

**Alice's Adventures in the Italian Land: Translating  
Children's Literature in Italy  
across a Century (1872-1988)**

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## ABSTRACT

This research presents a synchronic and a diachronic investigation of six Italian translations of *Alice's Adventures in Wonderland* (*Alice*) across a century (1872-1988). This work draws on Antoine Berman's method for the analysis of literary translations and integrates it with interdisciplinary theoretical approaches focused on the investigation of children's literature in translation. The premises of children's literature studies, translation studies, and retranslation studies underpin the analytical framework that supports the textual analysis. The examination focuses in particular on the translation strategies used to convey in Italian the culture-specific references that contribute to fashion the identity of *Alice* and her Wonderland.

The research operates on two different levels. Firstly, it presents a synchronic investigation concerned with a close reading and analysis of each translation in linguistic and textual terms. The elements examined in the detailed survey offer the opportunity to retrace the translators' unique understanding of *Alice* and discuss how it was conveyed to the Italian readers. Secondly, it proposes a diachronic investigation comparing, from a chronological perspective, the translation solutions previously identified and examines how the concepts of the image of the child and dual readership have evolved in the Italian translations.

The purpose of the study is to investigate the translation strategies to convey *Alice* in Italian, observe the patterns that emerge from the analysis of the texts and advance explanatory hypotheses that would account for the changes in the translators' understanding of Carroll's novel over time. The close reading the research centres on aims to provide a meticulous collection of the translation solutions found in the texts; these are not confined to particular passages of the book but are found throughout it, thus offering support for future analysis on the translations of *Alice*.

Finally, this research also aims to contribute to the analysis of children's literature in translation by providing an analytical framework able to support the investigation of different aspects of books for children in translation in other languages other than Italian.

## **DECLARATION**

No portion of the work referred to in this thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning

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## INTRODUCTION

The purpose of the thesis is to present a comparative examination of six selected Italian translations of Lewis Carroll's *Alice's Adventures in Wonderland* (*Alice*) published from 1872 to 1988.<sup>1</sup> The research explores the complex relationship between *Alice* and its translations in Italian and focuses on an examination of how given features of a canonised novel were transferred to a target culture and language that are constantly evolving. In particular, the research seeks to examine the translation strategies used to convey the culture-specific references and the other textual and linguistic items that helped to fashion the Italian identity of *Alice* and its translations and observe how they varied in time.

The corpus at the core of the investigation contains texts spanning a century; during this period Italy underwent major historical and cultural changes, starting with the unification of the country in 1861, moving through the rise and fall of the Fascist dictatorship and then experiencing a flourishing of the economy from the 1960s through to the 1980s. Even though Italy became a unified country in 1861, it took several decades for the population to achieve cultural and linguistic consolidation. Centuries of language division and almost no access to basic education for the masses made achieving reading literacy a slow process, and for a long time, the linguistic unification depended on books, in particular, the ones for children (Vigo 1993; Poggi Salani 1993).

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<sup>1</sup> *Le avventure d'Alice nel paese delle meraviglie*, trans. by Teodorico Pietrocòla Rossetti (London: Macmillan, 1872); *Nel paese delle meraviglie*, trans. by Emma C. Cagli (Bergamo: Istituto Italiano d'Arti Grafiche, 1908); *Alice nel paese delle meraviglie*, trans. by Mario Benzi (Milan: Mediolanum, 1935); *Alice nel paese delle meraviglie*, ed. by Tommaso Giglio, trans. by Tommaso Giglio and Giusto Vittorini (Milan: Universale Economica, 1950); *Alice: Le avventure di Alice nel Paese delle Meraviglie & Attraverso lo Specchio e quello che Alice vi trovò*, ed. by Martin Gardener and Masolino d'Amico, trans. by Masolino d'Amico (Milan: Longanesi & C, 1971); *Alice nel paese delle meraviglie*, trans. by Aldo Busi (Milan: A. Mondadori, 1988).

During the twenty years of Fascist dictatorship, children's literature operated as one of the leading means of regime propaganda and the indoctrination of children; *Alice* was no exception. It was also through the use of powerful narratives that the Fascist dictatorship secured power and consensus (Sinibaldi 2012a). *Alice* was not only a novel that originated in a liberal culture that Fascist Italy viewed with hesitation and mistrust, but it also contained several elements in direct conflict with the ideologies promoted by the regime; for instance, in Wonderland the natural order of things is overturned, and authority is often mocked (Ferme 2002; Cattaneo 2007; Padellaro 2015).<sup>2</sup> Despite all these complications, a new translation of *Alice* was published in 1935 and proved to be a notable example of the many contradictions that children's literature experienced under Fascist rule.

From the 1960s onwards the production of original children's literature in Italy flourished following innovations introduced into the genre by Carlo Rodari and Italo Calvino, such as presenting contemporary social issues to their young audience through stories where reality, comedy and irony were free from any pedagogical purpose (Boero and De Luca 2009). Even if their works are very different from one another, both these authors challenged the traditional communication strategy between adult and child. Their outstanding literary works are fine examples of creative language use and show a commitment to creating stories where fantasy and reality combine to create fantastic stories for children. Once *Alice* had attained the status of a classic and canonised book

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<sup>2</sup> From 1930 onwards the Regime increases the pressure on the publishing houses with the purpose of containing the circulation of foreign literature. Books for children undergo substantial censoring actions aimed to protect the youngest from the influence of foreign authors: "La convinzione diffusa è che i libri stranieri per l'infanzia, così come sono, non vadano bene: la presenza di passaggi talvolta cruenti, l'assenza in quelle storie del rispetto dell'autorità e del valore dell'ubbidienza, la violazione dei vincoli familiari li rendono didatticamente inadeguati e persino pericolosi per la formazione morale e civile dei più piccoli" ('The general belief is that foreign books for children, with their attributes, are not suitable: sometimes they contain violent passages, their stories show no respect for authority and don't teach the value of obedience, they portray the violation of family ties. Therefore, they are not adequate from a didactic point of view, and they may also be dangerous for the moral and civic formation of the youngest'; Padellaro 2015: 111).

for children, its Italian translations began to attract more and more interest. Journalists, writers and literary critics embraced the challenge of bringing Carroll's wit to Italian readers with the purpose of providing them with high profile translations.<sup>3</sup>

Following a target-oriented approach, the research does not seek to investigate the complex structure of the original *Alice* in its English context, nor delve into the inspiration for Carroll's wordplay, wit and humour. The thesis rather adopts a comparative perspective in its analysis of the Italian translations of *Alice*; the examination of the texts allows an investigation of the plural dimension of the translations through the different solutions proposed by each translator.

The focus of the study is on the translated texts, here interpreted as the representation of the translators' understanding of *Alice* and its complex universe. The enquiry accepts that particular alterations in content, form or cultural reference occurring during the process of translation may become defining features of the translated texts. The survey aims to observe and discuss the relevance and effects that these modifications have on the text as a whole, particularly when they affect the function of the text. By expanding the previous analysis of *Alice* in its Italian translations and proposing a method for the textual and comparative investigations which draws from Berman's analytical approach of literary translations, this research situates itself within the studies that question and explore how the function of children's literature has changed in translation and over time.<sup>4</sup>

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<sup>3</sup> Although they are not included in this analysis, the translations of *Alice* authored by Orio Vergani (1955), Donatella Ziliotto and Antonio Luglio Vallecchi (1969), Oreste Del Buono and Marina Valente (1962), Alfonso Galasso and Tommaso Kemeni (1967), and Milli Graffi (1989) are all worthy of mention.

<sup>4</sup> Berman suggests a method for the analysis of literary translations aimed to achieve what he calls 'productive criticism', that is either a call for a retranslation indicating why new projects of translations are necessary or a presentation of the excellence achieved in the translation examined. Berman's method comprises several steps, but the thesis mainly draws on Berman's approach to the analysis of the translation. In particular, the thesis focuses on the adoption of a comparative perspective based on the investigation of selected elements, aimed to identify both problematic and accomplished passages in the translations. Moreover, the findings of this investigation are presented and discussed through explanatory

The textual analysis of the Italian translations of *Alice* reveals how the translators engaged with the ambivalence of the novel, and the issue of the dual readership (i.e. to both child and adult readers) that is present in the source text. The elements that express the entertaining and referential functions, in particular, indicate how the translators encode two levels of messages in their work, addressing the child and adult reader simultaneously (Thomson-Wohlgemuth 1998; Xeni 2011). Previous studies on *Alice* in the Italian context, however, have claimed that after the second half of the twentieth century the translations of *Alice* addressed almost exclusively an adult audience (Vagliani 1998b; Cammarata 2002). This research questions this assumption and seeks to demonstrate that the relationship between translation and dual readership is a versatile feature of *Alice* that survived over time, even though the translators have engaged with it in different ways.

There are elements in the translations that disclose the translators' perception of children; they mainly express the translators' level of engagement with the pedagogical notion of childhood (appropriateness of content and language modulation) of their time. Studies focusing on the translation of children's books have established that the textual representation of the child is the result of the influence that social and historical events have on the translators (Thomson-Wohlgemuth 1998; Nikolajeva 2012). Oittinen also argued a correlation between the conceptualisation of the implied child reader and the translators' experience of childhood, including their own (Oittinen 1989: 30). However, if we were to adopt this perspective, the textual analysis would give rise to subjective interpretations trying to establish to which extent the translators' own experience of childhood influenced the representation of the child reader in their translations. This research challenges this position and rather focuses on the translated texts, which

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hypotheses, which take into consideration different perspectives and raise open questions; this structure recalls the digressive nature of the literary analysis suggested by Berman (Berman 2009a).

provide evidence of the translators' actual engagement with the concept of childhood. Similarly, the study examines the translations to demonstrate how the translators modified the elements that fashion the descriptions of Alice to encourage their readers to identify with the protagonist of the story, thus aiming to achieve a successful narrative focalisation in their work (Nodelman 2008: 18). For this reason, the study also sets out to assess if these descriptions, observed in a diachronic perspective, allow us to trace an outline of the evolution of the image of the child in the Italian setting in the period examined.

To the present time, no study provides a literary history of *Alice* in Italian taking into account the relationship between successive translations thus exploring their similarities and their progress from a linguistic and interpretational point of view. On the one hand, we have two comprehensive catalogues that list the publishing details of almost every translation of *Alice* issued in Italy from 1872 to 1977 (Vagliani 1998a; Guiliano 1981). Although we hold these bibliographies to be a significant reference guide for any study that aims to explore the literary history of *Alice* in Italian, their purpose is not to provide a critical reading for the renewal of *Alice* in the Italian setting. An example of successful comparative examination of the Italian translations of *Alice*, on the other hand, have done so by restricting the temporal scope of the investigation to thirty years (1963-1993) and narrowing the focus of the textual analysis on the translation of wordplay and puns (Cammarata 1997). While aspiring to create a comparative investigation that would examine in detail every Italian translation would be an unreasonable goal to pursue, we can question how successive translations engaged with one another thus accounting for their similarities and differences. This research, therefore, argues for a different approach to the scrutiny of the Italian translations of *Alice* and suggests the application of a combined investigative method (a synchronic

and a diachronic analysis) to the texts. This study seeks to demonstrate that we need to observe the text both in detail and as a whole (thus taking into account adaptations, manipulations, and deletions dispersed throughout the text) to understand the progress of *Alice*'s translations in time. By considering the corpus of the selected translations as the representation of *Alice*'s Italian literary history on a small scale, this research accounts for the evolution of language and approved translational behaviour (Brownlie 2006: 150) in the Italian setting and provides explanatory hypotheses on how the translations become emblematic of their time.

The close reading of the translations of *Alice*, which lies at the base of the textual analysis, examines an array of linguistic choices introduced by the translators in their work. The selected elements are relevant because of both their local function in the text and their broader purpose as cultural, social and time-bound markers. The items are first discussed individually for each translation, and then they are observed from a comparative perspective to explore how the translation of *Alice* unfolded in Italian culture over time. For this reason, alongside the linguistic analysis of the texts, the study offers an overview of the Italian context at the date of the publication of each translation, biographical and professional notes on the translators; and when available additional information on both the English and Italian editions examined. These aspects provide valuable insights which support the examination and understanding of the translations as they have naturally contributed to the production of the translations.

The study also seeks to contribute to the promotion of an interdisciplinary approach for the examination of children's literature in translation by offering a different method for the analysis of translated texts for children. Children's literature and translation studies provided most of the theoretical premises necessary for the creation of the analytical system for the textual investigations. The methodological structure, which in

this research is applied to the Italian translations of *Alice*, aims to be adaptable for the study other children's books in translations in languages other than Italian.

## 1. Thesis Outline

The thesis contains five chapters each presenting a different aspect of the research; the first two chapters provide a chronological and theoretical outline on children's literature and its translation, while the last three focus on *Alice* and the dual-level analysis of its six Italian translations.<sup>5</sup>

Chapter One offers a chronological overview of the main events that have contributed to increasing interest in children's literature in translation in the last forty years. The chapter recounts how different disciplines, social science, literary studies and translation studies among others, converged towards the study of children's literature in translation. These interdisciplinary networks provided different lines of inquiry and contributed to theoretical advancements which led to new approaches to the study of translated children's literature.

Chapter Two provides a review of the theoretical approaches to children's literature in translation that forms the basis of the study. The method applied for the textual analysis calls for the creation of a framework of reference that contains elements which fulfil multiple functions. Therefore, this chapter reviews the most helpful and productive approaches that have contributed to the creation of the analytical framework applied in the investigation.

Chapter Three introduces a brief overview of the Italian context at the time of the production of each translation. The chronological outline includes biographical notes about the translators and contains, when available, anecdotal information relating to

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<sup>5</sup> Note that the English translations of the excerpts from the Italian editions of *Alice* and passages from the studies referenced in the thesis are my translation unless otherwise specified.

both the English and Italian editions of *Alice* examined in the study. This summary seeks to give a grasp of the Italian historical and cultural events that may have influenced the creation of each translation.

Chapter Four presents the outcomes of the textual analysis of the single translations and offers descriptive hypotheses about the translating strategies adopted by each translator. The findings are displayed in a pragmatic and systematic structure, i.e. the elements taken into account during the investigation are offered in the same order and mode for each translation. This consistent layout, although repetitive, enables us to collect the data consistently and methodically to enhance the emergence of patterns in the translation strategies. Moreover, it focuses attention on the use of different linguistic choices for the translation of the same elements in preparation for the diachronic examination.

Chapter Five illustrates the comparative analysis of the texts and discusses the chronological evolution of the translations of *Alice*. The elements that show the strongest connection with the sociocultural changes that happened in Italian culture over time are collected in a diachronic examination. In particular, the comparison between similar or different linguistic choices made by the translators from a diachronic perspective provides a picture of how particular social and cultural concepts have evolved in Italian culture over time.

Finally, the complete collection of the translation solutions obtained from the linguistic analysis of the six translations is available for review in the appendix of the thesis.

## CHAPTER ONE

### **The academic interest in children's literature in translation**

#### 1.1. The early interest

The first conference to focus on issues arising from the translations of books for children dates back to 1976, the Symposium of the International Research Society for Children's Literature that took place in Södertälje, Sweden. The IRSCCL, the organiser, had been founded in 1970 to promote research and scholarship into children's literature and enable communication and interdisciplinary exchange between researchers from different countries.

Since 1974 the IRSCCL has organised a conference every two years, each covering a particular theme connected to current research in the field of children's literature studies. In 1976 the conference focused on 'Problems of Translation in the Field of Literature for Children and Young People' and aimed to reveal how books written for children had bridged to other cultures and countries through translation. For the first time, scholars working on children's literature studies had the opportunity to meet and discuss the distinct challenges of translating for children, a subject that until then had never been extensively addressed nor examined in detail (Lathey 2006: 1; Munday 2012).

Academic interest in children's literature in translation grew as the social and cultural perspective became more relevant in the discipline of translation studies during the 1970s. One of the most significant contributions came from Itamar Even-Zohar who with his Polysystem Theory proposed a different approach to literary studies (Even-Zohar 1979). Even-Zohar argued that literary works should not be studied in isolation but as part of a broader literary system that contains both original and translated

literature. Even-Zohar held that literature should be investigated as the product of the social, cultural, literary and historical context, all dynamic factors that are in constant evolution. His position drew attention to the importance of accounting for the influence that these factors have on literature, both original and translated, hence encouraging a new line of research inquiry and theoretical formulation.

The all-inclusive attitude that emerges from Even-Zohar's description of literary systems provided traditionally 'minor genres', such as children's literature and translations, the validation to be investigated with the same attention and regard as canonised literature.

Thus, standard language cannot be accounted for without the non-standard varieties; literature for children is not considered a phenomenon *sui generis*, but is related to literature for adults; translated literature is not disconnected from 'original' literature; mass literary production (thrillers, sentimental novels, etc.) is not simply dismissed as 'non-literature' in order to evade discovering its mutual dependence with 'individual' literature (Even-Zohar 1979: 292).

Even-Zohar also accounted for the discrepancies that tend to occur when a text moves from one culture to another, as happens in translation. He acknowledged that these changes act as markers of the criteria regulating the Polysystem in the receiving culture, thereby testifying the variety and the mutual influence of literary systems (Even-Zohar 1979: 294). The connection between children's literature and literature for adults, in terms of model, style and function, becomes even more visible during translation; and for this reason, the activity of translating came to lie at the core of several types of research in subsequent decades.

## 1.2. The function and cultural context of children's literature in translation

Drawing on Polysystem theory, in the 1980s Zohar Shavit explored the structure and the function of translated texts written for children within the literary system (Shavit 1981).

One of Shavit's main arguments was that it was necessary to account for the textual, linguistic and cultural manipulation that books for children undergo when they pass through the process of translation. She claimed that due to its peripheral position in the literary polysystem, the translation of children's books is less controlled than that of others, the main requirement being that it aligns with the core principles regulating the genre in the receiving culture (Shavit 1981: 171). Shavit considered these fundamental assumptions to be: appropriateness and usefulness of the text, namely what a given society considers suitable for a child; and adaptation to the cognitive abilities of the child, which includes language, characterisation and plot adjustments (Shavit 1981: 172). These modifications, she held, not only affect the story and the cultural references that it contains, but also alter the text's original function by adding, changing or subverting the original message of the books (Shavit 1986: 176).

Shavit recognised that "translations of children's literature tend to attach the text to existing models in the target literature" (Shavit 1981: 172). The method of affiliation means that if the model of the source text does not exist in the receiving system, its translation will lose the foreign elements in an attempt to make the target literature absorb it. However, this practice also enables the translation to display features which are not present in the source text, but necessary for the target system (Shavit 1981: 173). Shavit explored the relationship between translated literature and its function in the receiving society by considering the shifts that occurred in translation when it represents the concept and self-image of children's literature in a given culture (Shavit 1981: 177). Shavit's concern with the translation of books for children in relation to their function in a socio-cultural context parallels the shift that occurred in translation studies, and that became apparent in the following decade.

### 1.3. The ‘cultural turn’ and the interdisciplinary approaches

In the 1990s a new cultural approach to the discipline of translation studies led to the investigation of translated literary works within cultural and historical contextual frames (Bassnett 2002: 9). The newly established premise for research carried out in translation studies was the acknowledgement that “there is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed” (Bassnett and Lefevere 1990: 11). From this perspective, translation, in general, does not just represent a bridge between two languages and cultures, but it also mirrors a double context, social and historical, with all the due implications.

This adjustment in the methodology of the study of literary translation became known as the ‘cultural turn’ due to the importance conferred on the cultural context of both source text and translation. This attitude enabled a move away from the evaluation of translations based on the level of accuracy from a linguistic point of view, and trained focus on the related function of the text in each of its two contexts (Bassnett and Lefevere 1990: 12). Thus, as the research carried out in the domain of literary studies broadened its scope, it began to draw on the theories and approaches developed by other disciplines, such as cultural, social, gender, and historical studies among others. The proliferation of research exploring the connections between and the mutual influence on these different disciplines contributed to the creation of interdisciplinary networks that promoted the investigation of literary works in translation following diversified perspectives. In parallel, research conducted in the domain of children’s literature in translation started to explore new lines of inquiry, and amongst the most productive were those embracing comparative approaches for the investigation of linguistic and translational norms (Du-Nour 1995; Puurtinen 1995), and cultural context (Nikolajeva 1996).

In 2002 the growing interest in interdisciplinary synergy in the research of children's literature in translation led to the 1st International Congress on Translating Children's Literature held in Las Palmas. The active participation of academics operating in various disciplines (e.g. linguistics, image studies, sociology of translation, and reception studies) mirrored the growing interest in interdisciplinary work in the humanities. In particular, classics and canonised children's books, the majority of which were written in English, were investigated as case studies adopting comparative approaches (O'Sullivan 2005) and exploring social and cultural norms (Oittinen 2006).

The predominance of the English language in the production of children's literature mirrors the broader situation of literary production worldwide. As the Index Translationum published by UNESCO shows, most of the original literature is written in English (1,264,943) followed by French (225,745), German (208,060), Russian (103,587), and Italian (69,538).<sup>6</sup> This situation also explains why many studies on translated children's literature focus on translations in less popular idioms such as Hebrew and the Scandinavian languages (O'Connell 2006: 15). The investigation of translations into a peripheral language did not constrain researchers such as Riitta Oittinen, Zohar Shavit, Tiina Puurtinen, and Göte Klingberg from exploring how translating practice tendencies, translators' attitudes and socio-cultural restraints operate in translation. Although their studies focus on translations in cultures and languages that have a limited geographical distribution on a world scale, their theories and findings represent some of the most original contributions to research into children's literature in translation. The analysis of translated books for children drawing on interdisciplinary approaches continued to flourish and eventually brought about the proposal that a more systematic methodology be established, able to embrace the wider scope of the research.

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<sup>6</sup> Data correct at the time of the consultation of the UNESCO website <http://www.unesco.org/xtrans/bsstatexp.aspx?crit1L=3&nTyp=min&topN=50> [accessed 23 July 2015].

#### 1.4. Comparative children's literature

In 2005 the twelfth annual conference of the British section of the International Board on Books for Young People was held in conjunction with the National Centre for Research in Children's Literature at Roehampton University. The predominance of children's literature written in English remained a substantial concern. However, this circumstance was ultimately accepted as conclusive proof that the influence of works written in other languages than English and their contribution to the production of international children's literature have steadily lessened over time (Pinsent 2006: 1). The papers presented at the conference indicated that the collaboration that had started almost twenty years earlier between researchers working in children's literature and other disciplines was producing original and fruitful outcomes. Moreover, the increased availability of international venues for scholars to discuss their findings provided additional support to research into children's books, their translations and the promotion of cultural exchange.

In this context, the work of Emer O'Sullivan, who encouraged the study of children's literature from a comparative perspective, became extremely significant. Although children's literature had crossed national borders through translation since its beginning in the eighteenth century, she noted that it had long been overlooked by comparative literature (O'Sullivan 2011: 190). O'Sullivan stated that applying a comparative method would enable the core features of literature for children to be taken into account and more importantly the economic, social and cultural conditions behind their production to be explored (O'Sullivan 2011: 190). In addition, O'Sullivan held that since the characteristic features of children's literature lie in cultural and educational functions, they become more apparent when traditions are compared to one another.

O'Sullivan conceived comparative children's literary studies as a discipline that should concern itself with an interdisciplinary exchange within the field of study of children's literature, with specific questions distinct from those of mainstream comparative studies (O'Sullivan 2005a: 13). The innovation in O'Sullivan's approach consisted in broadening the scope of comparative literature studies and bringing into focus the issues of cross-cultural influence and international dissemination of children's literature (Lathey 2006: 2). Ultimately, O'Sullivan expanded the scope of investigation in the domain of children's literature by identifying overlapping areas of the comparative study of literature for children with other disciplines and then providing a theoretical structure for them.

The theoretical formulation about comparative children's studies as proposed by O'Sullivan provides one of the premises of this research. O'Sullivan's emphasis on the value of adopting a comparative approach when carrying out analysis of books for children was one of the main inspirations for the study. Furthermore, O'Sullivan carried out a survey of *Alice* in translations within the German context too (O'Sullivan 2001).<sup>7</sup> As she has demonstrated, it is possible to apply a comparative perspective to the examination of a single novel translated several times in the same language and to identify the particular aspects that disclose the progression of its translations in that culture .

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<sup>7</sup> O'Sullivan, Emer, 'Alice in Different Wonderlands: Varying Approaches in the German Translations of an English Children's Classic' in Margaret Meek (ed.), *Children's Literature and National Identity* (Stoke on Trent: Trentham Books, 2001).

## CHAPTER TWO

### **Theoretical approaches to children's literature and its translation**

The following sections of this chapter provide a four-part overview of the different theories that have contributed to the formulation of the research questions at the centre of the study. The outline mainly draws on studies about translated children's literature, comparative literature and retranslation studies. It opens with an extensive exploration on the definition of children's literature, including the questions of its function in the literary system and how narrative theory has engaged with it to date. The subsequent three, shorter, sections address the challenges of children's literature in translation; the interdisciplinary studies that contributed to the study of literature for children; and the interdisciplinary approaches that have been used in this thesis.

#### 2.1. What is children's literature?

Trying to delineate the characteristics of children's literature as a literary genre proves to be complicated. Theorists and critics working in the domain of literature for children have nevertheless attempted to define their field of interest, thereby revealing how their perception of children's literature does not limit to strictly prescribed characteristics and themes, but rather quite the opposite. Perry Nodelman summarises the situation by saying

I believe that the term *children's literature* creates confusion because children's literature as a genre *is* confusing – richly and complicatedly so. The confusions make the genre seem impossible only with the assumption that the differing definitions must be mutually exclusive and that one must be right in ways that makes the others wrong, which makes them all mutually

defeating. But what if all differing definitions suggest some part of the more complex truth?  
(Nodelman 2008: 137).<sup>8</sup>

His observation underlines how any possible definition would only be acceptable if considered in conjunction with others, bearing in mind their synergy and coexistence a valuable point for the study of children's literature. For this reason, in the following paragraph, I will take in Nodelman's perspective and survey some of the different definitions of children's literature acknowledging them as equally justifiable.

#### 2.1.1. What makes a book a book for children?

Establishing what makes a book part of children's literature, as we said, may prove to be difficult; that is because depending on the perspective adopted to observe it, the same text can display multiple and also contrasting features. However, from a theoretical point of view, it may be useful to review a sample of some of the most interesting and relevant perspectives on this matter that may help in the contextualisation of *Alice* and its Italian translations.

John Rowe Townsend, a critic and literary historian of literature for children, champions a pragmatic vision in which a book is considered suitable for children if it is reviewed, promoted, and ultimately appears on suggested reading lists for children (Townsend 1974: 97).<sup>9</sup> So, in his vision, a book belongs to children's literature if a publisher includes it on its children's list (Townsend 1974: 97).

Riitta Oittinen, on the other hand, recognises that a book is for children when the adult and the child perspectives align in it; she defines as children's literature either

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<sup>8</sup> Nodelman also entertains the thought of finding the definition even further by questioning if children's literature as a genre is not merely "the complex field of shifting position-takings of the field that engenders it?" (Nodelman 2008: 137).

<sup>9</sup> It is also important to note that Townsend further states that any definition of children's literature is arbitrary, thus he says that it would be tempting to avoid any further classification and just speak of 'literature', as "children are not a separate form of life from people; no more than children's book are a separate form of literature from just books" (Townsend 1974: 95).

literature produced and intended for children or literature read by children (Oittinen 2000: 61).<sup>10</sup> She also points to the importance of style and vocabulary as structural and textual elements that contribute to the success of books for children (Oittinen 2000: 61).

Barbara Wall defines children's literature as: "if a story is written to children, then it is for children, even though it may also be for adults" (Wall 1991: 2). Her description displays her focus on the author's intention as the essence of children's literature and entertains the possibility for the books to be read by adults as a secondary consequence.

While all these definitions of children's literature offer extremely valid and useful insights for approaching the analysis of the Italian translations of *Alice*, for the purpose of the research Wall's position is the most suitable to support the study.<sup>11</sup> By keeping the focus on the writer's intention, Wall's approach justifies the investigation of both the message and how it is conveyed to children in the translations of *Alice*. Moreover, from a narrative point of view, it is safe to state that *Alice* was originally conceived as a book for children because the real facts behind the genesis of *Alice* assure us that the book was originally written for a real child.

Originally, *Alice* was a joyful story that Reverend Charles Lutwidge Dodgson (Lewis Carroll) narrated during a boating trip that he and his friend Reverend Robinson

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<sup>10</sup> Interestingly, Oittinen ascribes to children the authority to self-assess what may be considered literature for them; she expands the concepts previously expressed by writer Lennart Helsing, by saying "everything that a child reads or hears, anything from newspapers, series, TV shows and radio presentations" may be considered literature (Oittinen 2000: 62). This is more a sociological and psychological perspective rather than a literary one, but it underlines the importance of taking into account the child's reception of literature produced for them. It is not the aim of this research to investigate further in this particular direction.

<sup>11</sup> In the study presented in this research the attitude that publishers had towards *Alice* has at all times been most inconsistent. During the initial phase of this research, I discovered that some publishing companies had closed down or changed their activities, thus destroying their archives. This meant that many documents linked to the translation of the editions included in the corpus were lost. For this reason, the discrepancy in the collected data made it impossible to use the publisher's engagement as an objective parameter in the comparative analysis of the retranslations to delineate the history of *Alice* in Italy in this research. However, the role and the impact of the publishers had to be revised because of the lack of interest in document preservation displayed by some Italian publishing houses. This is an incredible loss in terms of research potential since the publishers, in their role of translation commissioners, intervene at several key stages of their production (Wolf 2011: 10). Even though the role of the publishers in the trajectory of the Italian retranslations of *Alice* had to be discarded, the examination of the translations in the study still sets out to establish the association between the social, historical and cultural context.

