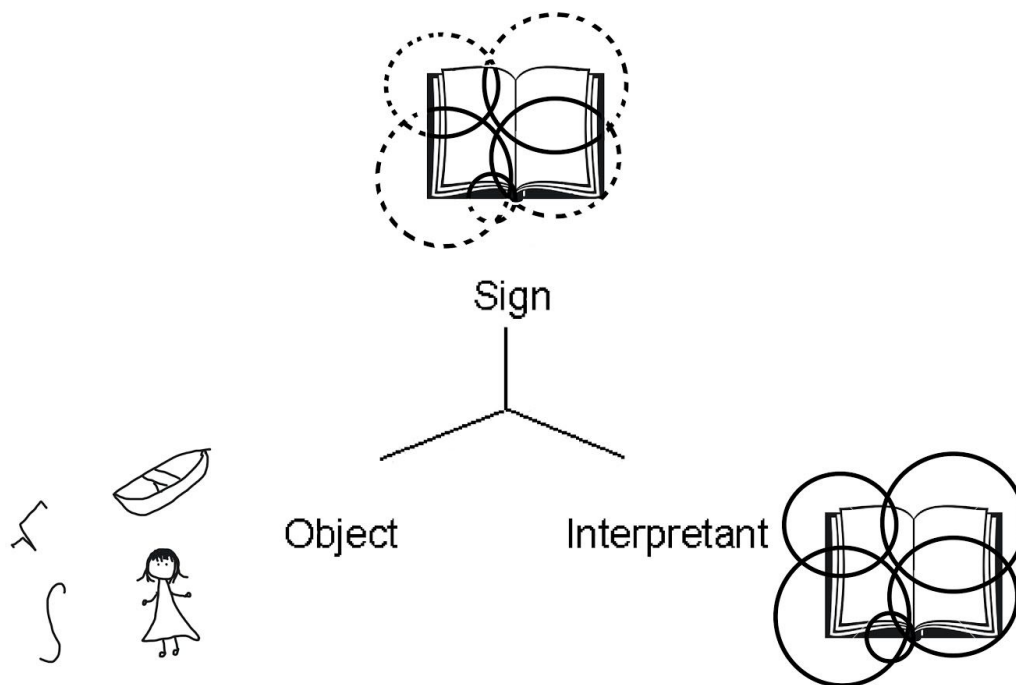
(IMAGE 54) Triad with new interpretant

The sign of the object is then the novels. Represented on IMAGE 54 by the drawing of the book with the circles being cut on the outside, with dotted lines as the potential translations. The Interpretant becomes the intersemiotic translations, represented by the image of the book and the circles. Each circle is one translation, expanding the book.

It is possible to create yet another triad. The novels carry an uncountable amount of translations. The object is then the novels plus the translations. Representing the novel and the potential translations is the Sign, in which the novel is no longer necessary. The translations are independent in themselves. The interpretant is then the effect of an uncountable number of translations on a previously existing material, expanding the source-sign to a point where it does not have its initial borders anymore. The novels are now not only the novels, but them and the effect of all the translations that expanded the source-sign into a new work, shapeless and under constant construction (IMAGE 55).
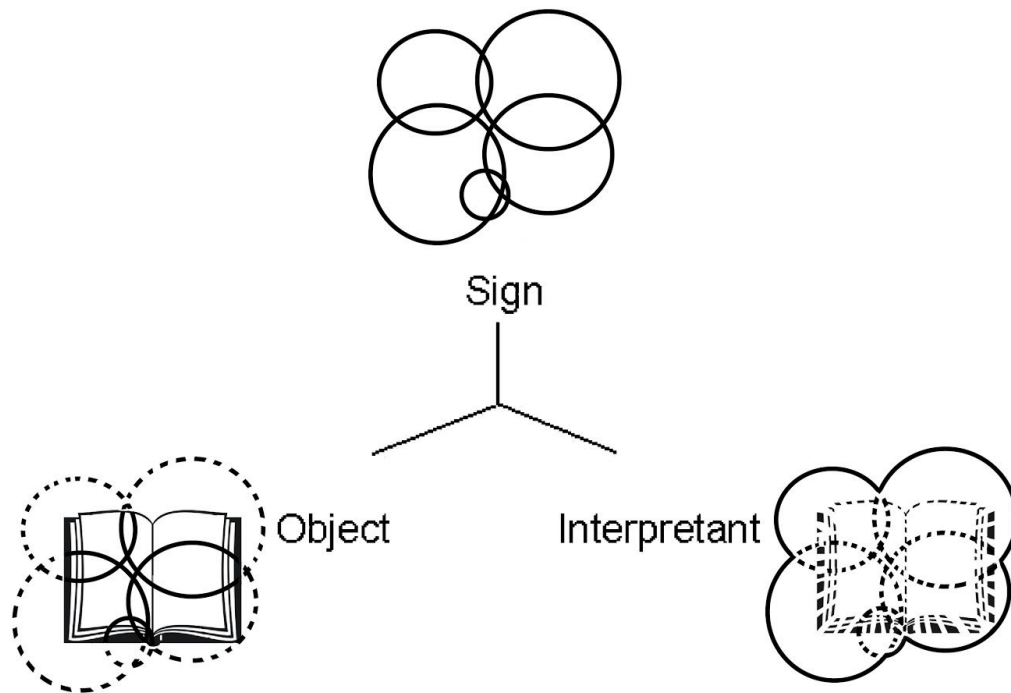
(IMAGE 55) Triad with expanded object

