RECIPIENT RELEVANCE IN THE TRANSLATION PROCESS: THE CASE OF CHAPTER IX OF *ALICE IN WONDERLAND* IN FOUR TRANSLATIONS INTO SPANISH

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Abstract:

Translation in an extremely complex activity, as it involves different factors, which the translator must assess in the invariation phase (Who will be the recipient of the translation?, What kind of text is to be translated?, For what purpose will this text be translated?...). In this article, after making a brief introduction to the concepts of 'translation theory' and 'translation', we will focus on studying the recipient's influence on the translation process. For this purpose, four translation into Spanish have been selected from Lewis Carroll's iconic novel *Alice's Adventures in Wonderland* (1865) and, within them, six key elements of the ninth chapter will be worked on, entitled The History of the Mock Turtle.

Key Words: Translation, recipient, techniques

1.Aproximation to the Concepts 'Translation Theory' and 'Tranlation'

Translation theory is an academic discipline, a theoretical knowledge that reflects on the activity of translation, but that doesn't teach to translate, just as linguistics doesn't teach to speak. In other words, translation theory is an interdisciplinary knowledge that reflects on the relevant aspects involved in translation.

In contrast, translation is a skill, a competence, a know-how, a how. In short, an operational knowledge that is achieved through practice. This exercise, carried out since time immemorial (the first known testimonies date from the XVIII century BC: Sumerian texts with literal translation into Akkadian), can be addressed from different perspectives: as a linguistic activity (Catford, 1965), as a textual activity (Nida & Taber, 1969), as a communicative activity of cultural transfer (Hatim & Mason, 1990) or as an interdisciplinary process (Hurtado Albir, 2001). However, all of them follow a series of common or basic principles, which are embodied in three questions:

- Who (translate)?
- What (translate)?
- What for (translate)?

The first of these questions refers to the activity carried out by a subject (translator) who must possess translation competence and carry out a complex mental process using translation methods, techniques and strategies. The second question points out that the translator works with texts and not with isolated and decontextualized units of a language, i.e., he/she must know the mechanisms of textual functioning (cohesion and coherence) and the different textual types and genres, taking into account their different functioning in different languages and cultures. Finally, the third question refers to the communicative purpose: to try to enable someone who cannot understand the message of a text due to a lack of knowledge of that language to access it through a new text.

The conjunction of these three questions gives rise to a new text or target text (NT) in which the translator conveys the communicative intentions of the original text (OT) to the new addressees. Depending on the characteristics of these addressees, the translator will vary the methods and strategies of the translation, resulting in different solutions, as will be seen below thanks to the analysis of how six elements of the ninth chapter of Lewis Carroll's famous novel *Alice's Adventures in Wonderland* (1865) have been translated into Spanish.

2. Analysis: Chapter IXof *Alicein Wonderland*, 4 Possible Proposals In Spanish

Lewis Carroll, pseudonym of Charles Lutwidge Dodgson, published *Alice's Adventures in Wonderland* in 1865, a title that was later shortened *to Alice in Wonderland*. This work achieved great success and soon began to be translated into other languages, such as Chinese with Zhao Yuanren's translation in 1922 or Spanish with Juan Gutiérrez Gili's translation in 1927. At present, the translation work has not ceased. See, among many others, the following proposals: that of Humpty Dumpty for Lumen, that of Jaime de Ojeda for Alianza, that of Infotemática, that of Libro Total, that of Cora Bosch forBuenos Aires, that of Graciela Montes for Colihue, that of Pilar Torralba Álvarez for Akal or, among others, that of Gabriel López Guix for Barcelona.

From this list of translations, we have selected the first four for our analysis due to their popularity among the speakers of the language of Cervantes and, in particular, those living in Spain. In them, we will study the translation of six OT elements (the name of the Turtle, the nickname of the teacher who had the Turtle, the concept of 'extra class', the concept of 'bill', the school curriculum of the Turtle and the explanation of why they are called 'courses') into Spanish in order to see how the characteristics of the addressee of the NT influence the translation exercise.

- The name of the Turtle

TEXT	THE NAME OF THE TURTLE
(OT): Lewis Carroll	Mock Turtle
(NT): Alianza	Tortuga Artificial
(NT): Lumen	Falsa Tortuga
(NT): Infotemática	Falsa Tortuga
(NT): Libro Total	Falsa Tortuga

Table 1: Relationship between text (OT and NTs) and Turtle's name

In the choice of the name of the Turtle, two groups can be distinguished in terms of the position of the modifier within the nominal syntagm. The first group is formed by the translations of Lumen, Infotemática and Libro Total, since in all of them the modifier, which is an adjective ('falsa'), is placed before the noun, that is, the word order of the OT (modifier + noun) is maintained. On the other hand, Alianza's, which is the second group, prefers to place the modifier (which in this case instead of being 'falsa' is an 'artificial', that is, an adjective to which attributing the meaning of 'unreliable' requires a high knowledge of the Spanish language) after the noun and, consequently, distances itself from the OT. This choice on the part of Alianza makes the translation, by not following the syntactic scheme of English, more natural for Spanish speakers. However, it should be noted that the proposal of Lumen, Infotemática and Libro Total are grammatically correct, although less common.