Duckworth took with the Liddell girls on the river Thames during summer 1862 (Carroll 2000: 7).<sup>12</sup> The memory of that trip on the river with Alice and her sisters is preserved in the pages of Carroll's diary where the author noted "On which occasion I told them the fairy-tale of Alice's adventures underground" on 4<sup>th</sup> July 1862 (Carroll 2000: 7). Although most of the studies on *Alice* consider that date as the conceptual birth date of the novel, the studies carried out by Martin Gardner, one of the leading experts on the Carrollian universe, show that this information may not be accurate (Carroll 2000).<sup>13</sup>

The first copy of the story was a handwritten manuscript illustrated by Carroll himself that was gifted to Alice Liddell in November 1864 as "A Christmas Gift for a Dear Child in Memory of a Summer Day" (Carroll 1864: 1).<sup>14</sup> The same year Carroll, reassured by his friend Mr George Macdonald about the value of his work, submitted *Alice's* story to Macmillan with the hope to have it published. Carroll edited his work by adding two chapters and making the story appealing to a wider audience, changed the title to *Alice's Adventures in Wonderland*, and approached Sir John Tenniel who accepted to illustrate the book (Dodgson Collingwood 1898: 96-9). In 1865 Macmillan published two thousand copies of *Alice*; however, both Carroll and Tenniel were not

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<sup>12</sup> Reverend Charles Lutwidge Dodgson, alias Lewis Carroll (Daresbury, 1832 – Guildford 1898).

<sup>13</sup> In Carroll's diary the note about the memory of narrating *Alice's* story for the first time is linked to the entry on 4<sup>th</sup> July 1862, however, the author added it in a later occasion. While memories of a boat trip on a sunny afternoon in July were confirmed both by Alice Liddell and Reverend Duckworth, Martin Gardner who investigated the records of the London meteorological office, found that 4<sup>th</sup> July 1862 was a rainy day (Carroll 2000: 8-9). This information contradicts Carroll's diary entry, and opens to the possibility that the author possibly confused his memories of the occasion with similar boating trips that took place during the summer of 1862 (Carroll 2000: 9).

<sup>14</sup> After being sold on auction by Alice Liddell in 1928, the manuscript was bought by bookseller A. S. W. Rosenbach. In 1946 when manuscript was once again put up for auction, a group of American benefactors with the assistance of Luther H. Evans (Director of International and Legal Collections, Columbia University Formerly Librarian of Congress) bought it and donated it to the British Museum. The manuscript was returned to England in 1948 as a sign of appreciation for the British people's role in the Second World War (Carroll 1964), and it is currently held in the British Library, London. A digitised copy of the manuscript is available for consultation at the following address:

<https://www.bl.uk/collection-items/alices-adventures-under-ground-the-original-manuscript-version-of-alices-adventures-in-wonderland>

Carroll published the facsimile of the manuscript in 1886 also with Macmillan.

satisfied with the quality of the pictures. Thus Macmillan issued a second edition that Carroll found to be ‘a perfect piece of artistic printing’ (Dodgson Collingwood 1898: 104).<sup>15</sup> In March 1890 Carroll published another version of his novel with the title *Nursery Alice*, addressed to the youngest children aged from nought to five<sup>16</sup>

[The *Nursery* ‘Alice’] is not a shortened or contracted version of the original Alice; it is rather a distillation. Dodgson retells it entirely for a new, more specialized audience, an audience with less experience than his earlier one. The original twelve chapters are refashioned into fourteen; the nonsense verses, far too sophisticated for the new and younger listeners, are excised; the appeal is oral and visual; and no major demands are made upon the youngsters to connect the episodes with each other or to follow any logical or narrative thread from beginning to end (Cohen 1983: 124).

While the information about the precise date of *Alice*’s origin remains the object of scholarly speculation, we have no reason to doubt that all three versions of its story were devised with a child reader in mind, thus making *Alice* a book written to children.

### 2.1.2. The ambivalence of books for children

*Alice* is a highly unusual novel, and its multi-level structure offers multiple types of reading. Nowadays, it is considered as a book belonging to both the adult and the children’s sections of the literary taxonomy because of its immediate meaning and for the social and political allegory that it contains.

The study considers *Alice* as an ambivalent book, as postulated by Shavit, who identifies in Carroll’s novel key features that account for its role in translated literature. The ambivalence status of *Alice* is connected with the asymmetrical communication structure of children’s literature; by this, we mean that despite the ostensible addressees

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<sup>15</sup> The original *Alice* is 7½ x 5 inches in size, is bound in red cloth, and contains 192 pages of text and forty-two black and white line drawings by John Tenniel (Cohen 1983: 121).

<sup>16</sup> *The Nursery Alice* is much larger, 10 x 7¼ inches, has fifty-six pages of text, a cover in full colour, designed by Dodgson’s artist friend E. Gertrude Thomson, and twenty coloured illustrations by Tenniel (Cohen 1983: 121).

being children, the production of these books - and so their translation - are generally controlled, influenced and commanded by adults (Thomson-Wohlgemuth 1998; O'Sullivan 2005; Lathey 2006). Indeed, the social agents who regulate the circulation of children's books – which includes not only writers but also translators, publishers, editors, co-readers and buyers – work mainly in the adult system (Shavit 1980; O'Sullivan 2002; Van Coillie and Verschueren 2006).

In her investigation of the notion of the ambivalence of children's books, Shavit argued, drawing on Yuri Lotman's concepts of textual ambivalence, that from the historical point of view almost every text could be described as ambivalent (Shavit 1980: 76; Lotman 1977).<sup>17</sup> Trying to provide a more precise definition of ambivalence, Shavit explains that she considers ambivalent only the texts that belong at the same time to more than one system, and that consequently are read differently by at least two groups of readers, should be considered ambivalent (Shavit 1980: 76). Shavit here refers to texts belonging to both the adult and children's literature system (Shavit 1980: 76). She specifies "By 'differently' I mean that the readers' expectations, as well as their norms and habits of reading, and consequently their realisation of the text, diverge. I do not refer here, however, to ambiguities due to the possibility of a multitude of readings and interpretation" (Shavit 1980: 76).

What makes this double reading possible is clearly the mutual exclusivity [sic] of the models structuring the text. While one of the models is conventional, more established and thus addresses the child-reader, the other, addressing the adult-reader, is less established, more sophisticated, and sometimes based on the deformation of the more established model (Shavit 1980: 78).

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<sup>17</sup> Lotman considers ambivalent text any text that meets the following requirements: 1) texts that have survived many literary periods, 2) texts that, from a historical point of view, have changed status in the literary polysystem 3) texts that can be realised in two different ways by the same reader, at the same time (Shavit 1980: 76). Shavit says: "Lotman's notion of ambivalence (Lotman, 1977) is of special importance for my discussion, although, I believe, it has to be reformulated in order to become suitable for the analysis of the specific group of texts I intend to deal with" (Shavit 1980: 76).

Moreover, books meant for children often become an object of interest for adults, and this frequently happens the other way round as well. If this is, of course, true for *Alice* (both as an original novel and in its translations into many different languages), it is also a common occurrence for many other literary works. For instance, Salman Rushdie's *Haroun and the Sea of Stories* was published as a children's book rather than a political commentary, and Jonathan Swift's *Gulliver's Travels* has achieved its canonised literary status due to the longevity of his abridged versions in the children's literary system.<sup>18</sup>

Ambivalent texts can operate in both adult and children's literary systems because their stories develop on several interdependent textual levels. When ambivalent texts cross over cultural and linguistic boundaries through translation, however, some shifts may occur (Shavit 1986, 1980).<sup>19</sup> Haidee Kruger even suggests that the ambivalence of children's books in translation shows in the struggle between creating a text accessible to children and at the same exposing them to the exotic and foreign (Kruger 2012: 119).

Any textual modification towards an intended audience, which is culturally different from the one of the source text ultimately creates alterations in the purpose, the function and sometimes even the structure of the translated text. The shifts in function, for instance, are quite evident in the progression of the Italian translations of *Alice*. This

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<sup>18</sup> The hostile reception of Rushdie's *Satanic Verses* in 1988 induced extreme caution in the promotion of the author's new work *Haroun*, especially as it was the first work being published after Rushdie went into hiding (Rudvin and Orlati 2006: 158). This cautious approach led the novel to be advertised as a children's book rather than a political commentary, making it a perfect example of ambivalent text in Shavit's terms (Rudvin and Orlati 2006: 158-9). Shavit explains that soon after the issue of *Gulliver's Travels* in 1726, two unauthorised abridged versions of the story were published as chapbooks and that by the mid eighteenth century several other abridged edition of the novel were circulating (Shavit 2006: 28-9). Shavit considers the success of the abridged versions as the direct result of the lack of reading material suitable for children at the time of publication (Shavit 2006: 29). Shavit argues that when in the nineteenth century *Gulliver's Travels* achieved the status of 'classic' for children (with the abridged editions), the original novel lost its prominent position in the adult system, although it did not disappear from it, as it is still canonised as literary heritage today (Shavit 2006: 29).

<sup>19</sup> Shavit explains that an ambivalent text performs within two different literary systems saying: "the text functions differently within each system at the same time. While it functions in transforming the norms of the centre of the canonized system for children, it is merely 'accepted' by adults, as it fulfils the adult system's requirements. All the same, this acceptance is crucial to the text, as it determines and reinforces the text's status in children's literature" (Shavit 1980: 78).

evolution shows how *Alice's* journey in Italian conforms to models of canonised classics of children's literature, whose translations generally move in time from being aimed at entertaining children, towards being a more complex text appreciated by adults but less immediately accessible to children (O'Sullivan 2001).

### 2.1.3. Dual readership and the 'child image'

Recognising the ambivalence of *Alice* implies accepting that the story, and thus its translation, address two different types of readers, a child and an adult. The dual audience is a feature embedded deeply in the narrative structure of text for children and poses a challenge to translators, who need to consider the demands and the needs of both readers, the adult and the child, and meet the needs of both in their translations (Metcalf 2003: 323).

The child reader has particular needs that range from lexical choices to content and cognitive adaptation. Moreover, translating for children involves a mediation between the interpretation of childhood through social norms and the translators' perspective.

In this regard, it may be useful to recall Riitta Oittinen's thoughts on what, with reference to her study we might term: 'child image'. The correlation between child image and a translation strategy arises, Oittinen maintains, because the translator has the dual task of interpreting the text, first as an adult, then with his/her own inner child. Then s/he can move on to mediate a version in the target language that would be suitable for the intended implied reader of the translation (Oittinen 1989: 31).

Every text, every translation, is different and reflects not only the original text, but also the translator's own personality, his childhood, the child in himself, the translator's image of the child (Oittinen 1989: 30).

Oittinen explains that the mediation may result in a censoring intervention on the source text because adults tend to see the child as “a defenseless, incompetent, ignorant creature that gradually grows more social and learns to communicate with grown-ups” (Oittinen 1989: 34). However, she considers this attitude a sign of the undervaluation of the child’s ability to feel and understand, in direct contrast with the educational intent of children’s literature (Oittinen 1989: 34). Oittinen’s approach to the translation for children draws on theories of readability stressing the importance of devising a translation strategy that takes into account the emotional aspect of language, and familiarity with words used (Oittinen 2000: 33). For this reason, she considers it more important for loyalty to the target language to be displayed, that is, the language used by the real readers, than to try to preserve linguistic or textual features of the source text (Oittinen 1989: 31).<sup>20</sup>

O’Sullivan expands further the notion of the ‘child image’, stating that it is a fundamental element to understanding the complexity of children’s literature in translation, as it represents a core element that shapes the translators’ attitude towards the text and therefore the translation strategy they adopt (O’Sullivan 2003: 205).<sup>21</sup>

Adult readers, on the other hand, either read the book aloud to children or if they are reading it for their interest, they do so because they expect to find some level of sophistication in it (Shavit 1980: 77). Translations addressing adult readers display a complexity that ranges from the ability to display linguistic mastery in achieving subtle wordplay and puns to the capacity to recreate the elaborate structure of the source texts.

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<sup>20</sup> “Translating for the child always means interacting with the child, listening and responding. The best way to respect the child and children’s literature is to give new life to texts, to create translations that live and breathe while being read, whether being read aloud or by the child itself” (Oittinen 1989: 31).

<sup>21</sup> O’Sullivan says that in books for children, meant as books written and published by adults for children, “contemporary and culture-specific notions of childhood play some part in determining the construction of the implied reader”; she is not only concerned with what children want to read, but also what their capabilities are and what is considered to be suitable for them (O’Sullivan 2003: 205).

## 2.2. The functions of books for children

If we were to try and define the function of a book like *Alice*, it would be challenging to provide a specific answer. *Alice* is a playful, entertaining story that also incorporates complex witticisms that have inspired many different studies in various fields outside the literary domain.<sup>22</sup> Nevertheless, *Alice* was originally conceived to be enjoyed by children, first and foremost by Alice Liddell and her sisters, and as such it presents the typical features and functions of any children's book.<sup>23</sup> The following paragraphs offer an outline of these aspects; the aim is to understand how they perform in view of the scrutiny of how they are conveyed in translation.

### 2.2.1. Entertainment

One of the main functions of children's literature is to provide enjoyment and recreation (Mallan 1993; Touponce Winter 1995; Thomson-Wohlgemuth 1998; Nikolajeva 2003; House 2006; Xenii 2011; Carta 2012; Semizu 2013). This purpose is fulfilled through a careful balance between the creative use of language, an engaging story the child reader can relate to and a structure carefully shaped around the child's cognitive abilities (Thomson-Wohlgemuth 1998: 15).<sup>24</sup> The entertainment element is the foundation of a successful book for children because if adults approach texts either to find information

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<sup>22</sup> In recent decades *Alice* has been object of several investigations; recent analyses have in particular focused on the psychoanalytical and allegorical interpretations of the novel, exploring the text in correlation with Carroll's life (Carroll 2000: xiv - xv).

<sup>23</sup> As noted before, *Alice*'s story originates from a tale that Carroll told to the Liddell sisters during a trip on a summer day in 1862. When the author realised that his work had the potential to entice a wider audience of children and adult readers, he edited the first draft of the story and published it as *Alice's Adventures in Wonderland*. Cf § 2.1.1.

<sup>24</sup> The relevance of the way the story is presented to the reader is a crucial factor determining how a book for children will be received, because as Thomson-Wohlgemuth states: "Children go into the world of the story, they identify the events in the books with their own experiences. They read a book because of its contents and not because it has been written by a certain author, their reading is thus associative and not cognitive and, most importantly, they continue reading only if they enjoy a book. These factors determine their reading behaviour and will contribute to the child's idea of a successful book" (Thomson-Wohlgemuth 1998: 15).

or for recreation, children tend to mainly pursue reading if they gain a sense of achievement, fulfilment and pleasure out of it (Oittinen 2006: 38).<sup>25</sup>

The pleasure that children demand from books represents a further challenge for the translator, who not only has to transfer the story into another language and culture but also needs to recreate the linguistic elements that provide the entertainment. Moreover, the translator often needs to account for and possibly maintain the original cultural connotations the author devised.

Although translators may introduce new ways of providing entertainment to their audience, these occurrences are often the outcome of a compensation exercise in the translation strategy.<sup>26</sup> Compensation is necessary because most of the time the items that convey the comic elements in the story are culture-specific. Therefore, they have precise connotations that only children in the source culture perceive as natural because they belong to their culture's shared collective imaginary (Mallan 1993: 8). In most cases, translators inevitably have to alter the structure of the original text when they carry these aspects over into another culture. However, this means that in the translation the translated humorous elements tend to carry fewer functions (Shavit 1981: 176).<sup>27</sup> Moreover, the translation strategy behind the text modification is, as in every translation, influenced by the cultural, social, ideological, as well as the poetological norms or constraints, specific to a given culture, society and time (González-Cascallana 2006: 99). Furthermore, a translation often represents the only means for children to

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<sup>25</sup> Oittinen says "accomplishing something and deriving pleasure out of reading are important factors: the more the child gets out of the reading situation the more she or he wants to read" (Oittinen 2006: 38). Even if Oittinen openly refers to books for children, the dynamics of enjoyment seeking that characterise her definition of a successful book are valid for any book, including those for adults.

<sup>26</sup> On the compensatory intervention in translation, it may be helpful to recall that in this research this practice does not carry any negative connotation, as it is perceived as "a technique which involves making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text. Examples cited in the literature often involve the translation of puns" (Baker, Saldanha, and Salama-Carr 2009: 37-8 as cited in Gledhill 2001: 172).

<sup>27</sup> Shavit explains that "While adapting the text to the simplified model, translators usually make the text less sophisticated by changing the relations between elements and functions" (Shavit 1981: 176).

have contact with foreign cultures and literature (Van Coillie and Verschuere 2006: v). Therefore, the comic elements of the story become only one further aspect of a more complex system which is being transferred into another language and culture.<sup>28</sup>

In *Alice*, the entertainment function is mainly conveyed through the nonsense achieved through the use of parody, wordplay, and puns. The parodic element proved indeed to be a crucial aspect in the comparative examination because it demonstrated how *Alice*'s use of intertextuality closely connects a translation to its specific time in history. In fact, Carroll's parodies often playfully mocked established models of children's literature, children's verse above all (Shavit 1980: 84). Therefore, the translator's choices regarding which verses and literary works to use from the Italian literary repertoire illustrate the connection between *Alice* readers and the Italian literature at a given time.<sup>29</sup>

### 2.2.2. Education

Despite its significant recreational purpose, children's literature is also defined by a strong educational and moral connotation. Morals come from fairy tales, the historical ancestors of children's literature, and whose models influence the production of stories for children to this day (Nikolajeva 2003: 138-9).<sup>30</sup>

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<sup>28</sup> Nowadays children are exposed to a great variety of works coming from all over the world ranging from television programmes to films, and internet content, but many stories for children are still firstly conceived in book form. Italian children in particular, have access to narratives that are produced in a foreign, mainly Anglo-American, culture. However, their encounter with these stories through translation may either confound the children as they do not recognise unfamiliar situations, objects and events belonging to a different culture, or stimulate their curiosity in wanting to learn more about them.

<sup>29</sup> That is because parody requires an implied system of mutual understanding in which the author (in this case via the translator) and reader know both the original title and/or verses of the literary work undergoing parody, in order to fully understand the extent of the jokes.

<sup>30</sup> Maria Nikolajeva draws a really interesting distinction between fairy tales and literary fairy tales; she accounts for the strong bond between fairy tales and folklore, while explaining the transition to modern literary tales. She says: "Fairy tales have their roots in archaic society and archaic thought, thus immediately succeeding myths. Myths have close connection to their bearers and folktales are "displaced" in time and space, while literary fairy tales and fantasy are definitely products of modern times. Although we may view certain ancient authors in terms of fantasy (Homer, Ovid, Apuleius), and although some important features of fantasy can clearly be traced back to Jonathan Swift, fantasy

Fairy tales rooted in the folklore and story-telling tradition offered themes, structure and, more importantly, a moral lesson to pass on to children (Jorgens 1972; Ross 2004).<sup>31</sup> Despite their long history in every culture, eventually, a negative attitude towards fairy tales occurred in almost every country when the transition to modern children's literature began (Nikolajeva 2002: 172).

In content and structure, fairy tales traditionally present one-dimensional characters and present a predictable story that becomes reassuring. The protagonists are always expected to behave following their nature and, for this reason, they are rewarded or punished accordingly (Jorgens 1972: 152). Carroll, however, did not write *Alice* with the aim of providing a moral tale; his intention was probably quite the opposite (Shavit 1980: 84). The break from tradition that he introduces is evident in his novel, and it is also the reason why *Alice* has distinguished itself from other books for children since its first publication.<sup>32</sup>

In Italy, however, the innovation introduced by Alice found some resistance mainly due to the doctrinal and spiritual concerns from religious and secular institutions and their representatives, which played a pivotal role in the creation and dissemination of books for Italian children (Venturi 2011: 89).<sup>33</sup> Moreover, the development of

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literature owes its origins mostly to Romanticism with its interest in folk tradition, its rejection of the previous, rational-age view of the world, and its idealization of the child" (Nikolajeva 2003: 138-9).

<sup>31</sup> The influence of fairy tales' morals on modern children's literature is also an aspect investigated in interdisciplinary research exploring the connections between gender studies, women studies and literature for children. On this matter, Ross says: "Girls have been learning from stories where to draw the line between fantasy and reality probably since the first story was told, but one sees this didactic purpose especially clearly beginning in the seventeenth century, when romances and literary fairy tales were first written specifically for, about, and even by women" (Ross 2004: 55)

<sup>32</sup> Shavit describes Carroll's revolutionary approach in writing *Alice*, saying that "Carroll gave up totally the moral level, which was considered mandatory in children's literature, but not any more in adult literature. In this respect Carroll violated almost a sacred norm of children's literature, but as I said, the adults' acceptance of the book made this violation possible. However, in Carroll's time children liked the book exactly because of its lack of moral" (Shavit 1980: 84).

<sup>33</sup> Venturi states that, "Nell'Italia del primo Novecento una situazione in parte sovrapponibile a quella dell'Inghilterra vittoriana, dove la passione per la lettura aveva tratto forza anche dall'opera di alfabetizzazione condotta dagli Utilitaristi sul piano laico, e dagli Evangelici su quello religioso [...]. In Italia, tuttavia, l'impegno delle nuove istituzioni statali e dei gruppi cattolici non sembra accompagnarsi alla comparsa di un vero "furore" del leggere esteso trasversalmente ai vari strati della società" (Venturi

children's literature in Italy was, and still is, largely associated with pedagogy and didactic values seen as determining factors of the quality of education that a book for children may provide (Frongia 1995: 56). For this reason, the relationship between children's literature and Italian readers requires the acknowledgment that the production and diffusion of books for children were often linked to their function of teaching literacy, transferring political ideology and establishing moral values. For instance, with the State unification, books became a means by which the state could contribute to the shaping of Italian cultural unity; during the Fascist rule they were exploited as effective carriers of political ideology to indoctrinate the young, and finally, in the second half of the twentieth century, they were absorbed as part of the national educational system as instruments to improve literacy (Frongia 1995: 52).<sup>34</sup>

In this cultural and social context, it is understandable how in Italy the educators often felt hesitant in the face of a book like *Alice*. The novel's unusual story and its strong independent protagonist did not attempt to conform to a didactic role as did other books for children (Boero and De Luca 2009: 39).<sup>35</sup> The Italian pedagogues' hesitancy extended to the whole literary genre of fantasy and fairy tales, as they considered it “‘basso’, vacuo, inutile, sostanzialmente dannoso perché fuorviante dai ‘sani’ principi

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2011: 89). ('At the beginning of the twentieth century the situation in Italy was partly comparable to that of Victorian England, where the passion for reading had become stronger after literacy was promoted on one hand by the secular Utilitarians and on the other by the religious Evangelicals [...]. In Italy, however, the state institutions and Catholic groups were not accompanied by a real reading 'frenzy' extending across all levels of society.')

<sup>34</sup> Frongia also accounts for the development of literary criticism on children's literature in the last century in Italy as a direct result of state intervention through legislation: “the Italian legislature made a series of decrees between 1963 and 1977 requiring the introduction of ‘*la narrativa*’ --fiction-- into the middle (junior high) school curriculum. This action brought about a veritable explosion in the production and criticism of children's literature, especially because a new, virtually captive market was thus suddenly conjured into being” (Frongia 1995: 52).

<sup>35</sup> “Il successo di *Alice's Adventures in Wonderland* (1865) deriva anche dal suo non proporsi come percorso didattico, e in questo caso appaiono ‘normali’ le reazioni di quegli educatori che fin dall’inizio guardarono il libro con sospetto, turbati da una bambina vittoriana che insegue in una tana un coniglio” (‘The success of *Alice's Adventures in Wonderland* (1865) also comes from its lack of didactic intention, and in this case the reactions of those educators who, distressed by a Victorian little girl who follows a rabbit down a hole, felt ‘normally’ sceptical towards the novel’) (Boero and De Luca 2009: 39).

utilitaristici” (Boero and De Luca 2009: 39).<sup>36</sup> The influence that prescriptive morals had on Italian society and culture explains why some translators felt compelled to adopt certain translation constraints in their work.

It is a fact that in most cultures the selection of texts considered suitable for children is carried out by various social authorities including educational institutions, both ecclesiastical and secular. They are active figures in the literary market that thus transmit their dominant morals, values, and ideals (O’Sullivan 2005: 14). If the educational purpose of books for children often reveals censorship by adults who mediate what is considered acceptable for children, it is also true that children’s literature may also include narratives in which dark and distressing themes teach the children about the consequences of corrupt behaviour (Oittinen 2000: 50-3).<sup>37</sup>

### 2.2.3. Textual adaptation in children’s literature

Children experience the world in a different way to adults, therefore they require a text composed with special attention and consideration because they lack the knowledge and skills that allow adults to see correlations, to reason and learn from previous experience (Thomson-Wohlgemuth 1998: 7).<sup>38</sup> For this reason, books addressed to children usually include some form of narrative adaptation aimed to bring the reader and the text closer together (Thomson-Wohlgemuth 1998: 8). The two most common textual adjustments are, borrowing Gabriele Thomson-Wohlgemuth’s classification and terminology, assimilation and accommodation. Assimilation entails moving the text towards the

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<sup>36</sup> (‘low’, shallow, useless and essentially detrimental because it distracted from ‘healthy’ utilitarian principles) (Boero and De Luca 2009: 39).

<sup>37</sup> Oittinen also claims that adults censoring interventions are inclined to overlook the didactic value of scary stories, in direct opposition to the adults’ original aim, which is to teach the child (Oittinen 2000: 50), so that it is “hard to know where protecting the child ends and censoring begins” (Oittinen 1993: 51).

<sup>38</sup> The spontaneous approach of children to their surroundings is characterised by a “completely unbiased way and with an immense wealth of fantasy. They have no preconceived ideas; they are open to everything. Because of this, their abilities deserve special attention and consideration” (Thomson-Wohlgemuth 1998: 7). For this reason writers of books for children need to reflect these aspects and adjust to their readers’ expectations and abilities.

cognitive abilities and knowledge of the children; a text is simplified and the foreign elements removed to facilitate comprehension. Accommodation, on the other hand, focuses on making the children adapt to the text; children give the alien factors new interpretations, often turning them into something familiar and comprehensible. These adaptations complement each other and are strictly connected with the age of the readers, and they are already present in the source text. They represent the author's narrative attempt to create a specific story for their audience, and they need to be conveyed in translation.<sup>39</sup>

Another effective way to get children to experience and understand new, unfamiliar elements is to place illustrations alongside the narrative text (Thomson-Wohlgemuth 1998: 73). Images normally guide the children through the story and give them a visual reference that helps them understand the unfamiliar elements present in the text; they serve as a mediator between reader and text, reflecting both the text and the reading, and affecting both (Schmidt 1999: 12). Images portray the illustrators' reading of the text, their conscious and purposeful choices towards the creation of a tradition that, like the text, is fixed through the exact reproduction of copy after copy (Schmidt 1999: 7). Some sets of illustrations mirror the interpretation of the readers more than others. In time, as they become intrinsically associated with the text, they eventually take a relevant place in the collective reading of the text itself. As illustrations contribute to the canonization

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<sup>39</sup> Thomson-Wohlgemuth recalls the observations on the approach to the translation of children's literature as formulated by Shavit (1986) and then expanded by Puurtinen (1994). However, the idea of moving the text towards the children, or the children towards the text may be seen as a reformulation of Schleiermacher's role of the translator. Schleiermacher says: "Either the translator leaves the author in peace as much as possible and moves the reader towards him; or he leaves the reader in peace as much as possible and moves the writer towards him" (Schleiermacher 2004: 49). The concept of moving the translation between the two poles, author and reader, is linked to achieving a foreignising or domesticating translation, an important concept that lies at the base of many translation studies theories (see Venuti 2008).

of a text, they also achieve their own classical status as “the reception and representation of the literary work” (Schmidt 1999: 19).<sup>40</sup>

In books for children, the ways the characters and the settings are proposed to the child through the images contribute even more to the engagement and the reception of the story. In translation, this achievement depends on how effectively the translators’ and the illustrators’ readings of the novel converge. If their interpretations differ substantially, the youngest readers may be confused. For this reason, the interaction between illustrations and text is a sensitive area for translators and illustrators alike, who need to take into account that text and image are linked through a dialogic relationship, and they need to be translated coherently (Oittinen 1989: 34). Lastly, the power of images over the child’s reception may be used to convey particular political or ideological meaning in the translation without compromising the message of the source text.<sup>41</sup>

Before approaching the analysis of *Alice*, it might be useful to understand how children’s literature is constructed and which elements may be considered ‘typical’ of the genre from a narratological point of view. The following paragraph will try to illustrate some of these features borrowing some concepts and notions from narrative theory and applying them to books for children.

### 2.3. Narrative theory and children’s literature

The relationship between children’s literature and narrative theory has been investigated from different angles and points of view. Narrative theory concerns itself with

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<sup>40</sup> Schmidt says “The illustration both represents a reading of the text by one or several readers and takes its place within the skyline of the hermeneutic horizon that makes possible certain interpretations of the text at given times and places. The reading, once erected in the form of illustrations or critical commentary, stands as a guidepost or sign for coming readers, who can always choose to follow or reject it, or to follow it only a certain way until their eyes are caught by other signs, or opt for a middle course between two signs” (Schmidt 1999: 19).