This graphic represents a clearer diagram of intersemiotic translation, considering each person could have had access to any number of translations from the same source-sign and that the same person could have read the source-sign or not. Yet, there is a general effect of expansion of the source-sign.

If the Iconic Sign reveals aspects of its Object and intersemiotic translation is a, iconic process, it is expected the translation will reveal aspects from its source-sign. If it not only reveals but invents aspects, the source-sign will naturally expand with each translation.

4. FINAL COMMENTS

We can now resume many questions formulated in the introduction of this work. How do such distinct aspects, selected by different creators shed light differently into the same source work? The application of Peirce's triadic model of semiosis to the relationships between translated-translator-interpreter was initially proposed by STECCONI (1999), and more recently by QUEIROZ & AGUIAR, (2015), AGUIAR & QUEIROZ, (2015, 2013, 2010), QUEIROZ (2010), HODGSON (2007). Among the authors who consider appropriate Peirce's model of semiosis to translation studies in general are GORLÉE (1994, 2007), DAMIANI (2008) and JEHA (1997). Even more recently, AGUIAR & QUEIROZ (2013, 2010) have developed an application of the Peircean triadic model in cases of intersemiotic translation into contemporary dance.

The idea that a translation involves creation and discovery, and the idea that these operations are fundamentally dependent on iconic properties, was developed by Victoria Welby (PETRILLI, 2009: 532) and other authors:

> The interpretive-translative method is also a method of discovering, creating and testing likeness relations themselves, which in fact Welby describes as mainly of the proportional, structural and functional type. This perspective evidences the close relation between translation and iconicity, between translation and figurative dimensions of language and the role carried out by the iconic dimension of signs in the generation of thought processes and communication. (cf. PETRILLI, 2008)

This work includes a development of this application focusing on intersemiotic translations of Alice novels. One of the consequences of such approach is related to the idea of translation as creation and critique. These developments are related to Campos' thesis that explicitly defends the idea of translation as a predominantly iconic process. It has been thoroughly reinforced here the fact that an 'operational criteria' to define iconic processes detrivializes the common description of icon as a sign of similarity, to define it as a sign through which it is possible to discover or reveal new information about its object. Many authors have insisted on this special property of the icons (see STJERNFELT, 2011; PAAVOLA, 2011). The

basic idea is that the icon is the only type of sign 'from which information may be derived' (CP 2.309).

> The key of iconicity is not perceived resemblance between the sign and what it signifies but rather the possibility of making new discoveries about the object of a sign through observing features of the sign itself. Thus a mathematical model of a physical system is an iconic representation because its use provides new information about the physical system. This is the distinctive feature and value of iconic representation: a sign resembles its object if, and only if, study of the sign can yeld new information about the object. (HOOKWAY 2000: 102)

The consequence of the application of Peirce's notion of semiosis on this phenomenon is that intersemiotic translation will be considered a triadic, interpreter-context-dependent, and materially extended phenomenon. We want to emphasize that, according to our approach, intersemiotic translation is not a two-sided relation.

One of the consequences of our approach is the importance ascribed to the materiality and dynamic involved in intersemiotic translation, prioritizing the iconic material properties of hierarchical relations between the source and the target signs. The partial results exhibited constitute a preliminary attempt toward modeling intersemiotic translation. It is our attempt here to fill the lack of explicative models of the phenomenon.

We could define an intersemiotic translation as a multi-hierarchical process of relation between semi-independent layers of description. There are some difficulties facing us when we approach the problems of intersemiotic translation. There is a tendency to believe that we deal with multi-hierarchical complex systems and processes, involving many levels of organization and description (cultural, semiotic, economic, cognitive, psychological, social, political), and very inclined to be approached by different perspectives and methodologies. The relevant position that different levels of organization (and the internal laws that regulate the levels) have in translational phenomena must surely be considered one of the most important theoretical challenges. An integration of several levels of description (e.g. cognitive, cultural, social) in internally consistent explanatory models must be considered another major challenge in terms of theoretical approach.