- The nickname of the teacher who had the Turtle (explanation of that nickname)

TEXT	NICKNAME OF THE TEACHER WHO HAD THE TURTLE
(OT): Lewis Carroll	Tortoise
(NT): Alianza	Galápago
(NT): Lumen	Galápago
(NT): Infotemática	Galápago
(NT): Libro Total	Galápago

Table 2: Relationship between text (OT and NTs) and nickname of the teacher who had the Turtle

In the explanation of the nickname of the Tortoise's teacher, all the translators opted to maintain the word play in the OT, that is, they opted for what Nida (1964,1969) called 'dynamic equivalence', which consists of trying to make the TM reader experience the same effects as the OT reader. In this case, they sought to transfer the following similarity to Spanish:

'Tortoise' when pronounced aloud sounds similar to 'taught us', past tense of the verb 'teach'. To achieve this, the translators followed different paths and, therefore, two main groups can be established:

- 1st group: formed by the translations of Lumen, Infotemática and Libro Total. In these three NTs, the nickname 'Galápago' is explained through the term 'gala' ('El profesor Galápago tenía a gala'). In addition, a concept that does not appear in the OT is introduced: 'escuela de pago' (in English: 'Paying school'), which is another clue to decipher the pun behind 'Galápago'.

- 2nd group: formed by the translation of Alianza. In it, the nickname 'Galápago' is explained by means of the sequence 'muchas conchas' (in English: 'had many shells'). That is, through a play on words based on the similarity between muchas conchas' and muchas cosas'. In this NT there is no concept of 'escuela de pago' and, consequently, on this point it is more faithful to the OT than the works of Lumen, Infotemática and Libro Total.

The proposal of the first group, a priori, is a translation solution that could be considered clearer by the vast majority of Spanish speakers, since the word play it proposes is evident from the first reading: the reader only has to know the meaning of 'gala'. On the contrary, the option of the second group, that of Alianza, is much more obscure since it requires a reader who is not only more experienced, but also moreattentive to the nooks and crannies of the language. That is to say, it requires a reader with a deeperknowledge of Spanish, since, in this case, he or she must be able to interpret the nouns 'conchas' and 'cosas' as synonyms.

- The 'extra class' concept

TEXT	THE 'EXTRA CLASS' CONCEPT
(OT): Lewis Carroll	Extras
(NT): Alianza	Extras
(NT): Lumen	Clases especiales
(NT): Infotemática	Clases especiales
(NT): Libro Total	Clases especiales

Table 3: Relationship between text (OT and NTs) and the 'extra class' concept

In the translation of the 'extra class' concept, two groups can be distinguished in terms of the techniques employed. The first group consists of the translations of Lumen, Infothematica and Libro Total. In these translations, they chose to apply an oblique translation technique: the so-called 'equivalence', which can be defined as a technique that modifies the literality of the OT by using an expression that is idiomatically recognized as equivalent in the mother tongue. Thus, the translators decided to change the expression 'extras' for an equivalent in Spanish: 'clases especiales'. On the other hand, the Alianza translation, which alone forms the second group, opted for a technique typical of literal translation: borrowing, which consists of incorporating words from one language into another without translating them. Thus, as in the OT, Alianza's work includes 'extras'.

It should be noted that neither of the two proposals offers a clear solution in Spanish, since both 'clases especiales' and 'extras' present different interpretations and, consequently, doubts to the reader that, on the other hand, would have no place in the OT. These doubts are, for example, the following questions: would 'special classes' be synonymous with 'extracurricular classes' or would it be synonymous with 'adapted classes'? does 'extras' mean that 'more classes had to be given' or does it mean that 'in these classes there were elements that did not appear in other classes'?

- The 'bill' concept

TEXT	THE 'BILL' CONCEPT
(OT): Lewis Carroll	Bill
(NT): Alianza	Cuentas
(NT): Lumen	-----
(NT): Infotemática	-----
(NT): Libro Total	-----

Table 4: Relationship between text (OT and NTs) and the 'bill' concept

In the translation of the concept 'bill', as in the previous cases, there are two main groups based on whether or not the term is translated. Alianza chooses to translate it literally ('cuentas') while Lumen, Infotemática and Libro Total prefer to omit it. This deletion makes the NT clearer, more direct, as it does not create uncertainty or doubts in the novice reader who, if the noun 'cuentas' were found in this context (remember, we are in a school environment in which the character of the Turtle is talking to Alice about the school curriculum), would wonder what is meant by 'todas las cuentas acaban con francés...'? (in English: all accounts end with French?), as he would associate 'cuentas' with its most usual meaning: the economic one. It should be noted that this question, in principle, would not arise in a speaker more experienced in the language of Cervantes, since he/she would be familiar with the other contexts in which the noun 'cuentas' is used with some regularity.