<sup>41</sup> While this research does not carry out an exhaustive survey of the illustrations associated with the texts selected for the corpus, some of the most notable features of the images used in the Italian editions are commented in relation to their functions of the translations in Chapter Four.

everything that is a narrative text, and it investigates, among other things, the link between form and content (Hunt 1984: 191; Bal 2009).<sup>42</sup> Although critical theories and tools belonging to narratological analysis derive from the reading of adult literature, they may be relevant and appropriate for the study of the structure and purpose of children's literature too (Hunt 1984: 191-2).

Children's literature includes many varieties of texts for children (ranging from books meant to be read to babies, to the ones written for teenagers) with very different characteristics and features. Thus, a narratological approach is a key phase in the analysis of children's literature because it helps to acknowledge the diversity of the texts belonging to it.

Maria Nikolajeva argues that it is a common misconception that literature for children is one of the simplest literary forms, but as Nikolajeva explains, narrative 'simplicity' is a term that usually denotes the following features:

- A clearly delineated plot without digressions or secondary plots;
- A chronological order of events;
- A limited number of easy-to-remember characters – 'flat' characters with one typical feature, either 'good' or 'evil' or with simplistic external characterisation
- A distinct narrative voice, a fixed point of view, preferably an authoritarian, didactic, omniscient narrator who can supply readers with comments, explanations, and exhortations, without leaving anything unuttered or ambiguous;

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<sup>42</sup> Mieke Bal defines narratology as the "theory of narratives, narrative texts, images, spectacles, events; cultural artefacts that 'tell a story', with the specific purpose of helping us understand, evaluate and analyse narratives" (Bal 2009: 3). In her description Bal makes clear that by 'narrative texts' she considers many different texts, "made for a variety of purposes and serving many different functions, expanding narrative theories beyond the bounds of literary fiction" (Bal 2009: 3). Peter Hunt explains that "Narrative theory occupies a pivotal position in our discussion of any fiction. If we see the text as a hierarchy in which the syntagmatic "surface" stylistic level (what we read) and the paradigmatic "deep" meanings and structures (which make the book really interesting)—the thematic level—are linked, then the link is narrative. Theme is expressed as narrative, narrative in style. The shape or pattern of the narrative not only holds our attention, but also encapsulates and brings us closer to meanings" (Hunt 1984: 191).

- A narrator possessing greater knowledge and experience than both characters and readers;
- Exclusion of any complex temporal and spatial constructions (Nikolajeva 2004: 167).<sup>43</sup>

Even on a surface level, it is apparent that these characteristics do not give us enough to describe what is happening in the narration in *Alice* as Carroll's characters are complex and ambiguous. Moreover, the manipulation of time and space is a central feature of the novel's narrative, and it is key in introducing the story's surreal elements. In short, if applied to *Alice* the definition 'simple' appears restrictive and limited.

As a study that aims to understand the structure of literature written for children and its transfer in translation, the research borrows from narrative theory the terms 'story' and 'discourse' as elaborated by Seymour Chatman: the term 'story' indicates the content of narration, while 'discourse' expresses the medium used to communicate the events (Chatman 1978: 19).<sup>44</sup> In this research, they are used to indicate how the discourse has been adapted to suit better the cognitive skills of the child and how the events included in the story have acquired didactic, educational or moral values.

Chatman deploys the following diagram to exemplify how narrative communication works, which agents are involved in it and what their position is compared to the narrative text (Chatman 1978: 151).<sup>45</sup>

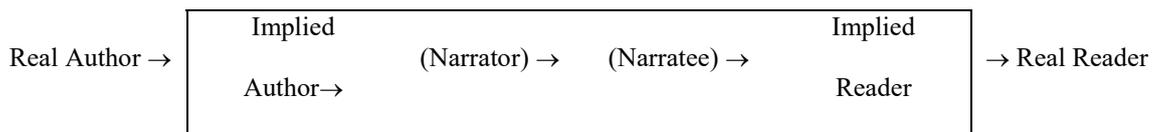
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<sup>43</sup> Nikolajeva states that a characterising feature of children's literature is the writers' unique use of narrative perspective, that shows how they are able to achieve "a rendering of a naïve perspective without losing psychological depth or verbal richness" (Nikolajeva 2004: 167). Moreover, she remarks that "narratology can contribute both to determine some basic premises for a poetics of children's literature and to pinning down its dynamic nature" (Nikolajeva 2004: 167).

<sup>44</sup> Drawing on narrative theory in the analysis of children's literature represents a crucial asset because it takes into account the text, its content and its structure and allows the investigation of "sociocultural subjectivities and ideologies not only those reflected in themes and significances, but also those reflected in narrative structures" (Ross Johnston and Beckett 2003: 123).

<sup>45</sup> There are many definitions of the constituent parts of narrative text, Hunt defines 'style' as the syntagmatic "surface" stylistic level (what we read) and 'theme' the paradigmatic "deep" meanings and structures (Hunt 1984: 191). Mieke Bal, on the other hand, calls a 'story' a "fabula that is presented in a certain manner" while a 'fabula' as "a series of logically and chronologically related events" (Bal 2009: 5). Moreover Chatman uses the term 'story' to define the content of narration, and 'discourse' to describe

## Narrative Text



With his schematic representation, Chatman describes that only the implied author and reader are intrinsic to the narrative. The narrator and the narratee are optional elements that are not always present, while the real author and reader are indispensable, despite being outside the narrative, for its ‘practical sense’ (Chatman 1978: 151).<sup>46</sup> This basic outline provides the starting point for the investigation of the translator’s role in narrative communication and the creation of an enhanced form of Chatman’s diagram that takes translation into account.

Giuliana Schiavi argues that by pursuing a narratological analysis focused on the target text through the traditional descriptive categories formulated by Chatman, the examination is unable to take into account the changes that occur in translation. She dismisses approaches that seem to indicate that narrative structures are universal and that translation only adds or removes “a thin uninfluential linguistic film” (Schiavi 1996: 2). Therefore, she claims that there is a new narrative entity that operates in the translated text and it affects the whole narrative structure; this is what Schiavi calls the

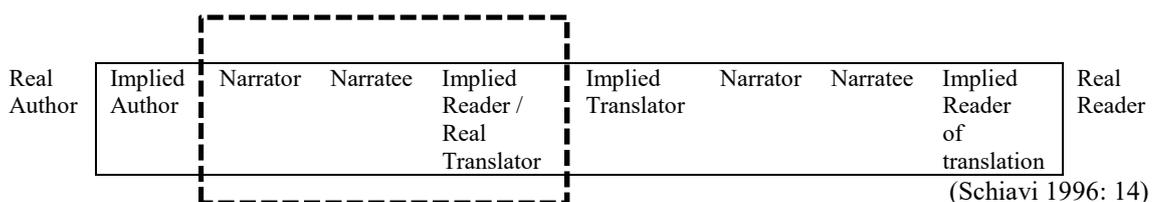
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the medium used to communicate the events (Chatman 1978: 19). As often happens while establishing a theoretical framework, the crucial concepts that theories aim to expand and analyse not only are classified under different terms but they are also characterised with different nuances of connotative meaning. For the purpose of this research, the narrative terminology adopted in the following paragraphs is aligned with the definitions given by Chatman.

<sup>46</sup> This schematic account is useful to provide an illustrative representation of the agents involved in the narrative communication, their position and their roles, and how they relate with each other and the text. Chatman’s diagram was devised to exemplify the narrative structure of texts, and it is not directly related to translated text, however none the less it serves the investigation at the centre of this research as it designates the roles of the agents involved in the creation of the narrative and their part in the storytelling.

‘translator’s voice’, which conveys both the author’s and the translator’s own vocalisation (Schiavi 1996: 3).<sup>47</sup>

Schiavi also suggests that Chatman’s diagram of narrative communication only represents a source text, and it needs to be expanded to account for the presence of the translator’s voice. She thus proposes this new version of the narrative communication diagram:



This new chart illustrates how in a translated narrative the real translator position is superimposed onto the function of the implied reader. This means that the translator is aware that a given narrative requires a specific type of implied reader and that he or she is also able to transpose this awareness into the translation (Schiavi 1996: 15).<sup>48</sup>

The translator’s narrative presence as established by Schiavi introduces two important concepts involved in narrative communication. First, she reveals the role of the implied translator whose functions in the translation may be compared to that of the implied author in the source text, specifically in regards to the shaping of the audience. Second, she identifies the implied reader of translation who is at once the recipient of the presuppositions activated by the implied translator and those devised by the original implied author but still mediated by the translator (Schiavi 1996: 15). In Schiavi’s

<sup>47</sup> The elaboration of the theoretical concept exposing the voice of the translator in narrative texts is the result of the collaboration between Giuliana Schiavi (Schiavi 1996) and Theo Hermans (Hermans 1996). They decided to write two companion essays each focusing on a particular aspect of their theorisation: “Giuliana Schiavi addresses the theoretical issue of positing and locating the Implied Translator as a counterpart to the notion of the Implied Author. Theo Hermans focusses on particular cases to show the Translator’s discursive presence in the translated text itself” (Schiavi 1996: 1).

<sup>48</sup> The awareness acquired by the translator derives from his/her ability “to detect all standards, conventions, norms and narrative strategies, and of course s/he knows the language. In a word s/he takes upon him-/herself the function of the implied reader, s/he detects what the implied author (or the text) wants its reader to be, and becomes the implied reader” (Schiavi 1996: 15).

words the ‘implied translator’ thus acquires an authorial role as s/he, because s/he “organises the way in which the translation’s implied reader is informed about the original author’s ‘message’” (Schiavi 1996: 17).

Regarding the role of translators in a narratological perspective, Theo Hermans argues that one of the flaws of narratology - when applied to the investigation of translated texts – is that it does not distinguish “between original and translated fiction” (Hermans 1996: 27). Hermans also forwards the idea that in translation it is possible to identify, alongside the author’s voice, another aspect that is the manifestation of translator’s discursive presence in the text (Hermans 1996: 27).<sup>49</sup> He explains that most of the time the translator’s presence may be impossible to detect because of his/her voice ‘hiding’ behind the voice of the narrator. However, it may manifest itself and become evident when the translator uses paratextual devices as translator notes (Hermans 1996: 27).

Although the investigation in this research mostly focuses on the relationship between the translator and the text, we also need to acknowledge that the act of translation (and retranslation) concerns not only the text but also the material form of the book.<sup>50</sup> Therefore, the observation of the paratexts and the material design of the book itself becomes an important additional space of inquiry to expand the investigation and explore how all the different elements of the new versions of *Alice* contributed to its evolution in Italian language and culture. Moreover, the size, format, page design, and

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<sup>49</sup> Hermans’ approach is more focused on the manifestation of the translator in his/her discursive presence, that is in direct correlation with the translation strategy that guides his/her work, but interestingly he also raises the question of the consistency with which the strategy is carried through (Hermans 1996: 28). In addition, Hermans recognises that since all texts are “culturally embedded and require a frame of reference which is shared between sender and receiver to be able to function as vehicles for communication”, when they are translated, this referential system is threatened, forcing the translator’s voice to operate covertly to compensate the cultural distance introduced in the text (Hermans 1996: 28-9).

<sup>50</sup> “Translation, whether interlingual, intermedial, transmedial, spatial and so on, is one function of textual relations, rather than their governing principle, and it is the forms in which these texts are made, and remade, which offer us the coordinates for our explorations” (Armstrong 2016: 103).

typographic details of each edition are highly expressive of editorial concerns and intentions towards the readership. Ultimately, paratexts may disclose the translators' approach to the text (e.g. prefaces) and how they guided the readers' understanding of the text via metalinguistic explanations (e.g. footnotes), and furthermore, they testify to *Alice's* progression in its material form over time.<sup>51</sup>

The ability to disclose the translators' presence in the text is one of the key elements that guide the textual analysis of the translations of *Alice* in Italian. That is because the study accounts for the interventions that translators carried out in the text as the representation of their understanding of the novel's original message and, therefore, a sign of their authorial imprint over *Alice*. Moreover, if the 'translator's voice' emerges in texts for adults predominantly in notes and other paratextual devices, in books for children, it tends to combine with that of the author, thus remaining invisible unless the reader also has access to the source text.

The additional information contained in paratexts and in epitexts associated with the translation, i.e. prefaces, diaries, journal articles gives a clearer sense of the purpose of the translation (Lathey 1996, 2). In Lathey's words, when

Translators emerge from the shadows to write an introduction or prefatory note to a translation for children, they do so to justify the choice of the text, to commend its didactic intent, or to reconcile teachers, parents and child readers to its provenance and content (Lathey 1996, 2).

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<sup>51</sup> Paratexts mediate between the world of publishing and the world of the text, they are "what enables a text to become a book and to be offered as such to its readers and, more generally, to the public" (Genette 1997b: 1). Following this definition, all the heterogeneous parts that contribute to the creation of the book such as the name of the author, the title, the illustrations and all other typographical and printing details on the material book disclose the relationship between the text and its physical representation in a given time and place. In the observation of the process of multiple translations of *Alice*, we observed how the paratexts of the translated texts changed in time. The increasing temporal distance between the publication of *Alice* and its translations correspond to an expansion of the translations' paratextual devices. The increased concern to provide the readers with detailed information about the biography of the author, the genesis of the novel and other anecdotal or scholarly material about *Alice* coincided with its progressive change in status. This progression shows how the paratextual devices often become a mark of prestige of a text, and they indicate its legitimate place as a canonised literary classic (Sapiro 2008: 204).

Addressing children directly, translators can adopt two different approaches, each denoting a specific attitude towards the text and its audience. When they adopt the tone of spoken language, they arouse children's curiosity in the text and its origins, thereby avoiding any suggestion of their superior adult knowledge and experience (Lathey 1996, 14). However, if they position themselves on a different level in the discourse, they reveal a tension that comes from the inequality between adult (writer and translator) and child (reader) (Lathey 1996, 14). This tension is a "particular feature of translations and retranslations of children's classics, where a concern for scholarly accuracy may compromise the translator's approach to the child reader" (Lathey 1996, 14).

#### 2.4. The role of translators of books for children

In recent times translation, as practice, has been widely recognised as a social activity, since "the act of translating is undeniably carried out by individuals who belong to a social system" (Wolf 2011: 3). Moreover, translation is considered to be a phenomenon "inevitably implicated in social institutions, which greatly determine the selection production and distribution of translation and, as a result, the strategies adopted in the translation itself" (Wolf 2007: 1).<sup>52</sup>

One of the priorities of this research is to establish the extent to which the production of each translation of *Alice* may be thought of in terms of a coordinated effort, an orchestration of causes, taking into account the social role of translation and translators alike. For this reason, this study mainly focuses on the intermediary role of the translators, their relationship with the author and his text and their commitment to

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<sup>52</sup> The introduction of the social aspect of translation and its implications means acknowledging the crucial role of various agencies and agents, as well as the textual factors, involved in the translating process (Wolf 2007: 1). This research aims to take into account the value of these interactive components, and investigate their relationships with the Italian linguistic elements contained in the translations.

formulating a valuable translation for their readers. That is because, in this research, the translation strategies and the translators' personal choices are understood as the social and individual aspects of translations, and as such, they are at the centre of the analysis of the texts (Agorni 2007: 125).<sup>53</sup>

The analysis draws on the commonly accepted assumption that “a translator always translates for some reader: as he (generic he) interacts with the original author, he also interacts with his reader —and also with himself” (Oittinen 1989: 30). Therefore, particular attention is also devoted to the understanding of the translators' perception of the child reader as each translation reflects their own personality, their childhood (Oittinen 1989: 30).

Assumptions made about the implied reader evidently differ from one culture to another, but they also vary in the same culture over time and, for this reason, they offer the possibility of observing a synchronic snapshot of the image of the child in a given culture at a given time (Oittinen 1989: 205). Furthermore, comparing features of the child image in the same culture at different moments in time may help create a profile of the changes in the way the child has been perceived in a given culture.

Observing the evolution of the characteristics of the implied reader in several translations offers the possibility to delineate an outline of its transformation over time. The decision to produce a text containing specific educational features or to infuse *Alice's* pages with political propaganda discloses the values, qualities and traits deemed suitable for its audience and what was considered appropriate for children to read.

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<sup>53</sup> “The relationship between patterned translation behaviour and the translator's distinct choices, that is the social and the individual aspects of translation, could be of special interest for researchers in the field: instead of considering them as two opposite poles, their mutual dependence and modes of interactions could be productively investigated” (Agorni 2007: 125-6).

The following sections illustrate the most particular features of translations for children and provide in more detail an outline of which aspects of the practice is relevant for the research.

#### 2.4.1. The challenges of translating for children

When we speak about children's literature in translation, we can draw on the terminology, concepts, and knowledge that we already apply to the study of literary translations in general. Books for children naturally have their own peculiarities, both on the level of structure and content, but they are nonetheless works of literature, and the concepts that apply to literature, in general, are also appropriate to them (Klingberg 1986). The following paragraphs will discuss how certain aspects of translation relate in specific ways with children's literature and their role in the research.

As is evident in the case of *Alice*, books for children are particularly deeply embedded into a network of cultural, social and linguistic references meant to be interpreted by the readers with the aid of what Umberto Eco calls 'social heritage'.<sup>54</sup> This shared cultural awareness, that includes knowledge of the language, of social conventions and cultural practices, contributes to the reader's interpretation of the text. Hence, we may say that original and translated text are not just samples of linguistic

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<sup>54</sup> Umberto Eco, speaking about literature in general, states that writers are aware that their works will inevitably be interpreted when they reach the readers, despite the author's original intent. He says that: "l'autore sa che esso verrà interpretato non secondo le sue intenzioni ma secondo una complessa strategia di interazioni che coinvolge anche i lettori assieme alla loro competenza della lingua come patrimonio sociale. Per patrimonio sociale non intendo soltanto una data lingua come insieme di regole grammaticali, ma anche l'intera enciclopedia che si è costituita attraverso l'esercizio di quella lingua, cioè le convenzioni culturali che quella lingua ha prodotto e la storia delle interpretazioni precedenti di molti testi, compreso il testo che il lettore sta leggendo in quel momento". ([...] 'The author knows that it will be interpreted not following his intentions, but by a complex strategy of interactions that involve also the readers, in association with their competence of language as social heritage. By social heritage I not only allude to a specific language with its grammatical rules, but also the entire encyclopedia that was built through the use of that language, namely the cultural conventions that the language produced and the history of previous interpretations of several texts, included the text the reader is reading at that specific moment.') (Eco 1990: 110).

material, but that both the source text and the target text are embedded in a network of source and target cultural signs (González-Cascallana 2006: 97).<sup>55</sup>

Any translation implies that any cultural trace in the source text needs first to be understood, and then interpreted before being translated. This approach establishes the translator as an investigative, attentive and curious reader, and it reflects a concern with his/her role of mediator between languages and cultures (Oittinen 2006: 38-9).<sup>56</sup> The translator's own real reading experience influences all the future interpretations of the translated text,<sup>57</sup> as it seeks to guide the reading of his/her future audience and therefore it aims to actualise itself into the reading experience of the real audience (Oittinen 2006; O'Sullivan 2002).<sup>58</sup>

Books for children in general and *Alice*, in particular, rely greatly on these cultural signs being perceived by the reader as belonging both to the story and to their daily life, in order to create a strong bond between reader and character.<sup>59</sup> In translation, however,

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<sup>55</sup> González-Cascallana argues that in translation decoding cultural signs can be more problematic than solving semantic or syntactic issues, and that when "a translation is intended for children, the complexity increases" (González-Cascallana 2006: 97).

<sup>56</sup> Oittinen states that "Reading is an active process, an event which is to a great extent guided by the reader" (Oittinen 2006: 38), implying that the reading practice has different purposes, ranging from information gathering to recreational ones. Indeed, it is the reader who decides when, how and why to approach a text. The role of the translator thus acquires relevance because s/he acts as interpretative filter between the author of the source text (who writes to the readers of the source text) and the readers of the translated text. Depending on the ability of the translator to convey the features of the source text into the translation, the reader's approach to the translated text may vary. While Oittinen is specifically concerned with the translation of children's literature, her observations are relevant for the translation of every literary genre, as they describe the relationship between text, translator and reader.

<sup>57</sup> It is also important to note that, as Oittinen says: "The translator is a very special kind of reader: she/he is sharing the reading experience with target-language readers"; this means that s/he encounters the same difficulties, both linguistic and cultural, as any other reader of the translated text (Oittinen 2000: 17).

<sup>58</sup> If we consider translating as an act that originates, in its practical phase, in the translator's reading experience, then we also acknowledge that translations are subjective interpretation of the source text. Therefore, the reading experience of any real reader is bound to be affected, at least in part, by the one that translators have devised for them. This situation, normally characterising any translation, in Oittinen's vision is particularly noticeable in translated children's literature; as books for children tend to be adapted to a specific image of childhood, translators need to be more aware of what readers actually do with the books (Oittinen 2006: 41).

<sup>59</sup> Nikoljeva addresses the issue of the relationship between children's literature and socialisation in terms of how "young readers respond to texts in ways different from mature readers, due to a different (not necessarily inferior) level of cognitive and emotional development" (Nikolajeva 2012: 275). This also includes understanding how "the most profound knowledge of fictional people who do not exist and have never existed, with their non-existing personal problems and public networks, their non-existing opinions and non-existing emotions, [can] be of any relevance whatsoever for our knowledge and understanding of

this relationship is often subordinate to the negotiation that derives from the translator's interpretation of the source text and his/her translating strategy.<sup>60</sup> In addition, children's literature is a genre particularly reliant on the delicate balance between sounds, meanings, and images created by the author, all aiming to stimulate the receptive abilities of the child reader, and in translation, these aspects can be introduced in different ways (Van Coillie and Verschueren 2006: v).

In the research, the analysis of the connotations given to *Alice* by the Italian translators is carried out through the observation of their relationship with Carroll's text. The scrutiny of the mediation process aims to discuss the function of the translations in the Italian culture and the potential effects of its reception. Although translators modified certain aspects of *Alice*, some of them strove to achieve a balance to have their work reflect the structure and the features originally devised by Carroll, while others thought more about the needs of the Italian audience. The observation of the peculiarities of their work, either towards an adapted translation or a preserving one, helps to define the profile of their readers and may provide insights about the individual text within the Italian culture.<sup>61</sup>

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real people either in our immediate environment or further away [...]" (Nikolajeva 2012: 274). Children's emotional response while reading *Alice* contributes to their ability to understand in the story the difference between real world situations and surreal ones, thus making the narration more effective and enjoyable.

<sup>60</sup> To explain the difficulty that the translation of culture-specific items entails, Margherita Ippolito says: "These lexical items relate to a deeply rooted cultural background and pose crucial translation problems due to the lack, in the target culture, of lexical terms with the same semantic value as the source text lemma [sic]" (Ippolito 2005: 107). While the distance between the source culture and the target culture is often reduced by a translating strategy that aims to find a compromise between preservation and adaptation, it is crucial for the translation to be coherent so that it does not result in a disorienting text for the reader (Ippolito 2005: 110).

<sup>61</sup> Even if the study in this research does not seek to directly undertake an investigation of the reception of *Alice* in Italy, the features of the implied readers of the translations at a given historical moment is a relevant element as it is strongly connected with the perception of the child image from the adult perspective of the translator and the publisher.

## 2.5. Interdisciplinary approaches to the study of children's literature

By the end of the twentieth century, children's literature had moved from being mostly a matter of interest for teachers and librarians and had become a subject of academic research. Children's literature studies, in particular, has established itself as a discipline that promotes and engages in international research, cultural and social exchanges (Tabbert 2002: 303-4).

Newly-formed networks of collaboration and research prompted scholars working in the domain of children's literature studies to explore new directions. Moreover, the international exchange of children's literature promoted research on the translation of books for children as the representation of the act of mediation between the source and target cultures. The challenge of redefining the scope of academic concern was a phenomenon that spread in various fields and domains of literary studies, especially translation studies, comparative studies and cultural studies.<sup>62</sup> The change of attitude towards academic investigation in comparative literature and translation studies carried out by Bassnett may be considered representative of this shift.

In her 1993 study, Bassnett argued that comparative literature studies "had reached a dead end", claiming that the discipline was concerning itself only with investigations on linguistic aspects (Bassnett 1993: 47). She lamented that the focus on questions aiming to compare texts, writers and movements across linguistic boundaries represented the limit of comparative literature studies (Bassnett 1993; 2006: 5).<sup>63</sup> This attitude meant that any analysis focused on the comparison of works by the same author, or on texts written in the same language was not to be considered as part of comparative literature

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<sup>62</sup> See the work of Nord (2003), Hunt (2005), O'Sullivan (2005b), Oittinen (2006), Lathey (2006), Shavit (2006), Nikolajeva (2008).

<sup>63</sup> Bassnett here is objecting to the long-held idea that comparative studies were valuable only if they worked to expose differences between texts and/or writers belonging to diverse languages and cultures. She says: "As late as the 1970s I was being told by my supervisor that I could not engage in comparative literature if I were studying writers working in the same language; literature written in English was deemed to be all of a piece, the different cultural contexts completely ignored" (Bassnett 1993; 2006: 5).

studies. Bassnett also suggested that translation studies should become the pivotal discipline in literary investigation, while comparative literature studies should turn into a 'valued but subsidiary subject area' (Bassnett 2006: 6).<sup>64</sup>

Then, in 2006, Bassnett changed her position, reformulating her previous statements and affirming that neither translation studies nor comparative literature studies should be considered disciplines, but rather methods of approaching literature, thus reinforcing the notion that "comparison remains at the heart of much translation studies scholarship" (Bassnett 2006: 6).<sup>65</sup> In Bassnett's view, the greatest asset of comparative literature studies lies in abandoning the strictly prescriptive approach of the past and fully explore the potential of literary transfer. By engaging with the past and recognising the role of history in the translation, scholars would be more inclined to investigate literature in the broadest possible sense (Bassnett 2006: 10).

Nikolajeva provides another perspective on comparative literature; she defines the discipline thus:

Comparative literature is a field of literary scholarship focused on comparing aspects of various literary phenomena, such texts from different cultures and historical periods, texts by different writers, texts from different genres or different texts from the same genre, or two versions of the same text, for instance, in translation, retelling, or adaptation. The purpose of comparison can be

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<sup>64</sup> During the 1990s translation studies had benefitted from the influence and contributions of other 'new' disciplines that in that period established themselves in the domain of literary studies, such as women's studies, post-colonial theories and cultural studies hence Bassnett was suggesting that comparative studies no longer represented the leading discipline. Bassnett's statement is notably provocative, and needs to be contextualised in her attempt to provide translation studies with a higher profile on the academic scene (Bassnett 2006: 6).

<sup>65</sup> Susan Bassnett says "What would I say were I writing the book today is that neither comparative literature nor translation studies should be seen as a discipline: rather both are methods of approaching literature, ways of reading that are mutually beneficial" (Bassnett 2006: 6). The combination of different concepts derived from these two approaches consolidates the outcomes of a comparative study of translated literary works; it thus provides a solid and broad range of interpretations, observations and insights about the works compared and analysed.

a deeper understanding of literary texts in a broader historical, social and literary context; it can also be an examination of influences and intertexts (Nikolajeva 2008: 30).<sup>66</sup>

This interpretation stresses the wide variety of investigations that it is possible to carry out through comparative approaches. Not only does Nikolajeva recognise that texts may be explored in relation to their historical, social and literary context, but she also gives reasons for investigating how writers influence each other through their works (Nikolajeva 2008: 30). Therefore, the purpose of comparative investigations ranges from monographic studies on works by a single writer, to the contrastive analyses of texts belonging to the same genre, to the examination of texts issued in the same period within the same culture (Nikolajeva 2008: 30).

As the aim of a comparative scrutiny is to discern similarities and differences among texts, investigate them and provide explanations for the outcomes observed (Nikolajeva 2008: 30), trying to define what boundaries they operate within may be problematic and limiting at the same time. For this reason, the thesis approaches the comparative examination of the texts following the principles of ‘productive criticism’ as postulated by Berman.<sup>67</sup> The literary investigation of the Italian translations of *Alice* by means of comparative and descriptive analysis aims to expand previously neglected lines of inquiry and represents one of the main contributions of this research to the investigation of children’s literature and *Alice* in particular.

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<sup>66</sup> Nikolajeva’s definition describes a comparative approach that not only accounts for the multi-linguistic and multi-cultural aspects of literature, but also expands the scope of the comparison to historical periods, different genres and even includes adaptations in various literary forms. Nikolajeva’s interpretation supports the purpose of this research as it explains how a comparison is a suitable means of investigation for the same text and its different literary forms, as it is with the case of *Alice* and its retranslations in Italian.

<sup>67</sup> Berman argued that the criticism of literary translations should aim to provide a ‘productive criticism’, i.e. identify an accomplished translation or to “articulate, or attempt to articulate, the principles of a retranslation of the work in question, and thus of new projects of translation” (Berman 2009b: 78)

### 2.5.1. Comparative children's literature and proper names

The observation of the Italian translations of *Alice* presented in this research mainly draws on methodological approaches originally developed in the fields of comparative literary studies and translation studies. In particular, the framework devised for the textual analysis takes into account and advances some of the investigative concepts elaborated by Emer O'Sullivan and Christiane Nord regarding the investigation of books for children in translation. Moreover, both scholars also examined distinct functions and textual elements in the translations of *Alice*. While O'Sullivan compared several translations of Carroll's novel in German, Nord applied a multilingual comparative analysis between German, French, Spanish, Brazilian Portuguese, and Italian translations of the book.<sup>68</sup> In the following paragraphs, I explain how their contribution to the comparative analysis of children's literature and its translation has inspired and influenced this research.