Supposing that semiosis is a multi-layered process (as some authors have stressed, see Queiroz & El-Hani 2006) the intersemiotic translation phenomenon, as a semiotic process, is also multi-layered. For example, based on Jakobson, and other authors (Eco, Campos, Bense), a novel is organized in description levels as narrative, semantic, phonetic, rhythmic, and they are related to each other by constraints which are not fixed. We have assumed, as an important assumption, that all semiotic systems (prose, poetry, film, comics, etc) can be approached as organized in descriptive levels. In an intersemiotic translation there is a relationships between intra systemic descriptive levels – but, there is also a relation between the levels even if they are not the same. We can assert that operating on different 'description levels', translation selects relevant aspects from the source and recreates them into the target.

If, as Haroldo de Campos (2007) argues, a creative translation is the most attentive way of reading a sign system or a text, then an intersemiotic translation can be considered an even more radical practice, since it transcreates the same effects produced by the source using drastically different systems and materials. Intersemiotic translation represents a domain of new language processes and invention because it tends to produce different habits of sign manipulation and interpretation. This idea deserves an even more accurate development. In our argument, intersemiotic translation could represent a laboratory of experimentation involving new ways to deal with well known materials and methods, since it requires from the translator or translation team a selective attention to the relations between the levels of description of the source-sign, as well as the choice of most relevant aspects in these relations.

Which is the relevance of this particular phenomenon? Why should one describe and explain all this? Intersemiotic translation: (i) represents an invention domain of new language systems and processes, (ii) accommodates the change of habits, (iii) presents critic-pragmatic approach of language systems, (iv) produces new habits of reading, (v) brings new understanding of basic cognitive-semiotic processes, (vi) forces a radical approach of decomposition and analysis to sign systems and processes, (vii) contains direct manipulation of sign systems regulation and control variables, (viii) can be seen as critical view of semiotic materials, relations, and concepts.

Acknowledged that it is impossible, in principle, to translate creative texts, it seems that this engenders the corollary of possibility, also in principle, of recreation of this texts. [...] The more full of difficulties the text, the more possible to recreate, more seducing as open possibility of translation. (CAMPOS, 1992: 34-35)

When we work with a group of translations from the same source, these characteristics are even more evident. The choice of two examples with seemingly opposing views on the semiotic target highlights the fact that the levels of description are divided in a way that translations can resignify them in terms of their hierarchy. Jim Henson's TV show pictured Alice novels as a fun, family-friendly, non-linear narrative. This show takes high value on the linguistic aspects of the source and its complex creation, even if they are simple to intuitively understand and laugh at. The rhythm of the video is constantly broken by songs, just as the rhythm of the novel is changed by the presence of poems, which have a rhythm of their own. The show is made by sketches and the novels, besides having a conducting line, are made of almost independent episodes marked by the different characters Alice encounters and their relationship and interactions with her, that differ from the ones she has with other characters. Each one presents its own development. On the other hand, Jan Švankmajer's film portrays the same semiotic source in a darker light, without any of the linguistic resources, focusing on a linear narrative of a disturbing dream. There are no jokes, no paronomasias, no characters singing. Yet, it recreates important aspects from the novels, such as the underlying theme of violence, aggression, contempt. The general nightmarish ambiance points to the novels many references to dreams, but also remembering that this dream occurs in a violent, unwelcoming setting disguised as a colorful fantasy. It may sound unexceptional today that a story for children has no moral lesson, but COHEN (1998) and GARDNER (1999) remind us that in the Victorian Era such a story was a revolution in the field of literature for children. The film makes a point in that direction too. The two intersemiotic translations have a small intersection of important aspects chosen from the source. Mostly they agree on the existence of Alice and other characters in a nonsensical environment.

Also, the large number of intersemiotic translations, when looked at in a slightly closer look, (as in section 3.1) points to the fact that there is little to no intersection in all of them combined. Consequently, it is hard, or maybe even impossible, to define Alice novels in

intrinsic, unchangeable, definite terms. The boundaries of the semiotic source become then even less tangible. Yet, all of them have the same source, and choosing relevant aspects and highlighting them, each one expands the elements found in the novels, by revealing and putting them under a clearer, more visible light. The variety of interpretations of the ideas found in the novels expands them to a potentially greater content than found before. The very materiality of the semiotic target interferes with the result, as well as the time and place. The consequence of this perspective is the realization that the semiotic source is not a fixed, immutable structure. Intersemiotic translation expands the very own semiotic source.

A possible continuation of this research could take many paths. Future researchers could investigate the essential criteria when mapping the correlation between the semiotic source and the semiotic target, narrowing the research to the question of whether or not an intersemiotic translation can be thoroughly described. Another path could investigate if the Peircean triad could be manipulated to describe intersemiotic translation in relationship to other processes, and its consequences. Finally, it is possible to ask if processes of intersemiotic translation can be separated and organised into specific categories, with essential differences between one another

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