- The Tortoise school curriculum

In order to approach the translation of the Turtle school curriculum, the curriculum will be broken down by subject.

TEXT	SUBJECT 1
(OT): Lewis Carroll	Reeling / Writhing
(NT): Alianza	Beber / Escupir
(NT): Lumen	Beber / Escupir
(NT): Infotemática	Beber / Escupir
(NT): Libro Total	Beber / Escupir

Table 5: Relationship between text (OT and NTs) and the subject 1

In the translation of these first two subjects 'reeling and writhing' we see that all translators opted for the same solution: to keep the play on words in the OT and, therefore, to use the dynamic equivalence of Nida (1964, 1969).

OT: 'Reeling' sounds like 'reading' and 'Writhing' sounds like 'writing'.
NTs: 'Beber' sounds like 'leer' and 'Escupir' sounds like 'escribir'.

TEXT	SUBJECT 2
(OT): Lewis Carroll	**Arithemetic: Ambition, Distraction, Unglification and Derision**
(NT): Alianza	Aritmética: fumar, reptar, feificación, dimisión
(NT): Lumen	Aritmética: ambición, sustitución, feificación, dimisión
(NT): Infotemática	Aritmética: fumar, reptar, feificar, dimisión
(NT): Libro Total	Aritmética: fumar, reptar, feificar, dimisión

Table 6: Relationship between text (OT and NTs) and the subject 2

As in the previous case, in the translation of the branches of arithmetic we see that all translators employed Nida's (1964, 1969) dynamic equivalence technique in order to preserve the OT pun ('Ambition' sounds like 'addition', 'Distraction' sounds like 'subtraction', 'Uglification' sounds like 'multiplication' and 'Derision' sounds like 'division'), although in some cases they modified the grammatical category of the OT and, therefore, the NTs can be classified into two groups. The first group is formed by the Lumen translation and the second by the Alianza, Infotemática and Libro Total translations. In the Lumen proposal, only the mechanism of dynamic equivalence is employed: 'Ambición' sounds like 'adición', 'Sustitución' / 'Distracción' sounds like 'sustracción', 'Feificación' / 'Afeazación' sounds like 'multiplicación', and

'Dimisión' sounds like 'división'. On the other hand, translations belonging to the second group use, in addition to dynamic equivalence, the technique of transposition (a technique that belongs to oblique translation and consists in modifying the grammatical category between OT and NT). Thus: 'Ambition, Distraction' (nouns) become verbs: 'fumar, reptar' (in Alianza, Infotemática and Libro Total) and 'Derision' (noun) becomes a verb: 'feificar' (in Infotemática and Libro Total).

In addition, we should note that in all four translations the concept of 'feo' that we find in the OT is maintained through the term 'unglification' (from 'ugly').

TEXT	SUBJECT 3
(OT): Lewis Carroll	**Mystery**
(NT): Alianza	Histeria
(NT): Lumen	Histeria
(NT): Infotemática	Histeria
(NT): Libro Total	Histeria

Table 7: Relationship between text (OT and NTs) and the subject 3

When translating the subject 'mystery', all translators opted for the same solution: to keep the word play in the OT and, therefore, to use the dynamic equivalence of Nida (1964, 1969).
OT: 'Mystery' sounds like 'history'.
NTs: 'Histeria' sounds like 'historia'.

TEXT	SUBJECT 4
(OT): Lewis Carroll	Seaography
(NT): Alianza	Mareografía
(NT): Lumen	-----
(NT): Infotemática	Mareografía
(NT): Libro Total	Mareografía

Table 8: Relationship between text (TO and NTs) and the subject 4

In the translation of the subject 'Seaography', we can establish two groups. The first group is formed by the translation of Lumen in which the term 'Seaography' is omitted, that is, it disappears from the NT, although it does not lose coherence. In fact, if the reader has not read the OT or any translation citing 'mareografía' he will not notice the lack of this subject. As for the second group, which is composed of the remaining translations (Alianza, Infotemática and Libro Total), it maintains and translates the subject 'Seagraphy' by means of the aforementioned dynamic equivalence of Nida (1964, 1969) seeking to preserve the wordplay of the OT ('Seaography' sounds like 'geography') in the NT ('Mareografía' sounds like 'geografía').