O'Sullivan's theoretical formulations delineating the characteristics and subject concerns of comparative children's literature (CCL) is one of the most notable contributions to the study of children's literature in a comparative perspective of the last decades (O'Sullivan 2005: 12).<sup>69</sup> She focuses on the importance of the social, economic and cultural conditions that allow the development of children's literature in different

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<sup>68</sup> O'Sullivan investigates books for children in a comparative approach, establishing the first guidelines and boundaries of comparative children's literature studies (O'Sullivan 2002: 38). O'Sullivan disputes the notion of children's literature being a homogenous corpus of books, despite their authors belonging to different languages and cultures and the inclusion of translations (O'Sullivan 2005: 1). She identifies the need to increase investigation, taking into account the comparative dimension of children's literature studies, and expanding the description to crossing cultural and linguistic borders (O'Sullivan 2005: 1). Nord proposes a comparative analysis on eight translations of *Alice* in different languages, focusing on the use of fictional proper names; she investigates the selected translation strategies in relation to the function of the proper names and the plot setting in the translation (Nord 2003: 182).

<sup>69</sup> O'Sullivan is the first scholar who used the term comparative children's literature studies to describe the conceptual mapping of the comparative investigations of literature for children (O'Sullivan 2005). O'Sullivan states that "Comparative Children's Literature Studies (CCLS) calls for more than a mere application of basic questions and concepts of general literary theory and comparative literature theory to children's literature, it questions their relevance for and adapts them to address the specific characteristics of this branch of literature" (O'Sullivan 2002: 38).

cultures and how they transfer in the structure of communication in books written for children. O'Sullivan suggests that a comparative approach to the analysis of children's literature is crucial to understand how contact and transfer between literatures occurred and how the self-images and images of other cultures were represented in the literature of a given language (O'Sullivan 2005: 12).<sup>70</sup>

Furthermore, O'Sullivan isolates five fundamental traits of translations of children's books with the intention of providing guidelines for the evaluation of the strengths and weaknesses of the translation strategy adopted by translators. They are: 1) interplay of pictures and words in picture books, 2) cultural references, 3) playful use of language, 4) dialect, register, names, 5) the possibility of double address (of child and adult) (O'Sullivan 1991: in; Tabbert 2002: 316-7). The comparative analysis of the Italian translations of *Alice* accounts for several of these aspects, as they represent the core elements underlying any translation strategy.

Nord elaborates a method to disclose the translators' attitude towards the translation of proper names in books for children. She states that, although in general proper names are never translated, translation practice shows how translators adopt several different ways to transfer them from a language to another (Nord 2003: 182). Nord recalls that in fictional texts proper names not only serve as cultural markers but also have an intentional informative function, as most of them give descriptive information about the character they refer to (Nord 2003: 184). When this function is expressed explicitly, it may be easier to convey it in translation, but if the meaning is implicit, it may be

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<sup>70</sup> Her focus here is on "the phenomena that cross the borders of a particular literature in order to see them in their respective linguistic, cultural, social and literary contexts" (O'Sullivan 2005: 12).

necessary to compensate providing additional information to the reader (Nord 2003: 185).<sup>71</sup>

Nord articulates her argument providing supporting examples for the most part taken from her analysis of the translation of the names of the characters in *Alice*. She identifies the following trends:

- *non-translation*: simple transposition of the form of the fictional name into the translation, i.e. en. Ada > it. Ada;
- *non-translations with a different pronunciation in the target language*: this solution is exploitable when source language and target language share the same orthography of the name even if its pronunciation differs, i.e. en. Alice ['æli:s] >, it. Alice [a'litʃe];
- *transcription or transliteration from non-Latin alphabets*: i.e. ru. Чайковский > it. Tchaikovsky or Čajkovskij;
- *morphological adaptation to the target language*: if the name has a corresponding equivalent in the target language, i.e. en. Alice > es. Alicia;
- *substitution*: when the name which may present cultural connotation in the source culture changes into one closer to the target culture, i.e. en. Mabel > it. Gigina (Nord 2003: 182-3).<sup>72</sup>

Nord underlines another important aspect of *Alice*, namely the relationship between real people and fictional characters. Since *Alice* was written for Alice Liddell and her sisters, some characters in the story may be taken as to represent people and things belonging to

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<sup>71</sup> Compensation may be achieved by giving additional information to the reader such as details regarding the nationality or the connotations characterising a certain name in the source culture (Nord 2003: 185). Nord also notices that translators tend to modify their translation strategy throughout the same text (Nord 2003: 183); this lack of consistency in regard to the translation of proper names is also a characteristic observed in the Italian translations studied for this research.

<sup>72</sup> Some of the examples given require some knowledge of the IPA alphabet to understand the phonetic pronunciation of the names. See the official IPA website for the alphabet signs and sounds at the following address: [www.internationalphoneticassociation.org](http://www.internationalphoneticassociation.org).

the real world of the girls and the author (Nord 2003: 186). For this reason, Nord gathers the types of proper names that we can find in the novel in three distinct groups:

- 1) names explicitly referring to the real world of the author and original addressees;
- 2) names implicitly alluding to the reality of author and original addressees using wordplay;
- 3) names referring to fictitious characters (Nord 2003: 186).

Her classification of the proper names in correlation with their functions and connotations allows Nord to discuss further the different categories of readers that interact with Carroll's novel. She distinguishes between:

- 1) the original audience (Alice Liddell and her sisters);
- 2) the contemporary audience (all the readers of the first issue of the novel);
- 3) the modern audience (every reader of the novel after the first publication) (Nord 2003: 186).

The readers in the first group shared the same real-world knowledge as the author and were able to understand the implicit connotation of the proper names used in the novel. Although the readers belonging to the second group lived in the same period as the author, they had no direct knowledge of the personal connotations carried by the characters in *Alice*. However, they had a clear understanding of the geographical and historical references introduced in the text as they could relate these elements to their real experience of the world. Ultimately, any reader of *Alice* who came in contact with the novel in the decades following its first issue could only perceive the characters as fictional. Furthermore, their understanding of the references in the text depended on what they learned, or they were taught about the novel or the author. Hence the emotional connection with the novel varied from reader to reader, but we can assume that it was influenced rather than spontaneous (Nord 2003: 186).

Conceding that these three groups of addressees relate differently to the content of the novel and its characters enables us to explore the relationship between the implied reader, the real reader, and the child's image developed by the translator. It is through the observation of the translation strategies, including the approach used to transfer of proper names, Nord suggests, that we can speculate about a translation being addressed to an adult or a child reader.<sup>73</sup>

However, if it is true that domesticating translations tend to be recognised as adaptations carried out for the benefit of the children, it is also crucial to remember that domestication in translation may serve other purposes, cultural naturalisation or appropriation among others (Venuti 1993: 215). Furthermore, we need to acknowledge that translators may adopt a domesticating translation strategy regarding some features while including compensating solutions in other parts of the text, for example incorporating elements that may be understood mainly or exclusively by adult readers.

The investigation of the translation strategies entails the observation of how cultural references, wordplay, register, the regulation of the dual address and how proper names and their connotations were transferred into Italian. The collection and analysis of all these elements enable us to identify and discuss the changes that occurred in the relationship between text, translators and readers over time. The next section illustrates how the investigation operates and how the analytical framework embraces and connects with other disciplines.

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<sup>73</sup> Nord says "It would be interesting to see whether a particular strategy correlates with addressee-orientation. Since experts are still debating whether the original *Alice in Wonderland* is a book for children or for adults, we have to look at the form of publication to find out whether a translation is directed at children or adults" (Nord 2003: 194).

### 2.5.2. Retranslation theory and the evolution of translations

The temporal scope of the study may serve, on a small scale, as a representation of the literary history of *Alice* in Italy and testifies to the constant process of revision that the novel has undergone since its first transposition into the Italian language. The corpus of Italian translations provides us with the opportunity to observe and to formulate hypotheses about the dynamics that multiple translations of the same text in one language create. This type of examination embraces the theoretical approach advanced by Siobhan Brownlie with her retranslation theory (Brownlie 2006).<sup>74</sup> In her work, she encourages the investigation of different translations of the same text produced in the same language over time. Brownlie draws on narrative theory identifying translation as a type of a novel's narrative versions.<sup>75</sup> Therefore, from this perspective, we can approach retranslations as if we were examining many translational versions of one text in the same language (Brownlie 2006: 146).

Changes in social, historical and cultural context influence new readings of the same text and thus prompt the creation of different translations (Brownlie 2006: 153). Brownlie expands the notion of translators as interpreters who convey in their works different interpretations of the novel pointing out that reinterpretations can occur at all textual levels and, therefore, it is possible to observe these changes even to the level of single sentences (Brownlie 2006: 152). She promotes the scrutiny of the process of evolution of the translations, accounting for the heterogeneity of norms that they display. For this reason, Brownlie further argues that “earlier and later translations may haunt the present one” because of the text's limitless possible interpretations and

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<sup>74</sup> The definition ‘Retranslation Theory’ was introduced by Brownlie as she explains in her own note: “I have not seen the expression ‘Retranslation Theory’ used in the literature. What I am referring to is theoretical discussions and observations concerning the phenomenon of retranslation” (Brownlie 2006: 168).

<sup>75</sup> Brownlie explains “Starting with a novel, an abridged version can be produced, a film adaptation can be made based on the novel, and a translation into another language can be produced. These are a few of the types of narrative version; translation constitutes one type” (Brownlie 2006: 146).

translators' ability to choose similar or different translating solutions (Brownlie 2006: 157). Nevertheless, she states that analysis on several retranslations may uncover how the process of retranslating often entails the passage from a target-oriented to a source-oriented translation through time (Brownlie 2006: 148-9).

Brownlie's approach draws directly on Antoine Berman's reflections on how translators engage with a text from the first moment it enters into contact with the target culture and how it is successively retranslated. Berman argued that in the process of retranslating an evolution takes place and it moves from a target-oriented translation towards a source-oriented one (Berman 1990: 4).<sup>76</sup> He identified three key passages when a text that undergoes translation:

1. 'traduction juxtalinéaire' (translation word by word), a phase where the translation is usually carried out word by word;
2. 'traduction libre' (free translation) with time the translations tend to be freer, but they are still target-oriented;
3. 'traduction littérale' (literal translation) in the end it is possible to achieve a more source-oriented translation (Berman 1990: 4).<sup>77</sup>

Moreover, Berman states that in the process of retranslation the relationship between the translator and a text expands to include its previous translation(s); this often allows the translator to produce 'great translations', masterpieces that emerge from the

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<sup>76</sup> Berman is one of the main theorists to discuss and postulate theories on retranslation. Inspired by Goethe's retranslation cycle theories, Berman considers new translations as a necessary advancement towards the achievement in the target language of a "great translation", namely a translation which lasts for a long time in the target culture and that sometimes is granted a higher status than the text it originates from (Berman 1990: 2).

<sup>77</sup> The parallel text translation (word-by-word) aims to give an overview of the text in the receiving language and culture (Berman 1990: 4). A free translation is an adaptation of the original to the translator's language, literature and culture (Berman 1990: 4). Berman calls the product of this final stage of the retranslation process a "literal translation", borrowing it from Goethe; it is perceived as a translation that embodies all the cultural and textual features of the original text (Berman 1990: 4).

observation, study and knowledge of the interactions between the source text and a culture through previous translations (Berman 1999: 105).

Berman's theories are also discussed in similar terms by Paul Bensimon, who agrees on the first translation being a medium to introduce the foreign text in a given culture through a process of 'naturalisation' that aims to reduce the otherness present in the source text (Bensimon 1990: ix). Bensimon also recognises the importance of the situational circumstances that contribute to the production of translation. Starting from the acknowledged notion that every translation is historically bound, he states that they cannot be separated from the culture, the ideology and the literature of a society at a given time period because they are both an individual act and a cultural practice (Bensimon 1990: ix). This perspective on retranslations also takes into account the peculiarities and the evolution of language; as reflections of society at a given moment, retranslations include linguistic modifications that are introduced and then reinforced in daily spoken language (Bensimon 1990: ix). For this reason, the investigation into Italian translations of *Alice* is not limited to an evaluation of a possible shift from target-oriented to source-oriented in the translation strategy, but seeks to account for the evolution of the Italian language as a representation of the cultural development of the target culture.

The relevance of surveying the translation history of *Alice* emerges from the observation of how different interpretations of the original novel were transferred in the Italian culture and how they became the means of conveying the ideological perspectives of the diverse social forces dominating the historical background at the time. This approach has required keeping an open mind about the narration of historical events and adopting a critical stance towards previous studies focused on *Alice* both as an original novel and its translations in Italian.

A new evaluation of the analytical surveys on the subject of this research was indeed necessary because characterising features of a specific context become noticeable only after a certain temporal distance has been achieved.<sup>78</sup> This has not only involved a review of the conclusions that other scholars have derived from their consideration of the Italian translations of *Alice* using different literary critical approaches but has also entailed an overview of the historical circumstances associated with their production.

It may be useful to recall that all literary works undergo a continuous process of revision from the moment of their conception in the authors' minds until they achieve a material form in print; and even then, every following modification of their form, content and medium, contributes to the shaping of their literary phenomenon. For this reason, the translations of *Alice* in this research are considered, borrowing Bryant's words "a trace of an earlier process of revision" meaning that they represent all the versions of Alice's story that came before their publication while they also contribute to its future variants (Bryant 2002: 5).<sup>79</sup> Moreover, we may need to acknowledge that each translation of *Alice* that followed the first Italian edition may present elements that belong to the history of its previous interpretations.<sup>80</sup> Each edition thus has the potential to show, in its material form, traces of the literary history of *Alice* in Italian until that given moment in time. The research draws on these premises and addresses the

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<sup>78</sup> The review of the interactions between history and literature finds backing in the approach elaborated within the literary theory of new historicism, where particular historical events and their context are observed and understood only after enough time has passed. The main assumption is that temporal separation allows the patterns and the causes of mutual influence to show more clearly (Gallagher and Greenblatt 2000: 8).

<sup>79</sup> The analysis of several Italian translations of *Alice* offers the opportunity to review the process of revision that the text has endured in time. This means that the research does not merely involve a comparison between the Italian translations, but examines the ever-changing relationship between the Italian translations and *Alice*. This practice draws on the concept that "a translation revision engages two texts, not just one: it involves modifying a translation with fresh reference to the source text. A translation revision has to involve translation, not just independent editing" (Washbourne 2016: 151). In approaching the study of the same novel translated in the same target language, it may be useful to recall that in each translation of *Alice* that followed the first Italian edition contains not only the message of Carroll's novel but also elements of the previous translations.

<sup>80</sup> In Brownlie's words, previous translations 'haunt' the following ones, as some of their elements survive the passing of time and continue to exist in the new translations (Brownlie 2006: 165).

investigation of the Italian translations of *Alice* considering the novel, its translation and its material forms as an evolving continuum, which is crystallised in each edition that is examined.

The next chapter illustrates how the corpus has been created; it describes the criteria behind the selection of the texts under scrutiny and provides an overview of the circumstances in existence when each translation was issued.

## CHAPTER THREE

### **The creation of the study and the context of the translations**

The research aims to take textual analysis beyond the rigorous linguistic approach and to move on to examine textual aspects that allow a more comprehensive evaluation of the translation strategy involved and the translators' attitudes towards the text. For this reason, the scrutiny of the Italian translations of *Alice* has been carried out following two types of analysis each focusing on different features and aspects of the translations.

During the progress of the investigation, the research questions changed, settling into their final configuration only once textual analysis had disclosed the network of connections within the corpus and each translation. Moreover, close reading often unveiled a divergence between the overall translation strategy and its application throughout the text. The observation of these discrepancies in the translated text allowed to advance interpretative hypotheses on their effects, in particular for the child reader.

#### 3.1. Methodology

The structure of the research is functional to the literary analysis of the translations and it allows us to keep the focus on the translated texts as the principal object of enquiry. For this reason, the analysis is divided into two parts, a close textual examination and a comparative analysis of the corpus as a whole, namely a synchronic and a diachronic investigation. From a methodological point of view, the investigations follow two different approaches, but they both draw on the data obtained from the same analytical framework.

### 3.1.1. The synchronic investigation

The synchronic investigation focuses on the interpretation of the text, its protagonist and its characters using an analytical framework containing both thematic and conceptual elements. It involves a close textual analysis of selected linguistic and cultural elements and observes how each translation of *Alice* was representative of the society and historical moment of its release.

The choice to focus on a single translation and concentrate on its peculiarities reflects the need to investigate in depth the translation strategy to explore and understand the setting within which each translation was created. For the same reason, this part of the study also contains an overview of the illustrations, introduction and other paratextual devices associated with each translation, all elements that provide crucial insights into the circumstances surrounding that particular edition.<sup>1</sup>

Accordingly, this type of examination focuses on the translators' perception of the novel, their understanding of its complex narrative structure and their degrees of commitment to the text and its readers. This part of the study aims above all to disclose the network of relationships between translator, text and the settings in which they are both inscribed to understand how each translation was produced and explore the elements that denote the characteristics of its audience in a given time.<sup>2</sup>

While all translators have to come to terms with the challenge to bring a text from one language and culture to another, it is crucial to recognise the unique complexity that *Alice* presents. The multiple levels – linguistic, parodic, cultural, among others – that

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<sup>1</sup> The choice of investigating translations of *Alice* issued in a specific historical moments as a representation of the conditions and values operating at the time of their publication relies on the established notion that each text reflects to a certain extent the social and historical conditions the translators lived in.

<sup>2</sup> Regarding the reality that translations portray in a given time, Venuti says “a foreign text is the site of many different semantic possibilities that are fixed only provisionally in any one translation, on the basis of varying cultural assumptions and interpretive choices, in specific social situations, in different historical periods” (Venuti 2008: 18).

contribute to the narrative structure of *Alice* require an attentive approach to the translation, aimed to balance the linguistic restrictions and the cultural differences keeping the focus on achieving a text that would still be enjoyable for the child reader.

### 3.1.2. The diachronic investigation

The diachronic investigation, by contrast, involves an examination of the corpus of the translations from a comparative diachronic perspective. It compares the translation strategies and explores any emerging patterns in the translation of the novel over time.

*Alice* is undoubtedly one of the most popular classic novels for children; its contribution to the innovation of children's literature has made it a reference point in both English and Italian literary history. *Alice* introduced a new way of communicating with and entertaining young readers and represented a clear break from the traditional morality of the educational fairy tale (Nobile 1990: 164). Because of its nature, however, *Alice* is a very peculiar literary product; it is firmly anchored in English culture and heritage, thus it is particularly difficult to transfer into another cultural and literary setting (Nobile 1990: 165).<sup>3</sup> The diachronic investigation seeks to evaluate the journey of Carroll's novel in its renewed readings through translation, in both terms of linguistic and cultural readings.

The diachronic examination enables us to observe the dynamism of *Alice*, in particular in connection with its function, message and language in the Italian culture. Furthermore, observing in a comparative perspective the challenges it poses and the

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<sup>3</sup> Nobile also points out that in *Alice* "Invenzioni, temi, personaggi, situazioni e perfino il linguaggio e lo stile affondano le radici nella tradizione narrativa, nella mentalità, nel carattere e nel costume britannico e da essi traggono linfa vitale" ('Inventions, themes, characters and situations, and even language and style are rooted in the narrative tradition, in the mentality, in the character and in British customs, and they draw their life force from it') (Nobile 1990: 165). His statement effectively summarises why any translation of *Alice* is likely to face a series of strong resistances, both in terms of language and cultural references.

way in which translators have approached them enables us to examine how the concept of the child (both as protagonist and reader) has evolved in Italian culture over time.

### 3.2. The selection of the texts

Both analyses concentrate on the exploration of a corpus of texts composed of six Italian translations of *Alice* issued in the period spanning from 1872 and 1988.<sup>4</sup> The textual analysis undertaken in the thesis does not aim to establish a qualitative evaluation of the translator's work, but rather to understand their reading of the novel within their cultural setting. The selection criteria that guided the choice of texts for the corpus followed temporal, literary and pragmatic purposes.

The research was established to investigate the translations published across a century with the aim to observe the progression of *Alice* in the Italian setting from a comparative perspective; this approach required a time frame broad enough for the changes in the perception of the novel to be clear. One of the interests of the research is to assess the correlation between events that characterised the Italian history and the translations that have been published in the same period. Except for the first Italian translation (1872), which was considered an indisputable starting point, the translations that followed were selected almost arbitrarily due to their appearance in a representative decade. We considered it significant to observe the transition of *Alice* from the nineteenth to the twentieth century in the years just preceding the First World War (1908), and then how its perception changed during the Fascist rule (1935). Following the end of the Second World War, *Alice*, among other books for children, was 'rediscovered' and retranslated (1950) as the publishing houses began to promote *Alice*

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<sup>4</sup> The translations in the corpus were issued in the following years: 1872, 1908, 1935, 1950, 1971, and 1988.

and other books set aside during the Fascist period. The last two texts aimed to observe how *Alice* transformed to suit the needs of the renewed interest in fictional narrative that educators and publishers embraced (1971) and how it changed amidst the commercial era dominated by the mass media phenomenon (1988). When more than one translation for the same translator was available, the first published edition was selected. While every single one of the numerous Italian editions of the novel testifies to the fluidity of *Alice* as a text that was - and still is - constantly revised and retranslated, the analysis of the first edition was seen as an opportunity to capture the translator's experience in their first attempt to interpret *Alice's* universe and transfer it into the Italian culture.

Once the temporal range for the selection of the texts was established, we observed which translations were available for the chosen period. The translators that worked on *Alice* had personal and professional backgrounds that varied greatly. Thus the prestige of the translator was a determining criterion when facing the choice between two translations published in the same period. A preliminary survey of the previous enquiries on the Italian translations of *Alice* also confirmed the relevance, from an academic standpoint, of the chosen texts given the fact that the selected translations also featuring in the works of other scholars stood out as being the most representative of their time. Furthermore, the inclusion of texts that had already been studied and examined was perceived as an opportunity to evaluate the effectiveness of the analytical method advanced by this research to expand the scope of textual investigations.

Lastly, we verified the possibility to review the graphic layout of the edition and the illustrations chosen to accompany the text. In *Alice* the drawings that portray Wonderland and its characters have a critical role; they often provide an immediate and effective interpretation of the nonsense elements in the story to the youngest readers. Moreover, the typographical details of the edition reveal the publisher's orientation in

the promotion of the translation, while paratextual devices uncover information about the novel, the author and the translator. Furthermore, the choice and the placement of the illustrations in the texts reveal the relationship between images and text in the edition. Although some of the texts were not physically accessible given the rarity of the books, namely the oldest editions included in the corpus, they were accessible for assessment in the form of digitised copy kindly provided by the libraries that preserve them in their archives.

In line with the criteria just described, the six translations selected and included in the study are the following:

- *Le avventure d’Alice nel paese delle meraviglie*, trans. by Teodorico Pietrocòla Rossetti (London: Macmillan, 1872);<sup>5</sup>
- *Nel paese delle meraviglie*, trans. by Emma C. Cagli (Bergamo: Istituto Italiano d’Arti Grafiche, 1908);<sup>6</sup>
- *Alice nel paese delle meraviglie*, trans. by Mario Benzi (Milan: Mediolanum, 1935);<sup>7</sup>
- *Alice nel paese delle meraviglie*, trans. by Tommaso Giglio and Giusto Vittorini (Milan: Universale Economica, 1950);<sup>8</sup>
- *Le avventure di Alice nel paese delle meraviglie*, trans. by Masolino d’Amico (Milan: Longanesi & C, 1971);<sup>9</sup>
- *Alice nel paese delle meraviglie*, trans. by Aldo Busi (Milan: A. Mondadori: 1988).<sup>10</sup>

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<sup>5</sup> Accessed by digitised copy available online. 189 pp. (Urbana: University of Illinois at Urbana-Champaign Library, X 823 D66AIP). Second print: *Le avventure d’Alice nel paese delle meraviglie*, 1872 tr. by Teodorico Pietrocòla Rossetti (Turin: Loescher) (Milan, APICE, A.F.SR., C11.DOD01). Links to editions which are available electronically are found in the final bibliography.

<sup>6</sup> Copy consulted via digital images. 157 pp. (Florence, Biblioteca Nazionale Centrale di Firenze, 6.7.705).

<sup>7</sup> Copy consulted via digital images. 157 pp. (Milan, Biblioteca Nazionale Braidense, ROM. N. 2625).

<sup>8</sup> Copy consulted by digital images. 130 pp. (Cremona, Biblioteca di Cremona, C.COL.D.3/74).

<sup>9</sup> Copy consulted physically. 352 pp. (Milan, Biblioteca Nazionale Braidense, ROM. N. 4593/0005).

As previously stated, some of these editions have already been selected and examined in other studies on *Alice* in Italian. The premises of this research, however, draw on different analytical approaches, thus the scrutiny of these versions is not only relevant but also fundamental to establish the contribution of this thesis to the investigations of Carroll's novel in Italian.

### 3.3. The context of the translations

The following sections present an outline of the circumstances that brought to production each of the selected translations of *Alice*. In chronological order, for each translation, the sections illustrate the historical and cultural conditions that marked the period in which each translation initially appeared. While this summary does not aspire to present a complete literary history of literature for children in Italy, it rather offers an overview of the most significant moments that mark the interaction between books for children and the Italian setting. Political and social changes naturally affect children's literature, both as a literary system and as a means of spreading pedagogical and didactic values. Educational policies, especially those focusing on the regulation of reading material for young children, guide the production and the distribution of books for children (Puurttinen 1998; Venturi 2011; Nodelman 2016).

This initial review also includes a survey of biographical information about each translator; this review, which involves exploring both their personal and professional experiences, offers valuable insights to disclose their relationship with their translation of *Alice*. These accounts may also include anecdotal episodes, which contribute to our knowledge of the translators' world and enable us to understand the role of translation, as a practice, in their lives. The biographies of some translators show that the translation

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<sup>10</sup> Copy consulted physically. 143 pp. (Cremona, Biblioteca di Cremona, DOSS.1453).

of children's books was considered an unremarkable event in their literary careers. This circumstance is particularly evident with the translations completed before *Alice* had achieved the status of a masterpiece of canonised English literature from the 1950s.<sup>11</sup> Initially, the task of translating *Alice* did not involve the weight of its canonisation, but the challenge of transferring a complicated, world-famous text, featuring several levels of linguistic sophistication evolved in time. In some cases, in the translation of a classic of children's literature, the concern for scholarly accuracy may compromise the translator's approach towards the child reader (Lathey 1996: 14).<sup>12</sup>

Lastly, the background overview includes a scrutiny of some of the publication features of each edition, the typographical layout and the role of the illustrations that support the text, which provide additional information about the translation.<sup>13</sup> The incorporation of these attributes is significant for the textual analysis because the corpus consists of very different editions, each created for a particular audience and devised with a distinct purpose. Moreover, the Italian translations in the study originated from various English editions, because over time *Alice* has evolved in the English literary system too. For this reason, in the examination of a certain translation, the story of the English edition bears on the investigation too.

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<sup>11</sup> In Italy, from the second half of the twentieth century onwards, *Alice* moved from being a story for children to becoming a classic of literature for adults. This process was facilitated by the innovative work of Italian authors like Carlo Emilio Gadda, Italo Calvino, and Dino Buzzati who focused on nonsense, wordplay, and linguistic manipulation in their original literary productions (Camarata 1997: 8-9). In addition, the translations of *Alice* in this period multiplied also due to the release of Disney's animated movie based on Carroll's books on *Alice* in 1951 (Vagliani 1998a: 82).

<sup>12</sup> Lathey illustrates this point discussing the translation of Carlo Collodi's *Pinocchio* by Ann Lawson Lucas published in 1996. Despite the translator's explanation in the prefatory note about the "storytelling tradition inscribed in the text and its dialogic nature, acknowledging Collodi's sophisticated approach to the child reader; its wordplay and intention that the text should be read aloud", she then produces a translation for two separate adult audiences: the scholar and general adult reader (Lathey 1996: 14).

<sup>13</sup> This scrutiny has benefited greatly from the research carried out by Pompeo Vagliani who published a complete collection of critical essays focused on Carroll's works and their reception in Italy in the period between 1872 and 1962. See Vagliani, Pompeo, *Quando Alice incontrò Pinocchio: Le edizioni italiane di Alice tra testo e contesto* (Turin: Trauben per Libreria Stampatori, Centro Studi Liber et Imago, 1998).

3.3.1. *Le avventure d'Alice nel paese delle meraviglie* - Teodorico Pietrocòla Rossetti  
(1872)

Teodorico Pietrocòla Rossetti's translation was the very first Italian version of *Alice*. His translation appeared only a few years after the English edition published by Macmillan in 1865. In Italy, English novels for children started circulating during the second half of the nineteenth century; they were mainly used to teach the English language and their rather innovative use of illustrations entertained and captivated the Italian readers (Vagliani 1998a: 9).<sup>14</sup> Towards the end of the century, the replacement of woodblock engraving with the lithographic press as a technique for printing images brought to the Italian market several collections of books for children portraying fascinating, colourful and varied drawings (Vagliani 1998b: 10-11).<sup>15</sup> The textual content of these books was quite minimal because the illustrations were their main feature; the translations of these texts adhered to the style of the source text, trying to convey pleasant rhymes, and using a language that was distinctively rich in endearments and diminutive terms (Vagliani 1998b: 12). Although the demand for children's literature was still low and its circulation very limited, this period marked the beginning of the expansion of Italian publishing for children, which would continue and thrive in the following century (Gigli Marchetti 1997: 148).<sup>16</sup>

The analysis of Pietrocòla Rossetti's translation provides the first insights into the relationship between Carroll's novel and Italian history, and it also marks the beginning

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<sup>14</sup> Vagliani observes that contemporary Italian novels which mostly focused on their didactical function, were often deemed to be 'aridi e tristi' ('dry and sad') (Vagliani 1998b: 9).