TEXT	SUBJECT 5
(OT): Lewis Carroll	Drawling: Drawling, Stretching, Fainting in Coils
(NT): Alianza	Bidujo: bidujar, bofetear, tintura al óleo
(NT): Lumen	Bidujo: bidujar, tintar al boleo
(NT): Infotemática	Dibujo: tintura al bóleo (entre otras)
(NT): Libro Total	Dibujo: tintura al bóleo (entre otras)

Table 9: Relationship between text (OT and NTs) and the subject 5

In the translation of the subject of 'drawling' and its component elements, not all translators agreed to maintain the wordplay present in the OT from the beginning, which is why we can establish two groups. The first is formed by the translations of Alianza and Lumen and the second by the translations of Infotemática and Libro Total. The texts of the first group are characterized by keeping the pun from the beginning, therefore, the translators used the dynamic equivalence of Nida (1964, 1969).

Alianza and Lumen translations: 'Bidujo' sounds like 'dibujo', 'Bidujar' sounds like 'dibujar', 'Bofetear' sounds like 'esbozar', 'Tintura al oleo' / 'Tintar al boleo' sounds like 'Pintar o pintura al óleo'.

On the other hand, the translations of Infotemática and Libro Total prefer not to keep the play on words at the beginning, although they do keep it in the contents of the subject. That is, the dynamic equivalence of Nida (1964, 1969) is only found at the moment when 'Tintura al bóleo' (sounds like 'pintura al óleo') is said. It should be noted that in this second group, the translators decided to omit two of the three contents of the subject 'Dibujo', although they warn of this omission (which, on the other hand, does not imply a lack of coherence in the NT) through the sequence 'más otras cosas' (in English: 'plus other things').

TEXT	SUBJECT 6
(OT): Lewis Carroll	Laughing / Grief
(NT): Alianza	Patín / Riego
(NT): Lumen	Patín / Remo
(NT): Infotemática	Patín / Riego
(NT): Libro Total	Patín / Riego

Table 10: Relationship between text (OT and NTs) and the subject 6

As in most of the previous cases, the translators chose the dynamic equivalence technique, although with different results:

OT: 'Laughing / Grief' sounds like 'Latin / Greek'.
NTs: 'Patín / Riego – Remo' sounds like 'latín / griego'.
As for the comparison between translations, the NTs that best managed to maintain the word play were those that opted for the solution of 'Patín / Riego' since the phonic correspondence is almost total with 'latín / griego'.

- The explanation of why they are called 'courses'

TEXTO	CONCEPT OF 'COURSES'
(OT): Lewis Carroll	Lessons > Lessen
(NT): Alianza	Cursos > Se acortan
(NT): Lumen	Cursos > Se acursan
(NT): Infotemática	Cursos > Se acortan
(NT): Libro Total	Cursos > Se acortan

Table 11: Relationship between text (OT and NTs) and the concept of 'courses'

In the explanation of why they are called 'cursos', all translators opted for the same solution: to try to preserve the play on words present in the OT and, therefore, by the use of the already several times mentioned dynamic equivalence of Nida (1964, 1969). It must be said that the preservation of this pun in Spanish is quite complicated: in English the root of 'Lessons' and 'Lessen' is the same but in Spanish we do not have such a clear similarity, which is why most translators decided to translate 'Lessen' by 'Se acortan' (similarity in the roots). It should be noted that Lumen invented the word 'Acursar' in order to maintain the similarity of roots in English.

Whether in the translations that prefer 'se acortan' (Alianza, Infotemática and Libro Total) or in the one that opts for 'se acursan' (Lumen), none of them manages to brilliantly maintain the wordplay of the OT, since in Carroll's text this wordplay is perfect while in the NTs it creaks.

3. Conclusions

After analyzing the six selected elements of *Alice in Wonderland* in four translations into Spanish, the role of the addressee in the translation process becomes evident, since the translator will make decisions on the basis of the addressee when preparing the NT, i.e., he or she will use certain techniques or others. In this case, the NTs studied (Alianza, Lumen, Infotemática and Libro Total) all attempt to reproduce the brilliant and hilarious puns in Carroll's work, using, in most cases, Nida's dynamic equivalence technique. However, in spite of using the same technique, the result among some NTs is different, a consequence of the addressee to whom they are addressed. Thus, two groups of NTs can be distinguished: the first is formed by the Alianza proposal. In it, the puns are not explained to the reader, which, on the other hand, are more complex than in those of the other publishers. This implies that the translation is aimed at a reader versed in the language of Cervantes, that is, one capable of understanding the double meanings, the twists and turns of the language, the relationship between semantics between the different words (whether real or figurative)... The second group, on the other hand, is made up of the remaining translations, composed of the remaining translations (Lumen, Infotemática and Libro Total) is oriented towards an audience less familiar with the Spanish language and, therefore, the same puns are not only explained but also presented through simpler lexical solutions.
In short, every translated text is a new text, a text different from the OT.

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