<sup>15</sup> Until the 1880s, English and French original woodblock engravings were reused to print illustrations in both books and journals for children. The use of lithographic plates produced in Holland and Germany for the European publishing market introduced a higher quality of illustrations into children's books, which generally consisted of short texts, often rhymes (Vagliani 1998b: 10).

<sup>16</sup> The rising diffusion of books, facilitated by government reforms and the emergence of a new education system, corresponded to an increase in the number of books circulating at the end of the nineteenth century in Italy: from 6,340 editions printed in 1880 to a total of 9,657 in 1895 (Gigli Marchetti 1997: 148). Periodicals also saw a growth in number: moving from 1,123 titles in 1873 to 1,606 in 1887, due to a growing demand and to improvements in typographic techniques (Gigli Marchetti 1997: 148).

of *Alice*'s adventures in the Italian setting. His translation testifies to the influence that the recent unification of Italy, the long political and social process that characterised the Italian history from 1815 to 1871, had on the work of the translator.<sup>17</sup>

Pietrocola Rossetti was born in Vasto in 1825 and died in Florence in 1883; he was the cousin of Dante Gabriel and Christina Rossetti.<sup>18</sup> Pietrocola Rossetti completed his studies in the humanities in Naples and was actively involved in the Italian Risorgimento. In 1849 he was declared a deserter after the publication of a pamphlet supporting the fight for Italian independence. Fearing for his life, he left Naples and travelled first to Livorno, then to France, and finally settled in England in 1851 where he took refuge (Vagliani 1998a: 60). During the years he spent in London he had the opportunity to meet Carroll in person as they were both often guests of his cousins Dante Gabriel and Christina Rossetti. The personal connection between Pietrocola Rossetti and Carroll also represents a valuable asset for the investigation of this translation. Scrutiny of the author's correspondence shows that Carroll told his publisher that he had decided to ask Pietrocola Rossetti to be the translator of *Alice* in Italian (Vagliani 1998a: 66; Wakeling 2015: 83).<sup>19</sup> Pietrocola Rossetti had already translated Christina Rossetti's work *Goblin Market* in 1867 adding to his literary reputation in Italian literary circles.<sup>20</sup> After his exile, he returned to Italy in 1857 where

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<sup>17</sup> After decades of fighting, known as the Italian Risorgimento, the first step in the unification of Italy occurs in 1861 when the first Italian parliament in Turin proclaimed Vittorio Emanuele II, already the ruler of the Kingdom of Sardinia, King of Italy. The process officially concluded in 1871 when the Papal States were annexed to the kingdom and the capital of the kingdom was moved to Rome.

<sup>18</sup> Additional information on Teodorico Pietrocola Rossetti may be found on the website of the Centro Europeo di Studi Rossettiani ([http://www.centrorossetti.eu/e\\_view.asp?E=152](http://www.centrorossetti.eu/e_view.asp?E=152)).

<sup>19</sup> In a letter dated 15<sup>th</sup> April 1870, Carroll wrote to Macmillan, his English publisher, informing them that he had already commissioned Teodorico Pietrocola Rossetti to undertake the Italian translation of *Alice*, calling him "[my] Italian friend" (Lindseth, Tannenbaum, and Lewis Carroll Society of North 2015; Vagliani 1998a: 60).

<sup>20</sup> Cristina Rossetti, *Il Mercato dei Folletti* (Florence: Pellas, 1967). While he resided in London, Pietrocola Rossetti became a contributor for *Eco del Savonarola*, a religious journal for which his cousin Dante Gabriel Rossetti was a member of the drafting committee. The journal was written in Italian but was printed in London and circulated mainly in England (*L'Eco di Savonarola, foglio mensile diretto da Italiani cristiani* 1847). Pietrocola Rossetti also collaborated with Count Piero Guicciardini, also exiled in

he lived working as an evangelical preacher first in Alessandria, and in 1866 in Florence.

The first edition of the Italian translation appeared in 1872. It contained the illustrations made by Sir John Tenniel and was published by Macmillan but distributed by Ermanno Loescher. Loescher later printed another edition changing the binding and adding some more pages, without making any change to the text. Pompeo Vagliani, who carried out a physical analysis of the first edition printed by Macmillan, commented on the low quality of the illustrations and the publication; several typographical errors suggest that the translator did not have the opportunity to carry out a detailed revision before publication (Vagliani 1998a: 62). However, the translation of every word included in the illustrations suggests the use of the Italian inscriptions in the clichés (stereoplates) for the printing of the images, a detail that shows the attention to detail of the publisher (Vagliani 1998a: 62). Due to the age of the original edition, the analysis was carried out on a digitised copy of Pietrocola Rossetti's work, which is available online.<sup>21</sup>

Pietrocola Rossetti enriched his translation with both linguistic and cultural elements that are close to his life experience. Some cultural items, especially about historical personalities, testify to his sympathy with the patriotic sentiments of the Risorgimento, while the use of affected language and Tuscan dialect inflexions mirror the Italian used in literary circles at the time (Vagliani 1998a: 60). Pietrocola Rossetti's use of stylistic pastiche in Tuscan dialect and mannerisms tends to have an archaic and sometimes even pedantic tone, especially when the translator inserts Italian proverbs into the text to reinforce the characters' traits (Vagliani 1998a: 63-4).

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London, to the linguistic review of the Italian translation of the Bible by Giovanni Diodati issued in 1649 (Vagliani 1998a: 66).

<sup>21</sup> The complete Italian translation is available at the following address:  
<http://www.archive.org/stream/leavventuredalic00carr#page/n0/mode/2up>.

The first encounter between *Alice* and the Italian culture happens in a moment still dense of strong social and political tensions. The nationalist feelings that converged in the emergence of Italy as a unified country are still alive in the memory of those who actively took part in the Risorgimento. *Alice*, like many other texts, became a powerful propagandistic medium in supporting the changes that the creation of the new state required. Furthermore, the translation testifies to the intellectual and poetic skills of Pietrocola Rossetti whose work embodies the full spirit of its time while providing a finely tuned book for children.

### 3.3.2. *Nel paese delle meraviglie* – Emma C. Cagli (1908)

Emma Cagli's translation appeared at a high point of literature for children in Italy, specifically that of translated foreign books for children (Vagliani 1998b: 13). In the first decade of the twentieth-century, state education became compulsory up to the age of twelve (Grussu 2004: 28), and as a consequence, a wider audience for books and magazines for children suddenly became available.<sup>22</sup> This situation also propelled the growth in the publication of periodicals explicitly addressed to children, a direct reflection of the new-found interest in children's literature (Vagliani 1998b: 13). Of particular note is the appearance in 1906 of the *Giornalino della Domenica* founded by Luigi Bertelli and of *Corriere dei Piccoli* founded by Silvio Spaventa Filippi in 1908.<sup>23</sup> The new attitude towards children's literature mirrors a broader change in Italian

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<sup>22</sup> Vittorio Emanuele Orlando was made minister of public education in 1903, and the following year the government passed the educational reform that took his name "Legge Orlando 1904" (Grussu 2004: 28).

<sup>23</sup> The *Giornalino della Domenica* continued to be published until 1924. One of the main ambitions of the *Giornalino della Domenica* was to spread "'valori' di un'Italia nazionalista, irredentista, interventista" (the 'values' of a nationalist, irredentist, interventionist Italy) (Boero and De Luca 2009: 168). The *Corriere dei Piccoli* was an illustrated supplement of the newspaper *Corriere della Sera* and continued to be issued until 1995 (Vagliani 1998b: 14). As this periodical was aimed at middle-class children, it was more focused on foreign children's literature, and also featured articles on science, fiction, poetry and current events (Boero and De Luca 2009: 194). Barrie's *Peter Pan* first appeared in 1909 on the pages of the *Corriere dei Piccoli* and in 1912 it was time for *Peter and Wendy*, translated as *Nel regno di Peter Pan* (Vagliani 1998b: 15). Silvio Spaventa Filippi was an author and a prolific translator from English; he also translated *Alice* anonymously in 1911 (Sinibaldi 2012a: 140).

society; the commitment to provide new stories to children, to educate them and to instil in them edifying values find its expression in Cagli's *Alice*.<sup>24</sup>

Cagli's biographical information remains largely unknown. To this day scholars have not established Cagli's identity with any certainty, as details about the translator's personal life are very limited.<sup>25</sup> Her name, however, appears on another translation also published by Istituto di Arti Grafiche di Bergamo, the poetic translation of Maurice Maeterlinck's *Dodici Canzoni* dated 1910. Unfortunately, when the publisher Istituto d'Arti Grafiche di Bergamo ceased activity, its archives were destroyed, thus deleting any record of the correspondence between the house and Cagli.

At the end of the nineteenth century, the number of published female writers had increased considerably, but literature for children was undoubtedly still considered a minor genre (Carta 2012: 154). Therefore, women working in the field of children's literature either as writers or translators occupied one of the lowest levels of the literary hierarchy (Carta 2012: 157-5).<sup>26</sup> Thus, we can suppose either that Cagli was an occasional translator/writer whose literary production left little mark on history and was therefore soon forgotten or that 'Emma Cagli' was a pseudonym used by another writer, either man or woman, who preferred not to be associated with a book for children.

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<sup>24</sup> Boero and De Luca differentiate between writers who institutionally write for adults and take an interest in childhood as a topic, and those writers who specifically write literature for children, with children as an audience (Boero and De Luca 2009: 123). While the first group reflects the authors' desire to explore the myths of childhood as a state of social escapism or enthusiastic discovery, the second group focused on innovative literature for children in terms of content and style (Boero and De Luca 2009: 123).

<sup>25</sup> In his detailed reconstruction of the Italian editions of *Alice*, Vagliani does not include any biographical note about Cagli. The same happens with most of the other studies on the Italian translations of *Alice* that include Cagli's text in their analyses (Cammarata 1997, Vagliani 1998a, Sinibaldi 2008-2012, Venturi 2011 and Carta 2012). Moreover, despite my numerous attempts to expand the knowledge on the translator's personal information, I was unable to find any official biographical record that would confirm that Emma C. Cagli existed and was not a pseudonym. The Italian biographical dictionary, however, keeps trace of the existence of Enrico Coen Cagli, an engineer and author, who married Emma Bidoli in 1894, this opens up the possibility that the translator's abbreviated surname C. was indeed Coen and Emma C. Cagli was in fact Emma Bidoli (Bon 2012): [http://www.treccani.it/enciclopedia/salomone-morpurgo\\_\(Dizionario-Biografico\)](http://www.treccani.it/enciclopedia/salomone-morpurgo_(Dizionario-Biografico)). I am grateful to Dr. Guyda Armstrong for this suggestion.

<sup>26</sup> "It reinforced the bias according to which women were naturally disposed to work better in activities related to their intrinsic maternal role" (Carta 2012, 157-5).

Nevertheless, Cagli's translation of *Alice* is significant as it provides valuable insights on the changes in the perception of children's literature at the beginning of the twentieth century.

Cagli's translation is based on *Alice's Adventures in Wonderland* published by Heinemann in 1907 in London, which contained the illustrations by Arthur Rackham (Vagliani 1998a: 67).<sup>27</sup> The English edition "itself opens with a clear acknowledgment as to the text's illustrative history; just as the 1901 Peter Newell illustrated *Wonderland* had included an introduction justifying the new images, the 1907 Heinemann edition opens with a poem by Henry Austin Dobson, which makes a similar case" (Jaques and Giddens 2013: 143).<sup>28</sup> Rackham's drawings for *Alice* are typical of his particular style: able to evoke the fine and surreal settings of Nordic fairy tales; they were entirely different from anything the readers were accustomed to, and for this reason, even the English audience received them with mixed feelings (Hudson 1974: 71-2). In Hudson's words

Many readers loved the new illustrations, but *Alice* was so completely identified with the drawings of John Tenniel that it seemed to many critics almost blasphemous for anyone to attempt to prepare alternatives (Hudson 1974: 71-2).

The cataloguing work on Cagli's *Alice* carried out by Vagliani shows the publication of three different editions of her translation, all containing Rackham's illustrations: 150 copies with the title *Nel Paese delle Meraviglie*, printed in large format size as a limited

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<sup>27</sup> Arthur Rackham (1867 – 1939) was an English illustrator who gained international fame in the first decade on the twentieth century, the period that was then called the 'Golden Age' of British book illustration. His works were often published in deluxe, limited editions for collectors.

<sup>28</sup> Henry Austin Dobson (1840-1921). These are the verses that appear in Heinemann's edition of *Alice* "Tis two score years since Carroll's art, / With topsy-turvy magic, / Sent Alice wondering through a part / Half-comic and half-tragic. / Enchanting Alice! Black-and-white / Has made your deeds perennial; / And naught save "Chaos and old Night" / Can part you now from Tenniel; / But still you are a Type, and based / In Truth, like Lear and Hamlet; / And Types may be re-draped to taste / In cloth-of-gold or camlet. / Here comes a fresh Costumier, then; / That Taste may gain a wrinkle / From him who drew with such deft pen / The rags of Rip Van Winkle!" (A. Dobson, untitled poem, in *Alice's Adventures in Wonderland* (London: Heinemann, 1907).

edition; a standard edition with the same title *Nel Paese delle Meraviglie* but printed in a smaller, standard size, with a blue cover and gilded decorations and a book jacket; and a luxury edition with the title *Il Sogno di Alice nel Paese delle Meraviglie* available at the special price of four liras, instead of the eight, for subscribers of the newspaper *Il Giornale d'Italia* (Vagliani 1998a: 67).<sup>29</sup> The copy analysed in this research is the 1912 reprint of the 1908 standard size edition, which today is the only copy publicly available for consultation at the Biblioteca Nazionale Centrale di Firenze.

The Italian version of *Alice* also contains Rackham's illustrations but the interventions in the paratextual devices are quite noticeable; Cagli removes both Dobson's and Carroll's poems, and substitutes them with one of her own composition (Vagliani 1998a: 67). This choice is functional, as her verses also serve as preface and introduction to the text to her Italian audience.

Or son molt'anni Carroll, strappatale dal core,  
mandò sua figlia Alice, bella come un amore,  
in giro per la terra d'Albione, e le impose  
di raccontare ai bimbi tante storie curiose;  
di far liete le sere d'inverno presso al foco,  
d'esser gaia, gentile, di farsi amare un poco.  
Cara Alice! Il suo incanto rese i bimbi felici  
E fra i babbi e le mamme non contrò più che amici;  
tutti, grandi e piccini, le fecero buon viso  
e furon conquistato dal suo dolce sorriso.  
Ma un giorno, dopo che'ebbe raccolti al suo paese  
tanti trionfi, un vivo desiderio la prese  
di vedere l'Italia, e con fede e coraggio,

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<sup>29</sup> The advertisement published in the newspaper *Il giornale d'Italia* on 2 December 1908 highly recommends *Alice* for its educational content, a sign of how the didactic role was a selling point for children's books; it is also advertised as elegant, because of the Rackham illustrations. The advertisement claims: "IL SOGNO DI ALICE NEL PAESE DELLE MERAVIGLIE / il più interessante libro, la più gioconda e istruttiva strenna per i ragazzi, adorna delle argute, magnifiche, suggestive incisioni di Arturo Rackham, sarà il regalo desiderato, elegante e diletto delle famiglie e della gioventù intelligente" ('THE DREAM OF ALICE IN THE LAND OF WONDERS / the most interesting book, the jolliest and the most educational book for Christmas for the youngsters, adorned with witty, magnificent, striking engravings by Arturo Rackham, it will be the most desired, elegant and cherished present for the family and intelligent youth') (Vagliani 1998a: 67).

imparò l'italiano e si mise in viaggio  
 Un artifice raro le disegnò la vesta.  
 Ed ecco, bimbi cari, che Alice oggi s'appresta  
 A scender tra di voi. Una fraterna mano  
 porgete a quest'amica che viene da lontano.  
 Essa, per amor vostro, varcato ha monti e mari,  
 e spera che d'affetto non le sarete avari,  
 che insieme con Giannetto, Pinocchio e Ciondolino  
 di buon grado accordarle vorrete un posticino;  
 spera, fra tanti bimbi, nel folleggiante stuolo,  
 quasi obliar che nacque lungi, sovr'alto suolo.<sup>30</sup>

In these verses Cagli clearly establishes that her mission entails more than a linguistic transposition of the English novel into Italian. Cagli endearingly invites the children, her readers, to welcome Alice as they did 'Giannetto, Pinocchio e Ciondolino' and make her forget that she was born in a foreign country far, far away.<sup>31</sup>

In line with the ideals of the time, this translation is highly concerned with the transmission of didactical and moral values. Cagli introduces the protagonist of the novel as a little girl who courageously travels from England to Italy and with the aid of an 'artifice raro' she dresses up as an Italian girl. Cagli presents herself as an author who creates a new, Italian, dress for Alice. Her description embodies the attitude of the

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<sup>30</sup> ('Now it has been many years since Carroll, tearing her from his heart, sent his daughter Alice, as beautiful as love, around the land of Albion, and he made her narrate many curious stories to children; to delight their winter nights in front of the fireplace, to be happy and kind and to make herself beloved. Dear Alice! Her charm made children happy and even fathers and mothers became her friends; her sweet smile conquered everyone, grown-ups and children alike. But one day, after she [Alice] had gained renown in her country, she was seized by a strong desire to see Italy, and with hope and courage she learned Italian and started out on her travels. A rare author made her a dress. And that's why today, dear children, Alice starts her journey among you. Offer a welcoming hand to this friend who comes from far away. She has climbed mountains and crossed seas to gain your love, and she hopes you will not be sparing with your affection, and that you will show her the same affection you displayed to Giannetto, Pinocchio and Ciondolino; and she hopes, among so many children, to forget that she was born far away in another land') (Carroll 1912).

<sup>31</sup> Emma Cagli positions *Alice's Adventures in Wonderland* alongside other children's books: 1) *Giannetto*: a collection of stories for children very popular in Italy from the end of the nineteenth century, author Luigi Alessandro Parravicini (1800-1880); 2) *Pinocchio* is the well-known children's novel published in 1883, author Carlo Lorenzini alias Carlo Collodi (1826-1890); 3) *Ciondolino*: the story of a child who is transformed into an ant, author Luigi Bertelli alias Vamba (1858-1920).

translator approaching the text, i.e. she disguises Alice and makes her appear - in every respect - an Italian girl.

The edition also includes a biographical note about the author and his work recalling the circumstances that contributed to the creation of *Alice*.

Del reverendo C. L. Dodgson, un matematico insigne, uno studioso, un dotto, ben poco è stato scritto. La sua vita semplice e modesta non offre nulla di particolarmente interessante. Soltanto dopo la pubblicazione delle *Avventure di Alice nel Paese delle Meraviglie* (1865) egli diventa, sotto il nome di Lewis Carroll, a un tratto popolare. Alice, creata da lui, gli crea a sua volta un'aura imperitura. In Alice egli si rivela l'arguto e squisito facitore di motti, il brillante umorista, l'amico di ogni gentilezza. Egli ama i bambini, perchè [sic] i bambini sono, come lui, semplici; ama il loro riso franco, e per divertirli si fa piccino e inventa storie meravigliose. Così è nata Alice. Nelle passeggiate lungo il fiume, o in barchetta, o in mezzo alle verdi praterie, le scene del Paese delle Meraviglie si svolgono dinnanzi al piccolo auditorio, s'incalzano giorno per giorno, com'egli stesso racconta nel suo diario, ed anche in una gentile poesia che serve di prefazione al libro dedicato alla vera Alice – una delle tre sorelline Liddell (Carroll 1912).<sup>32</sup>

Cagli also introduces the main features of Carroll's tale and comments on the difficulty of translating his works, drawing attention also to the fact that the novel was also translated into other languages. Even if Cagli does not mention Pietrocòla Rossetti's translation directly, she comments on the difficulty of translating Carroll's work, especially wordplay into Italian. Lastly, Cagli states that she did not modify the elements that are distinctive of English culture when they were crucial for the story.

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<sup>32</sup> ('Very little has been written about Reverend C. L. Dodgson, a renowned mathematician, a scholar, an intellectual. His simple and modest life does not offer anything of particular interest. He suddenly becomes popular only after the publication of "*Alice's Adventures in Wonderland*" (1865), under the name of Lewis Carroll. Alice, his creation, gives him an everlasting aura. In Alice he reveals himself able to create witty and exquisite remarks; he is a bright humourist, a friend who is always kind. He loves children because they are like him, simple; he loves their candid laughter, and in order to entertain them he imagines going back to being young and creates fantastic stories. This is how Alice was born. During walks along the river, or on the rowing boat, or in the green meadows, Wonderland takes shape in front of a small audience, day after day, as he himself writes in his journal and in a small poem that is also the preface of the book dedicated to the real Alice – one of the three Liddell sisters') (Carroll 1912).

Il libro fortunato fu tradotto fin dal 1869 in francese e tedesco. I traduttori dovettero naturalmente superare non lievi difficoltà per adattarlo ai rispettivi idiomi. Le stesse difficoltà presentava la versione italiana, specialmente per i giochi di parola intraducibili, che si sono dovuti sostituire. Similmente, ad alcune poesie del repertorio infantile inglese, che Alice, nel sogno recita sbagliandole, fanno riscontro nella traduzione altre poesie che i bambini italiani facilmente riconosceranno. Vi hanno, infine, nel libro alcuni particolari di sapore prettamente inglese che non sarebbe stato possibile eliminare, senza alterare il carattere originale dell'opera (Carroll 1912).<sup>33</sup>

Cagli closes her introduction with a last remark: “Ed ora il giudizio ai bambini – i veri giudici competenti”, merely asking for the children to be judges of her work, as their opinion is the only one which counts, recognising them as the real experts.

The attention towards the child reader is a distinctive feature of Cagli's translation; her caring approach to *Alice* and her story mirrors the concern that she has for her readers. Cagli embraces the task of providing children with an amusing and comforting text, able to arouse their innate curiosity for the protagonist and her story. The next translation, issued under the Fascist rule, by contrast, displayed very different interests.

Cagli, as a translator, feels comfortable and empowered by her role; she often modifies the source text, rewriting even substantial passages of the novel. Therefore, it comes as no surprise to see that Cagli changes those parts of the story considered, (following Vagliani's interpretation), too upsetting for her readers and added original wordplay in Italian.<sup>34</sup> This approach, however, often brings her work closer to rewording rather than a translation. Vagliani considers Cagli's interventions and

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<sup>33</sup> ('The fortunate book has been translated into French and German since 1896. The translators had to overcome several not insubstantial difficulties to adapt it to their respective languages. The Italian translation faced the same issues, in particular for the wordplay that was impossible to translate, which had to be substituted. In the same way, some poems belonging to the English repertoire for children, which Alice recites wrongly in her dream, were replaced with other poems that Italian children will easily recognise. Lastly, there are elements in the book that carry a peculiar English flavour, which would be impossible to omit without altering the original spirit of the novel').

<sup>34</sup> Cagli omitted some episodes that she considered too surreal for her child readers; for instance, she avoids repeating the beheading threats of the Queen, using more generic and less graphic death threats (Vagliani 1998a: 69).

rephrasing of some passages of the novel as an attempt to cleanse the text, an attitude that Vagliani compares to the actions of a ‘brava mamma’ (Vagliani 1998a: 68).<sup>35</sup> Her omissions and alterations to the text, however, often affect the spirit of the source text (Vagliani 1998a: 68). Both Pietrocòla Rossetti and Cagli have to face a further difficulty in their translations. In addition to overcoming the unavoidable diverging linguistic and cultural references, especially in wordplay and parodies, they also had no genre to emulate or refer to in the Italian literary system: there was nothing like *Alice* (Sinibaldi 2011: 66).

### 3.3.3. *Alice nel paese delle meraviglie* – Mario Benzi (1935)

Published in 1935, the third translation, carrying the name of Mario Benzi (Benzing), appeared in the middle of the Fascist period.<sup>36</sup> From the beginning of Fascist rule, the study of English literature as an academic subject was very limited (Cattaneo 2007: 19) and the active role taken by literary journals in the promotion of foreign literature compensated for the absence of English books.<sup>37</sup> Despite the severe ideological indoctrination carried out through state education, children’s literature in Fascist Italy maintained unusual freedom compared to other literary genres (Billiani 2009: 30; Sinibaldi 2011: 66). Childhood had a fundamental role in the promotion of Fascist ideologies as children represented the future of the country (Sinibaldi 2011: 66). However, whilst textbooks were strictly controlled, recreational fictional books were

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<sup>35</sup> (‘as a good mummy’) (Vagliani 1998a: 68).

<sup>36</sup> Historically the Fascist party ruled from 1922 to 1945, the Regno d’Italia (Kingdom of Italy) existed from 1922 to 1943 and then the Repubblica di Salò (Italian Social Republic) from 1943 to 1945.

<sup>37</sup> In Italy after the end of the First World War (1918) the teaching and learning of English literature was not available in universities; the only critical work published to that date was *Storia della letteratura inglese nel XIX secolo* by Emilio Cecchi, appeared in 1915 (Cattaneo 2007: 19). Journals also played a pivotal role in the reviewing, translation and promotion of foreign authors and they opened a window onto the European cultural scene (Cattaneo 2007: 19). The quantity of English works (including American literature) reviewed on the pages of Italian literary journals of that period sometimes exceeded the attention given to French and German literature (Cattaneo 2007: 20); in addition, it is through the pages of journals like *Solaria* that Italian writers met with the avant-garde modernist novels of Kafka, Joyce and Proust (Cattaneo 2007: 22).

less regulated (Sinibaldi 2011: 66; Carta 2012: 223).<sup>38</sup> This situation enabled the circulation of foreign texts written before the establishment of the regime, even of texts that did not align with the Fascist ideologies. Moreover, the marginal position that children's literature still occupied in the Italian literary system meant that books written for children were considered potentially less threatening than those addressed to adults (Sinibaldi 2012b: 67).<sup>39</sup> The enforcement of censorship on *Alice* and its consequent banishment took place only after the *Convegno Nazionale per la Letteratura Infantile e Giovanile* (National Conference of Literature for Young Readers) held in Bologna in 1938.

On that occasion, writers and intellectuals adhering to the ideology of the regime raised their critical concerns against the work of foreign authors who were considered “morally harmful towards the Italian young readers” (Sinibaldi 2011: 140).<sup>40</sup> The condemnation of *Alice* was grounded in the novel's lack of moral values and its distance from the Italian traditional and comforting ethical and pedagogical norms (Carta 2012: 240). The use of creative language, a main feature of *Alice*, drew particular attention from the censors because it was in direct contrast to the totalitarian ideology of Fascism (Sinibaldi 2011: 68). Also, the subversive potential of *Wonderland*, where “order,

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<sup>38</sup> “[A] strict control on books for children, had already been imposed since the first years of the dictatorship and culminated in 1929 with the introduction of the *Testo Unico di Stato*. School texts were written by the regime's pedagogues, sent to selected publishers to be bound and printed, and then distributed to schools and public libraries” (Carta 2012: 223).

<sup>39</sup> On the subject of censorship, control and proscription of literary works in Italy, it is important to remember that several restrictions were already in place before the rise of Fascism. As Bonsaver says: “Before Fascism there was already an established system regulating publications. It was based on the combined efforts of the General Directorate of Public Security, the prefectures, and the customs police, often helped by the work of the Foreign Office and Italian embassies around the world. Their targets, apart from immoral or pornographic works, were publications labelled as ‘subversive’ or ‘revolutionary,’ most often those related to anarchist or revolutionary socialist groups or individuals. The main development during the Fascist period was the predictable introduction of a new category – that is, ‘anti-Fascist works’” (Bonsaver 2007: 88).

<sup>40</sup> The conference on literature for young readers held in Bologna in 1938 led to the drawing up of guidelines for the production of children's literature aligned with the political ideas of the Fascist regime. As Sinibaldi indicates, “la minaccia rappresentata dalla letteratura straniera è un tema comune ai diversi interventi, che evidenziano la necessità di tenere i lettori più giovani al riparo da idee e sentimenti provenienti da paesi ‘stranieri’ e, per questo, potenzialmente nemici” (“the threat represented by foreign literature is a common topic of many speeches that stress the necessity to shield young readers from ideas and feelings coming from ‘foreign’ countries, that may potentially be enemies”) (Sinibaldi 2012b: 67).

authority, and identity are continuously undermined, represented a threat to the moral values and rationalisation that lay at the base of Fascist propaganda” (Sinibaldi 2011: 78).

Benzing was born in Como in 1896 into a German family. After completing his studies in Lausanne and London, he decided to live in Milan, the city he lived in until he died in 1958.<sup>41</sup> During the First World War he enlisted as a volunteer medic in the Italian Alpine Corps; after being wounded, he spent some time recovering in the military hospital in Milan where he met Ernest Hemingway. In 1929, he started working as a translator and, as a consequence of the xenophobic climate, despite having German origins, changed his surname from Benzing to Benzi. His decision conformed with the phenomenon of cultural assimilation called ‘italianizzazione’ (‘Italianisation’) that was enforced during the Fascist regime (Rovagnati 2007: 102; Sinibaldi 2012a: 157). Between 1929 and 1941, Benzi translated more than ninety literary works from English, French, and German (Sinibaldi 2011: 70) introducing several new authors to the Italian market.<sup>42</sup> Benzi was an active promoter of foreign literature to the Italian publishers as his correspondence with the Florentine publisher Bemporad testifies.<sup>43</sup> In these letters dating from 1930, Benzi suggested several possible translations to Bemporad, and although the publisher rejected most of the titles, the proposals display Benzi’s literary sensitivity and cultural independence. For instance, his suggestions included works by Jakob Wassermann and Lion Feuchtwanger, two authors already banned in Germany (Benzing 2008: 47-8).

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<sup>41</sup> The biographical notes on Marzio Benzi(ng) can be found on the official Benzing family website (<http://www.benzing.it/eng.mario.htm>).

<sup>42</sup> Among others, he translated the novels of the following authors: Joseph Conrad, Rudyard Kipling, Jack London, Edgar Allan Poe, and P. G. Wodehouse. A complete list of his translations can be found online at the following address: <http://www.benzing.it/mario.traduzioni.htm>.

<sup>43</sup> In 2007 during the international conference entitled ‘Compagni segreti. Joseph Conrad e i traduttori italiani’ (‘Secret sharers. Joseph Conrad and Italian translators’) held at Università degli Studi of Milan, Professor Marialuisa Bignami presented the unpublished epistolary exchange between Benzing and Bemporad (Benzing 2008: 43).

Benzi's translation is a significant text, often appearing as an object of interest for the work of several scholars; its value for research purposes depends primarily on two factors. First, Benzi was a translator by profession, and his work acquires relevance as the product of professional endeavour. Second, his translation offers the opportunity to highlight how the ideologies and principles typical of Fascism permeated children's literature under the regime. In his translation of *Alice*, we can find two opposing translation strategies of Carroll's novel; one following the Fascist precepts for the translation of children's literature and one attempting to restore the originality of the source text through compensating interventions.

As was the case in Cagli's translation, the paratext of the Italian edition displays some noticeable editing. Carroll's opening poem that introduces the story of Alice is missing, and neither Benzi nor the publisher include a biographical note on the author or a preface to the novel. This omission may have been a conscious decision to redirect the attention of the reader towards the translator rather than the author. However, the elimination of the paratextual devices leaves the readers with no guidance or expectations about the novel, its protagonist, and the setting of the story. The only element that provides the readers with some knowledge about the content of the novel is the illustrations on the jacket of the book, which shows Alice being chased by the playing cards. The jacket is printed in colour, with red being the dominant hue used for the author's name, the title, the dress of Alice and the bigger diamonds and hearts on the cards in the foreground.

Enver Bongrani, the illustrator of this edition, was a cartoonist and not a fine artist (Sinibaldi 2012a: 159).<sup>44</sup> Several members of his family were arrested because of their anarchist political orientation, but Bongrani's relationship with the ideology of the

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<sup>44</sup> Bongrani was the author of *Lucio l'Avanguardista*, a Fascist adaptation of the English comic story 'Rob the Rover' by Walter Booth (Sinibaldi 2012a: 159).

regime has never been established, due to the lack of proper biographical accounts. On the cover of the book, Bongrani decides to represent Alice in a very different way to earlier versions. The illustrator of this edition, in line with the Fascist image of the child, he depicts Alice as a dark-haired, clearly Mediterranean, little girl. Finally, the placement of the illustrations does not follow the unfolding of the story. The distance between the drawings and the episode that they represent is quite substantial, and for this reason, they do not support the flow of the narration. For instance, the illustration showing Alice rebelling against the cards, an episode from Chapter XII, is situated in the middle of Chapter IX (Carroll 1935: 129) and therefore it acts as a cataphoric reference anticipating, and maybe also spoiling, the ending of the story.

Benzi's translation is a remarkable example of how a translation strategy aimed to promote the ideologies and sets of beliefs of Fascist regime can result in an idiosyncratic text. The translator was able to free the original subversive spirit of *Alice* and transfer the mockery of the Victorian ways into a covert parody of Fascist values. In the decades that followed, after the end of the Second World War, the translations of Carroll's work multiplied and diversified in style and purpose.

### 3.3.4. *Alice nel paese delle meraviglie* – Giusto Vittorini and Tommaso Giglio (1950)

From April 1945 both *Alice's Adventure in Wonderland* and *Through the Looking Glass* made a comeback on the Italian literary market (Vagliani 1998a: 76); a growing number of translations of *Alice* suddenly became available to the Italian public in a wide variety of formats and prices.<sup>45</sup> After 1945 scholars and translators began to understand the importance of producing a translation able to convey the original message of *Alice* to an

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<sup>45</sup> *Through the Looking Glass and What Alice Found There*, the second book on Alice was first published in 1871. It contains the famous verses *Jabberwocky* and *The Walrus and the Carpenter*. A very comprehensive survey of the Italian translations of *Alice* published in those years may be found in Vagliani (1998a).

adult reader, who would be able to understand and appreciate all the different levels of the text's meaning.

The 1950s represent a moment of transition in the perception of *Alice* as Carroll and his novel became an object of interest to an increasing number of scholars. For this reason, in these years it is possible to observe a multiplication of what we may call 'hybrid translations'. These texts still have children as their primary audience, but also contain additional information, mainly prefaces, notes, and the author's biographical details, which are aimed to the adult readers and scholars in particular. Behind the desire to create a translation that also conveys facts about the author and their work, there still resides the Italian concept of reading as a formative and utilitarian activity (Venturi 2011: 87). The translation by Giusto Vittorini and Tommaso Giglio represents this transformation, and it is also the only text in the corpus that displays the combined work of two translators.

Giglio was born in 1923 in Pontecorvo, a small village in the south of Italy but grew up in Naples in a middle-class family.<sup>46</sup> He began working as a writer for the local Fascist journals in Naples.<sup>47</sup> Giglio then moved to Milan to work as a journalist. In 1945 he started to write for the political journal *Il Politecnico* under the guidance of Elio Vittorini.<sup>48</sup> In 1946 Giglio began working as a news correspondent for *L'Unità*, the newspaper of the Communist Party, of which he was also a member. He left this position after ten years but continued working as a journalist for other newspapers and the Italian News Agency ANSA. In 1966 Giglio became editor of *Europeo* after having served as its managing editor for seven years. Subsequently, in 1976, he moved to the

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<sup>46</sup> A very comprehensive biography of Tommaso Giglio may be found at the following address: <http://www.odg.mi.it/node/31349>.

<sup>47</sup> During his studies at the University, he wrote for the local journal of the Gruppo Universitario Fascista ('University Fascist Group').

<sup>48</sup> Elio Vittorini (1908- 1966) was a journalist, writer and translator. He wrote short stories, and Italian neorealist novels. He also contributed to the literary journals *Solaria* and *Fiera Letteraria*. From English he translated works by Poe, Faulkner and Lawrence. In 1945 Vittorini founded *Il Politecnico*, a political and cultural journal that ran until 1947.

publisher Rizzoli to run their Spanish and Argentinian literary publications. He returned to work as an editor in 1981 when he took over the editing of *Secolo XIX* in Genoa, the city he lived in until he died in 1987.

Giglio's biography displays a strong commitment to journalism, but his passion for literature shows in the space he allocated to literary criticism and interviews on the pages of *Europeo* while he was an editor there. Furthermore, in addition to translating *Alice*, he had an active role in the dissemination of the works of American poets that Fascist censorship had banned or ostracised, namely Thomas Stearns Eliot, Robinson Jeffers, Edwin Rolfe, Vachel Lindsey, and Stephen Spender.

The other translator of this edition of *Alice* is Giusto Curzio Vittorini, the son of the famous Italian writer and novelist Elio Vittorini.<sup>49</sup> Giusto was born in Gorizia in 1928 and died of cancer at the age of twenty-seven; due to his premature demise, it is hard to find reliable information on his life and work. Nonetheless, we have a record of at least some of his other activity as a translator in his translations of the novels of Victor Jeremy Jerome and David Garnett.<sup>50</sup>

The 1950 edition of *Alice* printed by Universale Economica is included in a book series called 'Grandi Avventure' dedicated to the classics of children's literature.<sup>51</sup> The inclusion of *Alice* in this book series testifies to the canonised status that Carroll's work

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<sup>49</sup> Ibid.

<sup>50</sup> Specifically, Giusto Vittorini translated *A Lantern for Jeremy* by V. J. Jerome and *Lady into Fox* by D. Garnett.

<sup>51</sup> In 1949 the Cooperativa del libro popolare di Milano created Universale Economica, a publisher's series to reclaim the tradition of Italian popular culture (Boero and De Luca 2009: 317). Classics of Italian and foreign literature, philosophical essays, and texts in politics, economics, history and science were published in this series. The programme of the publisher's stated "Il criterio informatore della collana è di promuovere e diffondere una più larga conoscenza della cultura in tutte le sue manifestazioni" ('The guiding criterion of the publisher's series is to promote and publicize a larger knowledge of culture in all its expressions'). Universale Economica produced several book series, each focusing on specific subjects, such as 'Serie Scientifica', 'Letteratura', 'Storia e filosofia', and 'Grande Avventure'. The first novel published in the book series 'Grandi Avventure', which focused on books for children, was Collodi's *Pinocchio*; each of the classic masterpieces that were published in this series (such as novels by Alphonse Daudet, Rudolf Erich Raspe, and Charles Perrault) were edited by Italian authors, literary critics and translators such as Giovanni Titta Rosa, Adelaide Pintor, Alfonso Gatto and Antonio Baldini to cite a few (Boero and De Luca 2009: 317).

had achieved by that time: moreover, the fact that the publisher printed thirty thousand copies for the release of this edition confirms the extent of the public's interest in *Alice*.<sup>52</sup> The careful biographical notes included on the verso of the first title page and a preface that recounts the novel's origin are also evidence of a new scholarly interest in *Alice*. Giglio, in the role of editor, explains his translating strategy and purposes: he aims to offer his readers a translation that is as close to the original text as possible.<sup>53</sup>

In regard to the illustrations, it is worth noting that they are significantly reduced in size, and sometimes they are even positioned perpendicularly to the text. This type of layout allowed reducing the number of pages to print, thus making the edition inexpensive and accessible to a wider public. In his preface, Giglio claims that the illustrations accompanying his translation are the sketches that Carroll himself drew when the novel was first published in 1865.<sup>54</sup> However, after having carried out an examination of the history of Carroll's works, we can affirm that Giglio's information is incorrect. As Martin Gardner notes in his *Annotated Alice*, Carroll only illustrated *Alice's Adventures Under Ground*, the manuscript that Carroll gifted to Alice Liddell in 1864 (Carroll 2000: 280). Giglio mistakenly suggests that Carroll's drawings were included in the 1865 edition published by Macmillan, which, as we know, was illustrated by Tenniel.

In the preface, Giglio addresses child readers recounting the story of real Alice Liddell and her sisters. His tone is simple, direct, and charming, appropriate to amuse

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<sup>52</sup> This information is printed on the title page of the copy examined.

<sup>53</sup> Both Carroll's books *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*, published in the book series 'Grandi Avventure', were edited and translated by Giglio (Boero and De Luca 2009: 317).

<sup>54</sup> "[...] uscivano sotto lo pseudonimo di Lewis Carroll, una serie di incantevoli volumi per l'infanzia di cui il primo: *Alice nel paese delle meraviglie*, pubblicato nel 1865 e da lui stesso illustrato, è indubbiamente il migliore" ('[...] under the pseudonym of Lewis Carroll, he published a series of lovely books for children; of these, the first one *Alice's Adventures in Wonderland*, published in 1865 illustrated by him, is undeniably his best work') (Carroll 1950).

his readers and to make them sympathise with the protagonist of the novel. Giglio's purpose is to promote Alice's story, so he fictionalises the events; he says

La storia di Pinocchio voi la conoscete già certamente. Leggete questa di Alice, adesso, e vedrete che è altrettanto bella. Alice è la sorellina inglese di Pinocchio. Come lui è simpatica, capricciosa, ingenua e furba allo stesso tempo. A volte è una discola, a volte è una brava ragazza; proprio come Pinocchio (Carroll 1950: 7).<sup>55</sup>

*Pinocchio* and *Alice* are both canonical, nationally-identified children's books. In this sense the association between the two novels serves again as a link for the young readers, preparing them to read about Alice's adventures eager to discover the similarities that Giglio has promised them.

The translators' approach to the translation of *Alice* seems to mirror their respective literary strengths. Giglio's experience in translating poetry shows in his translation of the poems, while Vittorini translated the prose (Carroll 1950: 7). The opening poem from the 1865 Macmillan edition is present, and although Giglio translates it trying to adhere to the verses in the source text, he changes the setting from a boat trip down the river, to sailing in the sea. He emphasises the rhythm and the musicality of the poem by changing the rhyme scheme of the English poem, from AB CB DB to AA BB CC too. Observing the table of contents we can notice that Vittorini changed the title of some chapters, adding extra information and thus anticipating the content of their episodes. However, these interventions have the potential to alter the readers' expectations about the story and confuse them. For instance

Chapter IV: The Rabbit Sends In a Little Bill

Alice prigioniera del coniglio<sup>56</sup>

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<sup>55</sup> ('You already know the story of Pinocchio. Now read Alice's and you will see it is just as wonderful. Alice is Pinocchio's English little sister. Like him, she is funny, unpredictable, naïve and smart all at once. Sometimes she is undisciplined, sometimes she behaves well; just like Pinocchio').

<sup>56</sup> ('Alice, prisoner of Rabbit').

In the first example, the decision to present Alice's adventure in the house of the White Rabbit as if she were a prisoner creates a false expectation in the child reader, who may be led to believe that the story has taken a darker turn than it has in reality. In the second example, the translator anticipates that the tea party is hosted by the March Hare, depriving the child of the natural curiosity of what the ambiguous definition 'Mad tea-party' hides.

Giglio's preface to the translation clearly presents his work as a text having children as its primary audience. The inclusion of biographical notes of the author and the review of his other works, however, testify to Giglio's ambition to provide additional information for the translation's adult readers. Overall, we may say that Giglio's work contains features that address both audiences. An example may be observed in the translation of the verses, where Giglio's well-constructed rhyme schemes enhance the sounds of the words thus making the poems, and the nursery rhymes pleasant to read aloud while introducing an element of stylistic sophistication.

In his presentation of *Alice* Giglio also states "divenuto subito un classico della letteratura infantile, questo libro oscurò (e non sempre a ragione) la fama degli altri suoi volumi per l'infanzia".<sup>58</sup> Even if we may disagree on Giglio's assessment on *Alice's* well-deserved fame, it is undeniable that the prestige of Carroll's novel had steadily increased year after year, influencing both translators and readers.

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<sup>57</sup> ('The tea of the March Hare').

<sup>58</sup> ('[*Alice*] became immediately a classic of children's literature, obscuring (often unjustly) the fame of his other books for children').

### 3.3.5. *Le avventure di Alice nel paese delle meraviglie* – Masolino d'Amico (1971)

Despite the growing interest in children's literature from a commercial and didactic angle, the development of children's literature in Italy was not enough to turn it into an academic discipline until the 1960s (Carta 2012: 18). A general absence of outstanding children's literature authors in the production of native Italian literature for children in the period spanning 1945 to the 1990s was another cause of the widespread lack of academic interest in the genre (Nobile 1990: 187). In the years following the end of the Second World War, Italy was notable for its lack of any original novels belonging to the fantasy and the fantastic genres, thus for a long time, it relied on foreign books (Nobile 1990: 200). It was not until the late 1960s that Gianni Rodari and Italo Calvino reintroduced the fantastic and fantasy genre to Italian culture, their works stimulated and inspired new narrative forms for children (Nobile 1990: 187).<sup>59</sup> Even then, however, children's literature was still considered less significant than other literary genres because its pedagogical goals prevented it from being regarded as art and relegated it to the margins of the literary canon (Croce 1974: 116). The humanistic tradition that dominated the Italian literary system did not allow children's literature to establish itself as an independent system (Sinibaldi 2012a: 71). Thus, literature for children ultimately achieved academic recognition because it became the object of

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<sup>59</sup> Gianni Rodari (1920-1980) was a writer and a journalist. His most famous novel is *Il romanzo di Cipollino* ('The novel of Cipollino') was published in 1951, but equally important are his compilations of short stories *Il libro delle filastrocche*, 1950 ('The Book of Children's Poems'), *Filastrocche in cielo e in terra*, 1960 ('Nursery Rhymes in the Heaven and in Earth'), *Favole al telefono*, 1962 ('Fairy Tales Over the Phone') and *La grammatica della fantasia*, 1974 ('The Grammar of Fantasy'). In 1970 he won the Hans Christian Andersen Award from the International Board of Books for Young People, thus becoming an internationally known author (see <http://www.ibby.org> [accessed 20 March 2015] for further information). Italo Calvino (1923-1985) was a writer and a journalist. His literary production was vast and heterogeneous. He authored new realism works such as *Il sentiero dei nidi di ragno*, 1947 ('The Path to the Nest of Spiders'), *Ultimo viene il corvo*, 1949 ('The Crow Comes Last') and also important fantastic fictional stories like *Il visconte dimezzato*, 1952 ('The Cloven Viscount') and *Il barone rampante*, 1957 ('The Baron in the Trees'). In the 1960s, under the influence of Roland Barthes, Raymond Queneau and Jorge Luis Borges, he started writing with the aim to show the reader the structure of narration; examples of this new style are *Il castello dei destini incrociati*, 1969 ('The Castle of Crossed Destinies') and the masterpiece *Se una notte d'inverno un viaggiatore*, 1979 ('If On a Winter's Night a Traveller'). Most of Calvino's works have been translated into English.

research in the field of pedagogy and other educational fields, and for its commercial value in the publishing sector (Carta 2012: 46).

At the end of the 1960s, the importance of reading as a social and educational issue became a growing concern in the debate between educators and publishers. In this period a discernible change occurred in the sociocultural notion and literary image of the child, and this shift contributed to the development of children's literature in subsequent years (Carta 2012: 289). In 1963 middle school reform introduced the 'libro di narrativa' ('book of fictional narrative') into school programmes, so book series containing fantasy novels, modern tales, and historical adventures became popular with young readers (Nobile 1990: 188).<sup>60</sup> Interestingly, narrative books and anthologies produced to be read by school pupils often contained adaptations and abridgements of classic novels not necessarily belonging to the genre of children's literature (Nobile 1990: 229). These books also contained many annotations, glossaries and exercises to test the child's understanding and progress in learning; however, this also implied a heavy editing of the texts to meet an educational purpose (Nobile 1990: 229; Boero and De Luca 2009: 420-1).<sup>61</sup> The selection and the editing of narrative texts for young students became a dual concern for the publishers. On the one hand, publishers had to choose texts suitable for school and educational purposes, namely books with appropriate structure, content, and values for children. On the other hand, as narrative books became mandatory in schools they began to contribute significantly to publishers' revenues; as a result, commercial interests often guided the editorial choices (Boero and

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<sup>60</sup> In the period spanning from 1963 to 1977 the Italian government reformed the educational system introducing the unified middle school which included the reading of narrative as a school subject. The reform came into effect on 31 December 1962 (Boero and De Luca 2009: 401).

<sup>61</sup> Boero and De Luca point out that the exercises, the notes and the commentaries that become an integral part of fictional texts for children in schools certainly enhanced their didactical function, but they also reveal the strong editorial interventions that prevented children accessing them in a free and immediate way (Boero and De Luca 2009: 421).

De Luca 2009: 437).<sup>62</sup> In this context, translations of foreign books for children often catered to the intellectual needs of the Italian audience as the indigenous children's literature, still anchored in old schemes of pedagogy and the strong influences of traditions, found itself unable to keep pace with the changing times (Carta 2012: 290-2).

Vagliani claims that the positioning of Carroll's novel within the Italian literary canon began to change in the 1960s; specifically, Vagliani claims that after the publication of Oreste Del Buono's translation (1962) of *Alice*, the novel stopped being aimed only at children (Vagliani 1998a: 59).<sup>63</sup> In the following years, furthermore, several new translations of *Alice* tailored for an adult audience started to appear (Cammarata 1997: 21). It is therefore significant that Adele Cammarata's analysis of eight translations of *Alice* published during the second half of the twentieth century (1963-1993), found six texts which addressed, almost exclusively, the adult audience (Cammarata 1997: 21).<sup>64</sup> Moreover, Cammarata argues that four of these six translations were created with a philological purpose because they contained explanatory notes positioned either at the bottom of the page or the end of the text (Cammarata 1997: 21).<sup>65</sup> Undeniably, copious footnotes, a comprehensive biography of the author, a long and detailed cultural and historical framework and an exhaustive critical bibliography is generally considered content for a specialised audience, namely

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<sup>62</sup> Boero and De Luca explain how the abundance of new textbooks issued year after year may be seen as a natural consequence of the crucial economic revenue that comes from the school market. New editions are continuously released even if the quality of the textbooks remains mediocre; the publishers' quantitative rather than qualitative offer of new books is a clear reflection of their intention to keep the market moving (Boero and De Luca 2009: 437).

<sup>63</sup> Del Buono's translation was included in the collection named *Opere Scelte* published by Area Editori after the plays *Ubu King* and *Ubu in Chains* by Alfred Jarry, two plays intended for an adult audience. In addition, Vagliani suggests that all the information on the works published after this date may be found in Guiliano, Edward, *Lewis Carroll: An Annotated International Bibliography 1960-1977* (Brighton: Harvester, 1981). Vagliani's field of interest is children's literature and therefore his decision not to concentrate his investigation on the translations which address both adults and children is understandable. By doing so, however, he overlooks one of the features of children's literature texts that Zohar Shavit identifies and names as their ambivalent status.

<sup>64</sup> Cammarata considers only the translations of Bossi (1963) and Carano (1978) as addressed to a double audience (Cammarata 1997: 21).

<sup>65</sup> Cammarata recognises the work of Giglio (1966), d'Amico (1971), Graffi (1989) and Bianchi (1990) as philological translations (Cammarata 1997: 21).

a scholar reader (Venturi 2011, 284), but they may also be useful to general readers who want to understand the text in more depth. Similarly, if wordplay, puns and verses of the poems are offered in English and explained in their original context, we may think that the translations address adults as their primary audience.

The philological translations of *Alice* have achieved great prestige, also due to the remarkable scholarly work that they often contain. However, the close adherence to the source text that they seek to achieve on occasions may produce Italian texts that are not immediately accessible. Cammarata points out that, for example, d'Amico's choice to apply literal translation to the translation of wordplay and puns makes them incomprehensible in Italian (Cammarata 1997: 15). Nonetheless, the little mediation for the Italian reader that d'Amico introduces in his work may be interpreted as the translator's commitment towards the preservation of original structure and message devised by Carroll.

D'Amico, born in Rome in 1939, is not only a translator of novels and plays, but also a journalist, a writer and a theatre critic. He grew up in a very creative and eclectic household; his mother was a cinema screenwriter, and his father was a musicologist and a music critic (Citati 2016).<sup>66</sup> Due to his parents' acquaintances, he grew up in close connection with directors, actors, and writers, or as he defines them

Persone particolarmente interessanti e rappresentative, la cui opera è ancora molto viva, anche se la memoria di come esse furono in vita fatalmente svanisce con il passare del tempo (d'Amico 2012).<sup>67</sup>

He graduated in law in Italy and then moved to Ireland to attend Trinity College in Dublin, where he studied literature. After graduating, he taught at various universities first in Italy, then in Scotland and also in the United States. He taught English language

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<sup>66</sup> His parents were Suso Cecchi d'Amico and Fedele d'Amico.

<sup>67</sup> ('Particularly interesting and representative people, whose work is still very much alive, even though the memory of how they were in life hopelessly vanishes as time passes') (d'Amico 2012).

and literature between 1984 and 2011 at the Università di Roma Tre, and in 1989 he began working as theatre critic at the newspaper *La Stampa*.

In addition to his translation of *Alice*, he also had the opportunity to work on other literary texts including Lyman Frank Baum, Oscar Wilde, William Shakespeare, Edwin Abbott Abbott, Samuel Richardson, Tennessee Williams and Arthur Miller. This range of literary texts belonging to different genres allowed him to display his flexibility as a translator to the fullest. His literary versatility and his family connections in the film industry provided him with the chance to translate cinema screenplays as well (d'Amico 2012). Whilst the majority of d'Amico's translations are of theatre plays, his scholarly knowledge of Carroll allowed him to write a biography of Lewis Carroll called *Lewis Carroll – Attraverso lo specchio* (Pordenone: Studio Tesi, 1990) and a play for the theatre entitled *Le Lettere di Lewis Carroll* (Turin: Einaudi, 1983Turin).

The first edition of this publication appeared in 1971; the version examined in the corpus of this research is the second printing of the same edition issued in the same year.<sup>68</sup> D'Amico's work is slightly different from that of the other translations, as his source text is a critical version of *Alice*, namely *The Annotated Alice* edited and with commentary by Gardner.<sup>69</sup> The design of the book follows that of the American edition from 1960; the placement of the illustrations and the quarto size of the pages, are the

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<sup>68</sup> Carroll, Lewis. *Alice: Le avventure di Alice nel Paese delle Meraviglie & Attraverso lo Specchio e quello che Alice vi trovò*, ed. by M. Gardner and M. d'Amico, trans. by M. d'Amico (Milan: Longanesi & C, 1971).

<sup>69</sup> Martin Gardner (October 21, 1914 – May 22, 2010) was considered one of the most important scholars who did research on Lewis Carroll. He published three books that analysed in depth both *Alice's Adventures in Wonderland*, and *Through the Looking-Glass*. His first edition, published in 1960, *The Annotated Alice* (New York: Clarkson N. Potter Inc.) contained Tenniel's original illustrations to Carroll's books. The second edition, published in 1990, *More Annotated Alice* (New York: Random House) contained the illustrations by Peter Newell (1862-1924) which appeared for the first time in the 1901 edition of *Alice's Adventures in Wonderland*, (New York and London: Harper and Brothers). Lastly, in 2000 Gardner combined his previous two editions in *The Annotated Alice – The Definitive Edition*, (New York: Norton) and in which he also revised and implemented his latest findings on *Alice's* books and author. In all these editions Gardner presents an extensive amount of documents and annotations. Gardner explains in detail the references, the wordplay and the Victorian traditions that characterise *Alice*, and provides valuable information about Carroll's life.

same as for Gardner's *Alice*. We may attribute the decision to reproduce the same layout of the American edition as a sign of the high esteem towards the value of Gardner's extensive and accurate scholarly work.

This edition consists of both *Alice's Adventures in Wonderland* and *Through the Looking-Glass and What Alice Found There*. On the cover, just under the title, are the words: "Introduzione e note di MARTIN GARDNER tradotte e aggiornate da Masolino d'Amico", thus implying that d'Amico not only translated but also updated the notes included in this edition.<sup>70</sup> A meticulous scrutiny of the additions and interventions that d'Amico has made to the original notes is beyond the scope of this research. However, it is interesting to note that d'Amico did not include a preface explaining his approach to the text, nor did he discuss in depth his strategies behind his translation choices. The only account from the translator can be found in a note to a quote from James Joyce that Gardner placed before his introduction:

Mi è sembrato opportuno nella versione italiana attenermi per quanto possibile a criteri letterali, dando gli originali delle poesie (e, quando si tratti di parodie, dei loro modelli) accanto a una loro traduzione interlineare in prosa. A rischio di essere noioso, ho inoltre spiegato in nota certi giochi di parole tuttora validi per il lettore anglosassone (1971: 10; Cammarata 1997: 14).<sup>71</sup>

The limited mediation between the American edition and the Italian reader seems to be the specific intention of d'Amico since during the seven years between the 1971 edition analysed in this research and the 1978 edition that Cammarata investigates he adds neither a preface nor an introduction.<sup>72</sup>

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<sup>70</sup> 'Introduction and notes translated and updated by Masolino D'Amico'.

<sup>71</sup> 'I thought it was appropriate to stay close as possible to literal translating criteria in the Italian version, providing the originals of the poems (and, in the case of parodies, of the models) along with a line-by-line translation in prose. At the risk of being boring, I also explained in the notes some wordplay that is still valid for English speakers'.

<sup>72</sup> From a scholarly point of view, it would be interesting to carry out a comparative study of the annotations to assess how those for the American audience differ from those for the Italian audience. However, as the focus of this research is to investigate other aspects of the Italian translations of *Alice*, such an undertaking needs to be deferred to some other study.

This edition is an example of pure philology, Gardner provides extensive and detailed notes about the novel, the author, the verses and the wordplay; he also presents facts and anecdotes linked to the life of the author and his acquaintances. D'Amico adopts a dual strategy for the translation of the poems and the wordplay, the two elements that are the most characteristic of *Alice*. On the one hand, he leaves the English verses in the text and places their literal translation in the notes. By contrast, he includes the literal translation of wordplay and puns in the body of the text, leaving the information about their cultural references in the notes. His approach creates distance between the translated text and the reader; first it breaks the reading flow, and second, it compromises the reader's understanding of the text as a literal translation of wordplay is rarely effective (Cammarata 1997: 15).

D'Amico's translation is a clear representation of the change that happened in the approach to the translation of *Alice*. The focus of the translator, following the lead of the American editor, is clearly directed towards the adult reader who is interested and can appreciate every piece of additional information included in the notes. *Alice* has moved from being mainly considered a book for children, and it is now being treated and investigated as the subject of scholarly interest.

### 3.3.6. *Alice nel paese delle meraviglie* – Aldo Busi (1988)

In the 1970s, Italy's cultural and social transitions promoted new interpretations of the representation of the concepts of individuality and identity in texts. In these years a new literary phenomenon, namely the rewriting of the classics, brought forward new awareness about the transmission of knowledge, culture and tradition (Martelli 2012:

372-3).<sup>73</sup> The protagonists of the literary tradition are transferred to different, modern social settings where they become the embodiment of newly-recognised social figures such as young marginalised unemployed people that allow the exploration of the identity of ‘impure’ individuals in a new dimension (Martelli 2012: 373). *Alice* underwent this process, and Carroll’s book became the focus of analysis of a group of students during the months of occupations of the DAMS in Bologna.<sup>74</sup>

In Italy, the 1980s were years in which society witnessed a powerful surge of positivity and consumerism. Fast-growing technological progress took the form of children having their own television sets to use with video game consoles.<sup>75</sup> According to Boero and De Luca, globalised commercialism offered little space for individual creativity in the child’s literary universe (Boero and De Luca 2009: 457).<sup>76</sup> Children’s interests and imagination during this period often reflected the content of television programmes rather than books (D’Amato 2006: 255).<sup>77</sup> Children were encouraged to identify with the heroes of their favourite cartoons, which in turn were often modelled on toys; this auto-referentiality fulfilled the purpose of new consumer dynamics (Curcio 2006: 120).

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<sup>73</sup> The most notable rewritten classics of this period are: Sciascia, Leonardo. 1977. *Candido ovvero un sogno fatto in Sicilia* (Turin: Einaudi); Manganelli, Giorgio. 1977. *Pinocchio: un libro parallelo* (Turin: Einaudi); Celati, Gianni (ed.). 1978. *Alice disambientata* (Milan: L’erba voglio).

<sup>74</sup> “A Bologna è il 3 marzo 1977 e nelle aule occupate del Dams, tra assemblee che si rincorrono, ribolle il Movimento del 77, nato come erba spontanea, cresciuto nelle manifestazioni e nei cortei che dilagano per via Rizzoli e via Zamboni” (De Santis 2017).

<sup>75</sup> The first domestic gaming consoles were produced by Atari in 1974, following the success of arcade gaming machines in recreational spaces. In the 1970s and 1980s the global market experienced a sudden availability of different gaming consoles, along the commercialisation of the first home computers (AESVI 2005: 6).

<sup>76</sup> Commenting on the rise in number of collections gathering nursery rhymes, lullabies and short stories, Boero and De Luca explain that this phenomenon may be seen as the adult desire to offer some kind of a compensation to children in a society that is unable to give them space for creativity (Boero and De Luca 2009: 457).

<sup>77</sup> Toy manufacturers and toy brand owners were the main sponsors behind the production of television shows and animated cartoons for children. As they were in control of the content of the production, they transformed the subject of entertainment into advertisement directly targeting children and exploiting their emotional connection with the television programme to induce them to buy the portrayed toys (D’Amato 2006: 255).

The literary offer for young readers in the mid-1980s saw the emergence of new publishing series that promoted both foreign and Italian narratives able to move away from the reassuring and educational intent that dominated the Italian literary market until then (Tonello 2011: 33).<sup>78</sup> Regarding this shift in the literary production of children's literature, Carta suggests that

From the end of the 1980s onwards, Italian children's literature has gone through a process of further modernisation; many changes have affected it not only as a literary genre but especially as a publishing sector. New narrative models and a greater variety of genres have enriched the repertoire of the system, while the number of publishing houses specialising in children's literature has increased and a more consumer-oriented marketing strategy has been adopted (Carta 2012: 311).

Global consumerism supported the quantitative production trend that had already started in the previous decade (Boero and De Luca 2009: 437).<sup>79</sup> Eventually, after decades of relying on the success of well-established literary genres rather than take a risk and promote new and innovative literary trends, Italian publishers adopted a new consumer-oriented marketing strategy thus contributing to the modernisation of children's literature (Blezza Picherle 2007: 191). The translation of *Alice* published in 1988 by Mondadori displays the structure of a philological edition, but the translation of Aldo Busi adds the linguistic playfulness and sophistication that makes this a luxury edition for adults but still accessible to children.

Busi is an Italian writer and translator and television personality. He was born in Montichiari in 1942 into a family of modest means and was forced to leave school at the age of thirteen and go to work. Living an openly gay lifestyle, he first moved to Milan

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<sup>78</sup> The motivation behind the promotion of this type of contemporary literature arises from publishers recognising the need of children to access books that allow them to grow free from the overbearing adult influence on telling them how to be and how to feel (Ziliotto 2007 in Tonello 2011: 33).

<sup>79</sup> Cf. § 3.3.5.

and then lived in rapid succession in France, England, Germany, Spain and the US. Busi worked in different trades supporting himself while learning the local languages. In 1976 he returned to Italy, he attended high school in Florence and 1981 he was awarded a degree in Foreign Languages and Literatures at the Università di Verona. During these years, he started working as an interpreter and translator from English and German. By translating a heterogeneous group of authors including Joe Randolph Ackerley, Heimito von Doderer, Johann Wolfgang Goethe, Meg Wolitzer, Nathaniel Hawthorne, and Christina Stead, Busi demonstrated to be able to approach different types of narratives, adapting his skills to different styles.

Busi is also a prolific author; he has written more than forty novels, including travel novels, a series called *Manuali per una perfetta umanità* ('Manuals for a perfect humankind'), and other assorted writings. Busi's life as a writer has been as eventful as his personal life. In 1989 he had to stand trial accused of obscenity for the love scenes between men described in his novel *Sodomie in corpo II* published by Mondadori. Although he was acquitted and the accusation proved to be groundless, his controversial views on sexuality, paedophilia, politics, religion and literature sparked several intellectual disputes during the following years. Busi's visibility increased when he became a television personality, as his sharp and unorthodox statements often led to heated rows and hostile criticism. Although his television career contributed to his notoriety, Busi is mostly a writer who possesses an extraordinary ability to manipulate and bend the Italian language. In *Alice*, he displays all his skills in bringing the novel into the Italian language and in providing his readers with a fresh interpretation of Carroll's plays on words. Busi offers a modern understanding of *Alice* and Wonderland; he breaks with the traditional deference that influenced many previous translators and introduces bold and innovative translation solutions. He introduces in his Wonderland

cultural and popular references from the shared cultural knowledge of Italian television, either as subtle reminders or citing television hosts directly. For instance, in Chapter V Busi translates the chorus of the song that the Duchess sings as ‘*Dadaumpa! Dadaumpa! Umpa!*’. He chooses to cite the song first performed in 1961 by the Kessler twin sisters whose dance performance during the song became iconic because of their costumes, which showed their full legs. The fame of the Kessler sisters continued through the years, as the German performers had a long, fulfilling career that continues today, taking part in several Italian shows. Therefore, in 1988 this reference was still effective as both children and adults could pick up the translator’s allusion to the singers and their song. Moreover, his translation relies greatly on the sound of words; it is meant to be read aloud, and it recreates the same joyful and charming experience that Carroll intended to give to his young readers.

Busi’s source text is the edition of *Alice’s Adventures in Wonderland* issued by Pennyroyal Press in 1982 in the United States.<sup>80</sup> Barry Moser, the American editor, creates a different type of philological edition of *Alice* focusing on a new set of bold illustrations and other unusual typographical choices.<sup>81</sup> Both the American and Italian editions contain Moser’s illustrations, seventy-five engravings collected in a luxury

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<sup>80</sup> Pennyroyal Press published its first book in 1970 (*The Death of Narcissus*, Barry Moser’s portfolio of ‘botanico-erotic’ etchings). The press was located in the grounds of the Williston Academy, where Moser, as a teacher, had convinced the headmaster to buy a printing press. Originally called The Castalia Press, Moser named it Pennyroyal Press after the plant Pennyroyal (*Mentha Pulegium*) a plant thought to be used by practitioners of Dark Arts (the art of printing was also called the ‘Black Art’). The same year Moser published a slender volume called *Bacchanalia*, a collection of Greek translated by Rev. Douglas Graham with wood engravings as illustrations. Following his success with the wood engraving illustrations of *Moby Dick* for the Arion Press, Moser decided to become a full time artist and founded the Hampshire Typothetae in collaboration with other six patrons in order to keep Pennyroyal in business (Moser 1999).

<sup>81</sup> Barry Moser, the founder of the Pennyroyal Press, is a painter, an engraver, and a printmaker. Wanting to engage in a challenging publishing project and produce a luxury edition, Moser sent out questionnaires to sellers of rare books across the USA and Europe to enquire which title would be better to print on a large scale. *Alice’s Adventures in Wonderland* was what the majority of them suggested he print and Moser decided to create unique illustrations, which represent a clear rupture with the traditional representations of Alice and Wonderland.

edition clearly addressed to an adult readership.<sup>82</sup> In this edition, Busi does not include an introduction or a preface to explain his approach to *Alice*, and it is only in 1993, when Feltrinelli prints his translation in a different format, that he writes an introduction to his work. Busi defines Carroll's novel as a book that is neither for children nor adults, but simply a book for 'adulti stufi di crescere per niente'; in this way, he expressly remarks his intention to provide a universal translation.<sup>83</sup> His statement suggests that his approach to *Alice* involved creating a text that was carefully aware of the needs of both audiences, trying to convey Carroll's original creativity. He embraces the nonsense that is at the core of Alice's story, suggesting that

Questo libro [...] è il più bello al mondo da leggere a un bambino. Voi lo aiuterete a capire il senso e lui vi aiuterà a captare il suono.<sup>84</sup>

Busi acknowledges the delicate and complex interconnection between sound and meaning that the translation of Carroll's novel requires. The texts of the two translations (Mondadori 1988 and Feltrinelli 1993) are identical, but the editions follow two distinct philological approaches. If Mondadori favours the iconographic element of the volume, Feltrinelli focuses on the textual aspect by placing the source and the translated text side-by-side, the explanatory notes at the end of the book, and by not including any illustrations.

Since this research focuses on the Mondadori edition, the analysis of Busi's translation involves investigating Moser's interpretation of *Alice* too. The American editor aims to create a volume that showcases both his attention to detail and his ability

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<sup>82</sup> Originally Moser produced a hundred engravings for the Pennyroyal edition of *Alice's Adventures in Wonderland*, but twenty-five were later discarded ([http://www.moser-pennyroyal.com/moser-pennyroyal/History\\_of\\_Pennyroyal\\_Press.html](http://www.moser-pennyroyal.com/moser-pennyroyal/History_of_Pennyroyal_Press.html) [Accessed 12 November 2015]). Moser explains that some drawings were inspired by real objects, such as Queen Victoria's crown for the Queen of Heart's Crown, while others were purely the result of his own creativity i.e. the Mock Turtle (Carroll 1988: 141).

<sup>83</sup> ('Adults who have had enough of growing up for nothing') (Carroll 1993: 5).

<sup>84</sup> ('This book [...] is the best one in the world to read to a child. You will help the child to understand the meaning and the child will help you to grasp the sound') (Carroll 1993: 6).

as illustrator and printmaker. For this reason, in his volume Moser introduces several typographical features that reflect his keen study of the novel and its author.<sup>85</sup> Moreover, the inclusion of Carroll's letters published with his works during the nineteenth century testifies to Moser's intention to provide an edition in line with the philological tradition (or the 'annotated' Alice).<sup>86</sup> The whimsical illustrations created by Moser frame Carroll's text bringing the story of *Alice* and the Wonderland to a new life. Furthermore, the pictures sometimes offer visual assistance regarding the interpretation of historical or cultural references that even some modern English readers would otherwise fail to understand (e.g. the illustration of a bathing machine, p. 54).

In his *Note sulle illustrazioni*, positioned at the end of the book, Moser explains more in detail what inspired and guided him in his representation of the Wonderland, its characters and its objects.<sup>87</sup> Moser explains

Illustrare *Alice* comporta una certa mancanza di discrezione, giacché *Alice* è una storia di solitudine. I vari illustratori, dallo stesso Carroll a Tenniel, Rackham, Steadman Pogany, Furniss e Dalì, hanno violato la *privacy* delle avventure di Alice, tenendosi da parte per osservare la bimba nel suo sogno. Sono stati dei voyeur, sebbene i sogni escludano qualsiasi genere di

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<sup>85</sup> Moser studied the letters that Carroll exchanged with Macmillan, and inspired by the author's personal choices regarding the first edition, he disseminated in the volume subtle touches that aim to evoke Carroll's spirit. For instance, Carroll wanted the first edition of *Alice* issued in red binding because he thought that red was a colour appealing to children. Moser then decided to use red to print the notes, placed at the side of the text, and the name of Alice, when shouted at the trial. Furthermore, Carroll's preference to use blue/purple ink for his letters inspired Moser to use purple binding for the American edition. In the Italian edition, however, it is red. For the same reason the title of the chapters were also printed in Oxford Blue (Carroll 1988: 141).

<sup>86</sup> In both editions we can find the following documents: a preface by James R. Kincaid (p. 11); Carroll's Christmas poem "Christmas Greetings [from a fairy to a child]" dated 1867 (p. 18); Carroll's short letter "To all Child-Readers of Alice's Adventures in Wonderland" dated 1871 and originally published a small four-page leaflet and loosely inserted in the first copies of *Looking-Glass* (p. 22); Carroll's letter "An Easter Greeting to every child who loves Alice" dated 1876 originally published as a leaflet loosely inserted in *The Hunting of the Snark* (p. 26); Carroll's preface to the eighty-sixth-thousandth reprint of *Alice's Adventures in Wonderland* printed in 1896 containing the author's introduction explaining the new style of the book (p. 30).

<sup>87</sup> Moser, who hadn't read *Alice in Wonderland* until he was a grown man, didn't see it as a children's story: "To me it was a much darker tale, and I wanted people to see Wonderland the way Alice saw it – less whimsical and more nightmarish" (Nichols 2014: 30).

voyeurismo. Nell'*Alice* della Pennyroyal [...] le immagini del sogno di Alice sono sempre viste dalla sua prospettiva perché dopotutto, il sogno è esclusivamente suo (Carroll 1988: 141)<sup>88</sup>

Moser studied Carroll's correspondence with his contemporary painters John Tenniel and Arthur Hughes, drawing inspiration for Carroll's vision of Wonderland, which he identified as a mixture of bizarre, grotesque and beautiful (Carroll 1988: 141). Moser's research on the previous representations of Wonderland testifies to the importance of acknowledging that the spirit and the translation of *Alice* over time needs to be examined considering the history of images too.

In this context, Busi's eclectic translation is one of the most accomplished interpretations of Carroll's fantasy world; the Italian text, with the particular combination of extravagant linguistic solutions and strong sound features, becomes iconic of the modern understanding of *Alice*.

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<sup>88</sup> 'To illustrate *Alice* entails a certain indelicacy, for *Alice* is a story of loneliness. Its illustrators, beginning with Carroll himself and including Tenniel, Rackham, Steadman, Pogony, Furniss, and Dali have intruded on the privacy of Alice's adventure, standing apart and observing Alice in her dream. They have been voyeurs, and yet there can be no voyeurs in dreams. In the Pennyroyal *Alice* [...] the images of Alice's dream are always seen from Alice's point of view, for after all the dream *is* Alice's dream' (original transcription from the American edition) (Carroll 1982: 152).

## CHAPTER FOUR

### **The synchronic investigation: *Alice's* adventures in the Italian land**

This chapter presents the framework used for the analysis of the translations included in the study. The frame groups the principles that guide the synchronic investigation into categories, depending on the function they perform in the translated text. The linguistic analysis of determined textual elements, which belong to these thematic categories, enables us to observe the network of relationships between text, translator and historical setting. The translations are investigated independently to explore in detail their peculiarities and identify any idiosyncrasy, which can be ascribed to the particular circumstances surrounding the translated text or the translator. Furthermore, this first investigation focuses on analysis of the translation strategy and how it has been consistently carried out throughout the whole text. Changes in the translator's strategy lead to the formulation of explanatory hypotheses about the motivation of these adjustments and their potential effect on the readers of the translated text.

The first part of this chapter draws on the theoretical works of Emer O'Sullivan, Theo Hermans, and Christiane Nord to form the base of the analytical framework for the examination of *Alice*. The second part of the chapter presents the outcomes of the investigation and discusses them with the aid of examples from the Italian texts.

#### 4.1. Close reading and the analytical framework

The close reading of the translations requires a method that is primed to apprehend different items, and that can consistently perform throughout the whole corpus. For this reason, the analysis focuses on elements that cover a particular function in the text, and it explores how the translators interpreted and transferred them in their work. The

decision to concentrate on specific textual elements was motivated by a desire to carry out an investigation that was as uniform as possible, and that would provide consistent, comparable data.

In this research the focus is on the translations; hence the close reading does not expand to any analysis of *Alice* itself. However, the annotation of *Alice* carried out by Gardner enables us to take in most of the nuances of Carroll's witticism that are needed for an understanding of the wordplay and the parodies in their original English context.

The following paragraphs present an overview of the analytical framework and of the six categories that contain the elements that guide the investigation explaining their relevance for the research on the translations of *Alice*. The information outlined in the following sections is key to grasping the single text investigation and the comparative enquiry into the texts even though both analyses contextualise the same findings in different frames.

#### 4.1.1. Nursery rhymes and intertextual references

In *Alice*, Carroll uses nursery rhymes and wordplay to convey most of his witty and playful parodies. Parody is a literary device that involves reworking a text modifying some of its details to create a new, often satirical, version of it. Naturally, a parody requires prior knowledge of the object being parodied (hypotext) for the imitation (hypertext) to be effective (Mallan 1993: 18; Nasi 2010: 160). Carroll's choice to mock the verses that children learn from a very young age compensates for the cognitive gap that usually makes parody appealing to older readers (Mallan 1993: 18).

Nursery rhymes and wordplay, however, are problematic elements that need particular linguistic and cultural negotiation because of their close connection with the common shared knowledge that each culture develops autonomously (O'Sullivan 2002:

48-9). In her analysis of the German translations of *Alice*, O'Sullivan identifies five effective approaches that characterise the translations of the novel: "the fairy-tale approach, the explanatory approach, the moralising approach, the literary approach and an approach which is both literary and accessible to children" (O'Sullivan 2002: 49). The attitude towards the translation of the nursery rhyme *How doth the little crocodile* exemplifies the degree of cultural interference that exists in the relationship between poem and parody (O'Sullivan 2002: 50).<sup>1</sup> When the verses are translated with the edulcorating aim of toning down the sinister message of the source text, they align to a fairy-tale approach. When the translation is literal but contains some elements of criticism towards the behaviour of the crocodile, this can be considered a moralising approach. When the translation maintains the contrast of images between the original moralising poem and its parody, even through the use of literal translation, the approach is literary. Lastly, when the parody is based on a familiar German text, the translator's approach is both literary and accessible to children at the same time (O'Sullivan 2002: 52).

The examination of the nursery rhymes follows O'Sullivan's classificatory method as it is also useful to disclose the translators' conceptualisation of the implied reader of their translation. This study, however, questions O'Sullivan's interpretation of the achievement of a literary approach via a literal translation. That is because she considers the literary approach to the nursery rhyme as "the perfect German parody of an English poem" that confers on the translation the status of a classical text (O'Sullivan 2002: 52). The research, on the other hand, observes how in Italian literal translation achieves the same effects of a literary approach only when explanatory notes accompany the text. Furthermore, the study raises the issue of creating an obscure meaning for the Italian

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<sup>1</sup> "Instead of a little busy bee we have a crocodile who grins at his victims; industry, piety and moral are replaced by brutality, egoism and aggression. The parody picks up central themes of the novel: death and murder, eat or be eaten" (O'Sullivan 2002: 50).

reader when a literal translation is applied. Lastly, the comparative investigation in the study accounts for the choice to carry out a parody on a particular existing Italian text as an element that provides insights into the status of indigenous Italian literature for children at a given time.

#### 4.1.2. Wordplay

Wordplay, puns and idiomatic expressions are present throughout the whole novel, but they are particularly concentrated in Chapter VI and Chapter VII. That is because these two chapters were added by Carroll during his revision for the publication of *Alice* in 1865. As Beverly Lyon Clark states, “it is in these sections that Carroll adds most of his wordplay, a kind of secondary elaboration that he could develop more easily in the process of writing, as the tale grew away from its oral origins” (Clark 1986: 30). Carroll’s wordplay is the result of a final and careful revision of language, rather than the outcome of a spontaneous act of writing (Clark 1986: 30); this accounts for the complex nature of the wordplay, and it draws attention to the difficulty of conveying it in translation. The linguistic sophistication that Carroll adds to his novel requires an accurate cultural mediation at the hand of the translators who have the task to find the necessary balance between the sound of words and their meaning.

In the investigation of the translator’s presence in the text, wordplay and idiomatic expressions reveal what Hermans calls ‘performative contradictions’ (Hermans 1996: 27-8). Through the use of creative language, he argues, wordplay creates discrepancies in the narrative voice of the text that the implied reader can perceive; that is because polysemy and wordplay make language collapse in on itself, and then it becomes self-referential (Hermans 1996: 29). As languages are not superimposable systems, when the translators try to convey both the meaning and sound of the wordplay in the target

language, shifts and discrepancies are inevitable. However, John Richard Morton Gledhill points out that the translators can minimise these contradictions and decide “to invent new but appropriate puns with the same semiotic features as the original” (Gledhill 2001: 173-4). He also recognises that while this solution may not reproduce the humour of the original, it still delivers the desired effect to the reader of the translation and it contributes to creating a coherent text (Gledhill 2001: 174).

The study expands Gledhill’s claim that translators can achieve uniformity in the text by recreating the wordplay in the target language substituting them with new ones, of their own creation, that have equivalent amusing effects for the readers. The most successful translation solutions focus either the sound or the meaning of the original wordplay, conveying only one of these two aspects in the translation. However, when translators decided to provide new meaning to the text creating wordplay that has no connection with the novel, in some cases, they appear to be in conflict with the rest of the narration, thus interrupting the continuity of the text.

#### 4.1.3. Proper names

In *Alice* characters’ names often mirror particular traits and connotations that contribute to the psychological, emotional and intellectual shaping of their role in the story. Originally, the characters’ particular features and names had the purpose of amusing the Liddell sisters who were able to recognise in them individuals belonging to their daily life. However, as the distance between readers and novel increased over time, this connection lessened; the characters’ eccentric behaviour and their names thus acquired an independent identity that is anchored to their role in the narration.

As already discussed in Chapter Two, different options are available to translators when transferring names into a translated text, each of which achieves a very different

outcome.<sup>2</sup> The choice made by the translator rests on what they perceive the name function to be in the source text and its wider role in the story overall. Attention to the strategies adopted in translating proper names helps us to determine whether the translation is orientated towards child or adult readers. Adaptation used to create closeness between text and reader, in most cases pushes the translation towards the child reader (Nord 2003: 185). However, the study shows that this type of modification is not confined to child-oriented translation and it may be used in adult-oriented translations. The subtle accent on specific connotations of the characters discloses the degree of sophistication that is only accessible to adult readers.

While Nord's observations serve as an invaluable guide for the investigation of the function of names in translation in general, I disagree with her findings in relation to the analysis of the Italian translation included in her multi-language comparative analysis on *Alice*. For instance, Nord considers the use of 'Ghiro' to translate 'Dormouse', an inappropriate choice because even though it is the equivalent zoological term, it does not evoke, she maintains, the concept of sleeping in the Italian text (Nord 2003: 191).<sup>3</sup> Her comment points to her restricted understanding of the Italian language; she is evidently unfamiliar with the idiomatic expression 'dormire come un ghiro' ('to sleep like a dormouse').

#### 4.1.4. Historical figures and cultural references

The translation of the names of historical and cultural figures focuses attention on the issue of transferring their function as cultural markers in the text. The points raised in the previous paragraph regarding the translation of proper names also apply

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<sup>2</sup> Cf. § 2.5.1.

<sup>3</sup> Nord examines *Alice*'s translation by Ruggero Bianchi published by Mursia in 1990, not present in this study.

to the translation of the names of historical figures. However, since the names of real-life historical figures are not fictional, the adaptation of their names should not be considered a substitution, but rather a translation that results from a cultural transfer (Nord 2003: 183). These names have an identifying function, which is effective either if the readers of the translation can recognise them, or if they are supplied with enough information about them through additional description (Nord 2003: 186). For instance, in *Alice* Carroll makes reference to Shakespeare describing a particular posture of the poet by saying:

This question the Dodo could not answer without a great deal of thought, and it stood for a long time with one finger pressed upon his forehead (the position in which you usually see Shakespeare, in the pictures of him), while the rest waited in silence (Carroll 2000: 31).

Nord rightly points out that, in this case, once the translator provides the details of Shakespeare's pose to the readers, there will be no comprehension problem, even if they do not understand the direct reference to the poet (Nord 2003: 186).

Nord holds that the substitution of real-life historical figures in the Mouse story is not relevant because the passage serves to mock the way he delivers the history lesson rather than its content (Nord 2003: 187). This observation, however, does account for the emotional response of the readers when they recognise figures from the history of their country. The research shows, for example, that some translators substituted the historical references with the express purpose of stimulating an emotional reaction in their readers (e.g. Pietrocola Rossetti uses this episode to recount the events of the Italian Risorgimento (Carroll 1872: 30-33).

Jan van Coillie addresses this in his claim that a translation is successful if it achieves a 'dynamic equivalence' with its source text, regardless of the strategy

applied.<sup>4</sup> Translators achieve this correspondence by drawing from their personal frame of reference; this contains the knowledge, experiences, ideas, norms and values which shape their idea of what constitutes an appropriate translation (Van Coillie 2006: 132). Van Coillie then suggests that concern with dynamic equivalence shows consideration for the child reader and the value of preserving the spirit of the source text. The findings of the analysis on *Alice* supports van Coillie's point of view; the translators' decision to translate, modify, explain or omit cultural references in the source text often mirrors a child-oriented translation strategy.

Regarding other cultural references, the way the translators approached translation of currency and measurements bespeaks the degree of the translation's adaptation. During her visit to Wonderland, Alice often changes size; her height plays a pivotal role in several episodes because it affects the way she interacts with her environment and the other characters. For this reason, measurements become a marker of cultural reference included in the analysis, and the strategy deployed to transfer them into Italian indicates the degree of the translation's domestication. Some translators decided to stick close to the source text and preserve the imperial unit system, others converted the measurements to the metric system, and the same happened with the translation of the currencies.

Furthermore, the analysis of the translation of common names, which comprises objects, places, foods, drinks and animals, reveals how knowledge of the real world, familiar or foreign has evolved in time. These elements show how the Italian language

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<sup>4</sup> Van Coillie here refers to the concept of 'dynamic equivalence' originally introduced by Eugene Nida, who postulated that in translation "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida 1964, 2004: 159). Nida stated that differences in translations depend on three factors: 1) the nature of the message, 2) the purpose of the author 3) the type of audience (Nida 1964, 2004: 154). He also suggested that translators aim to either achieve a formal equivalence or a dynamic equivalence. The former focuses the attention on the message (in both form and content), while the latter aims to reproduce in translation the dynamic relationship between message and receptor (Nida 1964, 2004: 156).

has changed over time, and consequently, how we refer to everyday life has transformed.

#### 4.1.5. Alice's identity

The issue of identity is a theme that guides the reader through the whole novel, Alice questions herself multiple times, and her interactions with the other characters unsettle both Alice and the reader (Jorgens 1972: 158). Although the novel contains limited overt descriptions of Alice, this is compensated for in the way that other characters offer multiple reflections of her nature. Although Alice introduces herself several times, the characters rarely address her using her proper name (Inaki and Okita 2006: 284). Since each character uses a different word, a direct comparison within each translation would be fruitless; however, “their carefree calling, marks itself significant in that it respectively reflects how they see her, leading to a matter of idiosyncrasy” (Inaki and Okita 2006: 284).

The identity of Alice is naturally not limited to her physical description, but it is rather the result of a series of different elements; Alice's fashion of speaking, both the language she uses and how other characters address her are all identity markers. In addition to these items, the analysis also examines how the term ‘child’ was translated because in Italian its equivalents require the translator to make a choice and state Alice's age and therefore describe her identity more precisely.

Moreover, the translation of any reference to the English language and other typical English attributes acquires relevance when they become associated with the translator's decision to portray Alice as either an Italian or as an English girl. Alice's nationality is another main element that contributes to the translation strategy, and the analysis of the

translators' consistency in matching their initial decision throughout the text becomes an interesting parameter to observe.

Alice's identity is an important detail in the Italian translations for it shows the translators' image of their target audience. The scrutiny of this aspect relies on two different concepts. First, children need to feel close to the main character of the books they read in order to enjoy his/her story; therefore a portrayal of the protagonist in which they can see themselves can provide pieces of information about the implied reader that the translators had in mind. Second, if the description of Alice mirrors the concept of the child image conceived by the translator, this allows us to draw up hypotheses on the real child readers at the time of each translation.

#### 4.1.6. Omissions, changes and other textual alterations

In *Alice*, some passages pose a difficult task for the translators because they rely on a particular aspect of the English language, demanding an in-depth knowledge of English custom and social conventions, or they may represent ideological points of view which are distant from the receiving culture. When translators decide to omit a passage, readers of the translation are normally unable to perceive the omission as only a comparison with the source text would highlight this type of intervention (Hermans 1996: 33). Moreover, omissions can be followed by additions to other parts of the text (Toury 1978/revised 1995, 2004: 203) because translators have at hand a broad range of compensation strategies to balance their translation. In these cases, explanatory hypotheses about the nature of the textual manipulations are one of the most common options used to explore the textual alterations (Toury 1978/revised 1995, 2004: 203).

For this reason, the study investigates occurrences of textual modifications on the supposition that their close relationship with the English language and English culture has caused interference in the Italian translation. The analysis of these shifts often reveals additional information about the translators' approach to *Alice*, and in some cases, it also shows how the alterations have brought about new interpretations of the source text into the translations.

#### 4.2. *Le avventure d'Alice nel paese delle meraviglie* - Teodorico Petrocòla Rossetti (1872)

Teodorico Petrocòla Rossetti's translation of *Alice* displays how the nationalism and patriotic sentiment generated by his participation in to the Italian Risorgimento contributes to the shaping of his translation strategy.<sup>5</sup> Moreover, his translation is the first Italian edition of *Alice*, and for this reason, it is an important literary milestone as it testifies to how Carroll's novel crossed into the Italian culture of the nineteenth century.

##### 4.2.1. Nursery rhymes and intertextual references.

Petrocòla Rossetti does not apply the same translation strategy to all poems in the novel. In the following instances, for example, he substitutes the English poems with Italian ones that had a specific personal and political meaning for his contemporary Italian audience. Using O'Sullivan's terminology, he carried out a literary translation accessible to children.

Petrocòla Rossetti replaces Isaac Watts' poem *How Doth the Little Busy Bee* with *Rondinella Pellegrina*, a poem by Tommaso Grossi, an Italian poet of the Romantic

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<sup>5</sup> Petrocòla Rossetti's personal engagement in the Italian Risorgimento is discussed in § 3.3.1.

period.<sup>6</sup> The ballad first appeared in Grossi's most famous work, the historical novel *Marco Visconti*, published in 1834. When the revolutions of 1848 broke out, *Rondinella Pellegrina* became especially popular in the Tuscan region, where the lyrics were also put to music.<sup>7</sup> Although we cannot definitely say if this poem turned into song was particularly known to children, its affiliation with the musical folklore of the Risorgimento testifies to its popular reception among the Italian people.

Pietrocola Rossetti substitutes *Twinkle Twinkle Little Star* with *Trenta Quaranta*, another popular song, this time from the Piedmont region that belongs to the region's folklore, and can be considered a song for adults although it also accompanied children's games. During the Risorgimento, it was common practice to modify the lyrics of popular regional songs to celebrate the events and personalities that characterised the insurrections. *Trenta Quaranta* underwent this type of adaptation, gaining four additional stanzas paying tribute to Giuseppe Garibaldi, one of the iconic heroes of the Risorgimento (Toss 2012: 55).<sup>8</sup>

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<sup>6</sup> The poem commonly referred to as *How Doth the Little Busy Bee* is titled *Against Idleness and Mischief*. It appears in Watts' *Divine and Moral Songs for Children* first published in 1715. These are the original verses of the poem "How doth the little busy bee / Improve each shining hour, / And gather honey all the day / From every opening flower. / How skilfully she builds her cell; / How neat she spreads her wax, / And labors hard to store it well / With the sweet food she makes. / In works of labor or of skill, / I would be busy too; / For Satan finds some mischief still / For idle hands to do. / In books, or work, or healthful play, / Let my first years be passed; / That I may give for every day / Some good account at last".

<sup>7</sup> The ballad tells the lament of a prisoner who speaks to a little swallow from the window of his cell. The prisoner observes how they both have an unhappy fate; he does not have any hope of leaving his prison and the swallow is abandoned by her companion. However, while the swallow the following season will be free to fly away, the prisoner knows he is going to die in prison. The heartfelt lyricism and the richness of sentimental imagery of the poem gained the favour of the Italian nationalists and made it a symbol of the Risorgimento's folklore (Rondoni 1918).

<sup>8</sup> Giuseppe Garibaldi (1807-1882) was one of the heroes of the Italian Independence wars. He is particularly famous for leading in 1860 the 'expedition of the thousand', a group of volunteers who travelled from Quarto (Genoa) to Sicily with the aim to take over the Kingdom of Two Sicilies from the Bourbons. His popularity grew so much that people started telling stories about him taking part in events in which he was never involved (Toss 2012: 55): "Garibaldi rappresentò per le classi lavoratrici una sorta di 'icona', un vero e proprio eroe il cui entusiasmo ricorda con forza quello che suscitò, nei giovani sessantottini, una figura del calibro di Che Guevara" ('For the working class Garibaldi represented an 'icon', a true hero whose enthusiasm strongly reminds of the ardour Che Guevara inspired in the young activists in the 1968 events') (Toss 2012: 55).

For the substitution of *Tis the voice of the sluggard*, Pietrocola Rossetti borrows verses from Donizetti's *Lucia di Lammermoor*, a tragic opera narrating the story of the unfortunate love between the heirs of two rival Scottish families. The friendship between Pietrocola Rossetti's cousin Gabriel Rossetti and the opera's librettist, Salvatore Cammarani, may have influenced this choice (Vagliani 1998a: 63). The verses used in *Alice* come from the final scene, in which Edgardo, the male lead character, commits suicide. Pietrocola Rossetti changed Donizetti's text before parodying it because it contained a reference to God that would have been considered disrespectful to the religious sentiment at the time of the translation (Vagliani 1998a: 63). The translator's choices epitomise the literary overlapping which is characteristic of the nineteenth century when literature for children was often taken from the adult repertoire (Vagliani 1998a: 64).

How doth the little	(p. 23) <sup>9</sup>	Rondinella Pellegrina	(p. 20) <sup>10</sup>
How doth the little busy bee	(p. 49)	Rondinella Pellegrina	(p. 61)
Twinkle Twinkle	(p. 73-4)	canzona piemontesa Trenta-Quaranta	(p. 152)
Tis the voice of the sluggard	(p. 106)	Tu che al ciel spiegasti l'ali	(p.101)

Lastly, Pietrocola Rossetti applies a literary approach to the transfer of *You are old Father William*, carrying out a literal translation of the poem.

You are old Father William	(p.49)	Guglielmo tu sei vecchio	(p.61)
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In the first three cases, the translator achieves a dynamic equivalence because he parodies poems belonging to the Italian literary repertoire. Moreover, Pietrocola

<sup>9</sup> All the references to the English text in this paragraph refer to Lewis Carroll, *The Annotated Alice*, ed. by M. Gardner (New York: W. W. Norton & Company, 2000).

<sup>10</sup> All the references to the Italian text in this paragraph refer to Lewis Carroll, *Le avventure d'Alice nel paese delle meraviglie*, trans. by T. Pietrocola Rossetti (London: Macmillan, 1872).

Rossetti's decision to include poems that have a strong connection with the Italian patriotism of the Risorgimento reinforces the function of emotional involvement. This translation strategy also strengthens the educational purpose of the translation, as the translator makes an allusion to recent historical events, thus performing a formative task addressing both adult and child readers. The shift from one approach to the other does not compromise the flow of the reading; however, attentive readers might question their literary knowledge when they fail to recognise any intertextual reference to the poem that has been translated literally.

#### 4.2.2. Wordplay

Most of the time Pietrocola Rossetti seeks to achieve equivalence in meaning in his translation of wordplay; when that is not possible, he relies on assonance to achieve the desired effect. For instance, the wordplay in the Duchess's dialogue based on the pair 'axis'/'axes' finds a suitable equivalent effect in literal translation. The Italian terms 'asse'/'asce' not only convey the same meaning as the original wordplay but it also results in a strong assonance in Italian.

<p>“[...] You see the earth takes twenty-four hours to turn around on its <u>axis</u> –”</p>	<p>“[...] Ella sa che la terra impiega ventiquattro ore per girare intorno al suo <u>asse</u> –”</p> <p>(‘You know that the Earth takes twenty-four hours to rotate around its axis’)</p>
<p>“Talking of <u>axes</u>,” said the Duchess, “chop off her head!” (p.61-2)</p>	<p>“A proposito di <u>asce!</u>” gridò la Duchessa, “tagliatele il capo!” (p. 82)<sup>11</sup></p> <p>(‘Speaking of axes!’ shouted the Duchess, ‘cut off her head!’)</p>

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<sup>11</sup> For the homophones and puns based on sounds I will refer to the International Phonetic Alphabet (IPA) when providing a sound specific explanation. More details about IPA may be found at the following address: <http://www.internationalphoneticalphabet.org/ipa-sounds/ipa-chart-with-sounds>. The two words axis – axes are almost homophones, (‘æksɪs - ‘æksɪz) while asse – asce (‘asse - ‘afʃe) are related only by the alliteration sound /s).

When the translator is faced with the choice between conveying either meaning or sound, Pietrocola Rossetti adopts a strategy that preserves the narrative element that supports the development of the story. For instance, when he translates the wordplay based on the pair ‘pig’/’fig’ with ‘porcellino’/’porcellana’ (‘piglet’/’porcelain’), he maintains the original image of the pig, functional for the story, and attempts to articulate a new wordplay starting from its Italian equivalent. This is a compromising solution that enables a smooth progression of the story and succeeds in entertaining the reader too.

“Did you say ‘pig’ or ‘fig?’” said the Cat.  
(p. 67)

“Dicesti porcellino o porcellana?” domandò il Gatto. (p. 91)<sup>12</sup>  
(‘Did you say piglet or porcelain?’ asked the Cat’)

There are some occasions when the Italian translation successfully achieves the same playful nature of the source text. Such is the case with the homophone pair ‘tale’/’tail’ in the Mouse’s story that Pietrocola Rossetti translates with ‘storia’/’coda’ (‘story’/’tail’). The translator shifts the element of nonsense making the Mouse reveal in advance that his story has a ‘tail’ (‘coda’); this solution allows the reader to follow Alice’s reasoning and consequent misunderstanding achieving a successful play on words as in the source text.

“Mine is a long and sad tale!” said the Mouse, turning to Alice, and sighing.

“La mia è una storia lunga e trista, e con la coda!” rispose il Sorcio, rivolgendosi con un sospiro ad Alice.

(‘Mine is a long and sad story, and with the tail!’ answered the Mouse, turning to Alice with a sigh’)

“It is a long tail, certainly,” said Alice, looking

“Certo è una lunga coda,” disse Alice, guardando con meraviglia alla coda del

<sup>12</sup> From a phonetic point of view, in the source text there is a shift from the bilabial stop /p/ towards a labiodental fricative /f/ while the Italian applies the shift on the vowels from a close anterior /i/ to the open central /a/.

down with wonder at the Mouse's tail; "but why do you call it sad?" (p. 33)      Sorcio; "ma perchè la chiama trista?" (p. 36)<sup>13</sup>  
 ('Sure it is a long tail,' said Alice, looking amazed at the Mouse's tail; 'but why do you call it sad?')

Similarly, when the jokes rely on knowledge of English idiomatic expressions, they are difficult to transpose into Italian. For instance, 'Irish apples' is a slang term used to describe potatoes in the nineteenth century; the reader's knowledge of this expression is necessary to understand Carroll's characterisation of Pat when he says he is 'Digging for apples' (Carroll 2000: 41). This joke, unfortunately, is not transferred into the Italian text, as Pietrocola Rossetti translates 'apples' with 'patate' ('potatoes') flattening the pun. Moreover, in the Italian text, any reference to Pat's Irish nationality is lost.

"Sure then I'm here! Digging for apples, yer honour!" (p.41)      "Eccomi qua! Stava scavando patate, illustrissimo!" (p. 48)  
 ('Here I am! Was digging potatoes, Your Excellency')

The analysis of the translation of the school subjects shows that the literary approach through a literal translation allows Pietrocola Rossetti to preserve the sound affinity at the base of the wordplay. There are two instances, however, where the Italian translation conveys a shift in the connection between the school subject and its parody. The translation of 'Seaography' with 'Girografia' preserves the parody with geography, but it does not accomplish a semantic proximity as the pun does not draw from the domain of the sea. Similarly, although 'Passaggio' ('Transfer') may sound close to 'Paesaggio' ('Landscape'), the Italian text does not evoke the same strong connection that 'Stretching' and 'Sketching' share.

Geography (p. 23)

Geografia (p. 20)

Latin Grammar (p. 26)

Grammatica Latina (p. 24)

<sup>13</sup> The ST focus the wordplay around the homophones *tale- tail* /teɪl/, while the Italian is forced to ignore the pun.

Washing (p. 98)	Bucato (p. 141)
Reeling (p. 98)	Reggere (p.141)
Writhing (p. 98)	Stridere (p. 141)
branches of Arithmetic (p. 98)	Aritmetica (p. 141)
Ambition (p. 98)	Ambizione (p. 141)
Distraction (p. 98)	Distrazione (p. 141)
Uglification (p. 98)	Bruttificazione (p. 142)
Derision (p. 98)	Derisione (p. 142)
Beautify (p. 98)	Bellificazione (p. 142)
Drawling (p. 98)	Disdegno (p. 142)
Fainting in Coils (p. 98)	Frittura a occhio (p. 143)
Laughing (p. 98)	Catino (p. 143)
Grief (p. 98)	Gretto (p. 143)
Seaography (p. 98)	Girografia (p. 142)
Stretching (p. 98)	Passaggio (p. 142)
Mystery (p. 98)	Stoia (p. 142)

One of the most studied passages is the episode where the set of cards parade; it features in several studies because it presents a cultural transfer into Italian. That is because the name of the French suits, namely Hearts, Diamonds, Clubs and Spades, creates a conflict in the story once in its Italian translation. ‘Clubs’ when referring to cards, translates as ‘Fiori’ (‘Flowers’) and it is evident how a literal translation would be discordant with the image described in the text. Pietrocòla Rossetti’s solution involves using the Spanish cards translating ‘Clubs’ with ‘Bastoni’ (‘Sticks’/‘Clubs’) creating a familiar alternative image for the Italian readers.<sup>14</sup> Pietrocòla Rossetti can substitute ‘Fiori’ with ‘Bastoni’ because his Italian audience is familiar with both French and

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<sup>14</sup> The Spanish card suits contain Ori, Bastoni, Spade and Coppe (‘Golds, Clubs, Swords and Cups’).

Spanish suits. This translation solution is an effective representation of the elements of the story and contributes to the textual continuity.

First came ten soldiers carrying clubs [...] (p. 81)

Prima comparvero dieci soldati armati di bastoni [...] (p. 112)  
(‘First appeared ten soldiers armed with sticks’)

#### 4.2.3. Proper names

For the most part, Pietrocola Rossetti takes a domesticating approach in the translation of the characters’ proper names; this solution allows the Italian text to keep a strong correspondence with the source text.

Ada (p. 23)

Ada (p.19)

Mabel (p.23)

Isabella (p. 19)

Mary Ann (p. 37)

Marianna (p. 42)

W. RABBIT (p. 38)

CONIGLIO B. (p. 42)

Elsie (p. 75)

Elce (p. 103)

Lacie (p. 75)

Clelia (p. 103)

Tillie (p. 75)

Tilla (p. 103)

However, there are two exceptions to this rule. The first concerns ‘Pat’, whose name in the source text functions to complete his Irish characterisation; the Italian name ‘Gianni’ (‘John’) does not carry any cultural or social connotation. The second anomaly involves the translation of ‘Bill’ whose name in the translation becomes ‘Tonio’; as ‘Bill’ is a diminutive of ‘William’, ‘Tonio’ is a diminutive of ‘Antonio’. The only relationship between source and target text in this translation strategy is the use of popular proper names in the respective cultures.

Pat (p. 41)

Gianni (p. 48)

Bill (p. 42)

Tonio (p. 50)

As is standard practice in any translation, the names of geographical locations are translated using corresponding localised Italian names. Pietrocòla Rossetti also performs a literal translation of ‘Antipathies’ maintaining the humorous effect devised by Carroll.

New Zealand (p.14)

Nuova Zelanda (p. 5)

Australia (p.14)

Australia (p.5)

Antipathies (p. 13)

Antipatie (p. 5)

London (p. 23)

Londra (p. 20)

Paris (p. 23)

Parigi (p.20)

Rome (p. 23)

Roma (p. 20)

All through the source text, Carroll capitalises the first letter of the common nouns indicating animals to make them serve as proper names, and thereby trying to draw the readers’ attention to the animal’s personality and charisma. However, when Carroll introduces imaginary creatures, as in the case of the ‘Cheshire Cat’/’Cheshire Puss’, Pietrocòla Rossetti has to become creative and produce a believable image of the character.<sup>15</sup> The result of his translation strategy is to create the neologisms ‘Ghignagatto’/’Ghignamicio’ in which the words ‘gatto’/’micio’ (‘cat’/’kitty’) are combined with ‘ghigna’ (‘snigger’) to portray the character’s smiling trait. Overall, Pietrocòla Rossetti translates most of the names of the animals into their Italian equivalents. There are only two alterations worth noting in the translation strategy. First,

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<sup>15</sup> The speculation around the character of the Cheshire Cat is still strong, for more information see note n. 3 “Alice’s Adventures in Wonderland” (Carroll 2000: 61-2).

the translation of ‘Fury’ into ‘Furietta’ (the diminutive of ‘Furia’), that slightly mitigate the aggressive stance of the character. This solution, however, creates a contrast with the story where Fury is trying to kill the Mouse. Second, the translator changes the names of ‘Owl’ and ‘Panther’ in ‘Ostrica e Civetta’ (‘Oyster and Owl’) to fit them in the rhyme scheme of the verses. This change would not be noticeable to the readers unless they had access to the source text; this alteration create no problem of comprehension as there are no illustrations associated with this episode.

Rabbit (p. 12)	Coniglio bianco (p. 2)
Mouse (p. 25)	Sorcio (p. 24)
Duck (p. 27)	Anitra (p. 28)
Dodo (p. 27)	Dronte (p. 28)
Lory (p. 27)	Lori (p. 28)
Eaglet (p. 27)	Aquila (p. 28)
Fury (p. 34)	Furietta (p. 37)
old Magpie (p. 35)	gazza (p. 39)
Canary (p. 35)	canarino (p. 39)
Lizard (p. 44)	Lucertola (p. 53)
Caterpillar (p. 47)	Bruco (p. 58)
Pigeon (p. 54)	Colombo (p. 70)
Cheshire Cat (p. 60)	Ghignagatto (p. 80)
Cheshire Puss (p. 64)	Ghignamicio (p. 87)
Hatter (p. 65)	Cappellaio (p. 87)
March Hare (p. 65)	Lepre Marzolina (p. 87)
Mock Turtle (p. 90)	Falsa Testuggine (p. 127)
Owl and Panther (p. 107)	Ostrica e Civetta (p. 154)

#### 4.2.4. Historical figures and cultural references

Pietrocola Rossetti substitutes the names of English historical figures with equivalent Italian ones familiar to the Italian audience. This strategy also allows him to introduce elements from Italian political history linked to his personal experience. In 1848, after the revolutions of the Italian states, an uprising took place that involved the Papal States culminating in the so-called Roman Republic of 1849.<sup>16</sup> This newly established government lasted only five months; a French general, Charles Oudinot, was sent by Louis Napoleon Bonaparte, kept Rome under siege and eventually reinstated the Pope. Crucial to the success of the Pope's restoration was the support of the King of Naples and the Queen of Spain. Since Pietrocola Rossetti was actively involved in the Risorgimento, his inclusion of its protagonists in these events in his translation demonstrates his desire to commemorate the critical moment that led to the unification of Italy.

“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—” [...]

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

‘Il generale Oudinot che venne a restaurare il governo papale, fu presto secondato dal Re di Napoli, e dalle truppe della Regina di Spagna—’

[...]  
(‘General Oudinot came to reinstate the Pope's rule, was soon assisted by the King of Naples and by the troops of the Queen of Spain’)

‘Il Re di Napoli e la Regina di Spagna, con Oudinot, sposarono la causa del Papa, ed anche il Granduca di Toscana trovò la cosa--’

[...]  
(‘The King of Naples and the Queen of Spain, with Oudinot, supported the Pope's cause and even the Grand Duke of Tuscany found the thing’)

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<sup>16</sup> The Roman Republic experience of 1849 embodied the nationalists' hope for the modernisation of the institutions in Rome. Especially since the rulers of the Republic Carlo Armellini, Giuseppe Mazzini and Aurelio Saffi introduced significant modern advancements in the Italian Constitution, namely freedom of religion, the vote and the abolishment of capital punishment (Fracassi 2005).

“—found it advisable to go with Edgar Atheling to meet William and offer him the crown. William’s conduct at first was moderate. But the insolence of his Normans—” (p. 30)

‘- trovò la cosa ben fatta cioè di unirsi ad Oudinot, al Re di Napoli ed alla Regina di Spagna, per assistere il Papa e rimetterlo sul trono. Nel principio il Papa usò moderazione ma la violenza dei suoi consiglieri —’(p. 24-31)

(‘found the thing well done, namely to go with Oudinot, the King of Naples and the Queen of Spain to assist the Pope and reinstate him on the throne. In the beginning, the Pope was moderate, but the violence of his counsellors’)<sup>17</sup>

Also in line with his Italian nationalism, Pietrocòla Rossetti decides to substitute ‘Shakespeare’ with ‘Dante’, celebrating the poet who wrote the *Divine Comedy* the first masterpiece in the Italian language. Pietrocòla Rossetti also refers to the Italian Renaissance painter ‘Giotto’ in relation to the round shape of the mushroom on top of which sits the Caterpillar.<sup>18</sup> This addition to the source text serves the purpose of expanding the domesticating translation strategy.

Shakespeare (p. 31)

Dante (p. 34)

Was perfectly round (p. 53)

Era tondo come l’O di Giotto (p. 68)  
(‘it was round as Giotto’s O’)

Pietrocòla Rossetti decides to use literal translation and keep the imperial units, thereby maintaining a link with the source text and English culture. However, when he has to translate the mention of currency, he decides to introduce ‘Lire e centesimi’, therefore positioning the novel in the Italian setting. However, it is interesting to note that when Pietrocòla Rossetti translates ‘a hundred pounds’ he opts for the use of the idiomatic expression ‘vale come un Perù’ (‘it’s worth a Peru’), which indicates something of inestimable value.

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<sup>17</sup> The underlining of the text was added to highlight the translation of the names of the historical figures but is not present in the translation.

<sup>18</sup> The association between Giotto and the ‘perfectly round’ shape of the mushroom originates in a popular anecdote that recounts how when Pope Benedict XI asked Giotto to prove his drawing skills, he managed to draw a perfect circle freehand, without the help of compasses.

How many miles (p. 13)	Quante miglia (p. 4)
Four thousand miles (p. 13)	Quattrocento miglia (p. 4)
Ten inches (p. 17)	dieci pollici di altezza (p.11)
Nine feet (p. 21)	nove piedi (p. 16)
Four inches (p. 21)	quattro pollici (p. 17)
Two feet (p. 24)	due piedi (p. 22)
Nine feet (p. 25)	nove piedi (p. 23)
a hundred pounds (p. 27)	vale un Perù
Three inches (p. 53)	tre pollici (p. 66)
Four feet (p. 56)	quattro piedi (p. 73)
Nine inches (p. 56)	nove pollici (p. 73)
Two feet (p. 67)	due piedi (p. 92)
A foot (p. 78)	un piede (p. 109)
Shilling and pence (p. 113)	Lire e centesimi (p. 164)
A mile high (p. 120)	Il miglio (p. 176)
Two miles (p. 120)	due miglia (p.176)
Six pence (p. 122)	Cinquanta centesimi (p. 180)

#### 4.2.5. Alice's identity

Pietrocola Rossetti portrays Alice as an Italian girl, and he modifies every instance in the source text that describes her otherwise. The translator cancels Alice's Englishness by introducing two types of alterations to the text. First, he omits or modifies any reference to the English language when overtly mentioned:

Speak English (p. 21)	la sua lingua (p. 15) (‘spoke her language’)
English (p. 26)	la mia lingua (p. 24) (‘my language’)

Speak English! (p. 30)

parli italiano! (p. 32)  
(‘speak Italian!’)

It was certainly English (p. 74)

parlava correttamente (p. 98)  
(‘spoke correctly’)

Second, he changes geographical references to English landmarks by either generalising or moving them towards an Italian geography:

English coast (p. 24)

dovunque si va verso la spiaggia (p. 22)  
(‘everywhere you go, you go towards the beach’)

From England the nearer is to France (p. 103)

dall’Adria alla Dalmazia (p. 149)  
(‘from Adria to Dalmatia’)

The decision of portraying Alice as an Italian girl, however, goes against the strategy adopted for the translation of the measurement, where the link with the English culture was steadily maintained.<sup>19</sup>

Definition of Alice’s identity also comes from terms used by other characters and from the way she introduces herself to them. For instance, when Alice meets the Pigeon she tells her that she is a ‘little girl’/’ragazzina’. In the Italian idiom, ‘ragazzina’ indicates a young girl, older than twelve but not yet a woman. In this passage, since Alice is accused of being a ‘Serpent’, she portrays herself as older girl trying to assert some authority over the Pigeon.

Little girl (p. 55)

ragazzina (p. 71)

The situation changes, however, when older and more prominent characters, such as the King and Queen of Hearts or the Duchess, describe her; ‘Bambina’, ‘bimba’ and ‘fanciulla’ usually indicate a little girl up to the age of eleven or twelve years old.

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<sup>19</sup> Cf. § 4.2.4.

Child (p. 81/82)	fanciulla (p. 114) bambina (p. 116)
You dear old thing (p. 90)	bambina mia (p. 128)
Tut, tut, child! (p. 91)	Che, che bimba (p. 129)

The shifts in the description of the protagonist reveal how the perception of Alice and her age mutate through the text. These changes show Alice trying to increase her self-confidence when confronted with unusual situations, while the adult characters see her for what she really is, simply a young little girl. Pietrocòla Rossetti's decision to subtly shift the age of Alice across the novel reveals the translator understanding of the protagonist's struggle to find her own space and individuality.

#### 4.2.6. Changes and omissions

Pietrocòla Rossetti does not introduce substantial changes to the source text, but he omits some passages, mainly those that rely on wordplay and puns based on some specific phonetic features of the English language. The following extracts do not feature in Pietrocòla Rossetti's translation.

("He pronounced it "arrum.") (p. 41)

"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." (p.76)

"I can tell you more than that, if you like," said the Gryphon. "Do you know why it's called a whiting?" "I never thought about it," said Alice. "Why?" "*It does the boots and shoes,*" the Gryphon replied very solemnly. Alice was thoroughly puzzled. "Does the boots and shoes!" she repeated in a wondering tone. "Why, what are *your* shoes done with?" said the Gryphon. "I mean, what makes them so shiny?" Alice looked down at them, and considered a little before she gave her answer. "They are done with blacking, I believe." "Boots and shoes under the sea," the Gryphon went on in a deep voice, "are done with whiting. Now you know." "And what are they made of?" Alice asked in a tone of great curiosity. "Soles and eels, of course," the Gryphon replied, rather impatiently: "any shrimp could have told you that." "If I'd been the whiting," said Alice, whose thoughts were still running on the song, "I'd have said to the porpoise 'Keep back, please! We don't want *you* with us!'" "They were obliged to have him with them," the Mock Turtle said. "No wise fish would go anywhere without a porpoise" (p.104-5)

"I ca'n't go no lower," said the Hatter: "I'm on the floor, as it is" (p.116)

*'If she would push the matter on'*- that must be the Queen – *'What would become of you?'* – What, indeed! (p.123)

The following examples show, on the other hand, that not all the changes that Pietrocola Rossetti introduces in his work have an obvious reason. The shift from 'desk' to 'crocodile' does not add anything to the pun, nor to the nonsense of the episode. In the story, this joke does not get answered, therefore we can not assess its relevance in terms of dynamic equivalence as there is no correlative to compare.

Why is a raven like a writing desk? (p. 70)	Perché un corvo è simile a un cocodrillo? (p. 95)
	(‘Why is a raven like a crocodile?’)

Lastly, there are a few cases in which Pietrocola Rossetti completely modifies the images of the source text. For instance, in the following example, the translator uses an analogy based on the semantic field of money to convey the message of the Duchess, namely ‘to worry about the main things and let the little ones sort themselves out on their own’. By making a reference to money, Pietrocola Rossetti sets aside Carroll’s twist on the original English proverb, namely. “take care of the pence and the pounds will take care of themselves”.<sup>20</sup> Moreover, Pietrocola Rossetti also modifies the proverb by switching the terms of its comparison, resulting in a saying that promotes saving ‘francs’ to obtain ‘small change’. Furthermore, this passage also shows how the translation strategy mirrors the context as Pietrocola Rossetti does not mention the official currency of the new state, the Italian lira, but rather to the ‘franc’.<sup>21</sup> That is because the French franc was considered interchangeable and usable on Italian territory for a long time after the unification of Italy, thanks to the Latin Monetary Union.<sup>22</sup>

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<sup>20</sup> (Carroll 2000: 92).

<sup>21</sup> Cf. § 4.2.4.

<sup>22</sup> The Latin Monetary Union was signed in 1865 by France, Belgium, Italy and Switzerland (Einaudi 2001).

[...] 'Take care of the sense, and the sounds will take care of themselves' (p. 92)

[...] Guardate al franco; gli spiccioli si guarderanno da sè (p. 130)

([...] Look at the franc; the small change will look after itself)

#### 4.2.7. Observations

Pietrocola Rossetti's translation is a perfect reflection of the spirit of the Italian Risorgimento: the translation includes several references to Italian literature produced during the Italian Romantic period. The language of the translation meets the requirements of a book for children, as regards playfulness, entertainment and engagement, while the cultural and literary references are sufficiently sophisticated for the adult audience to enjoy the text. The translation testifies to how the close personal connection between the author and Pietrocola Rossetti contributed to the accomplishment of a sensitive interpretation of the novel and— via a rare linguistic creativity— a skilful transfer of cultural items and images to the Italian audience. Pietrocola Rossetti not only was able to mediate the passage of *Alice* from the English to the Italian culture, but his understanding of key aspects of narration, such as the struggles related to the protagonist's identity and her interactions with the whimsical characters of Wonderland, make this translation a benchmark for all translations which have followed.

#### 4.3. *Nel paese delle meraviglie* – Emma C. Cagli (1908)

Emma Cagli portrays Alice as Carroll's daughter, sent from England to narrate her adventures to Italian children.<sup>23</sup> In her introduction to the book, Cagli also explains that

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<sup>23</sup> Cf. § 3.3.2. p. 80.

Alice has learned Italian so that her new Italian friends will understand and love her and forget that she was born in a different country. Although Cagli does not hide the English origins of Alice, she modifies several elements that remind the readers of her different language and culture. Since the translation is aimed at children, as Cagli's introduction shows, it does not surprise to find a translating strategy that promotes free-flowing translation and moves away from disrupting elements that may compromise the reading experience of the children.

#### 4.3.1. Nursery rhymes and intertextual references

Cagli substitutes two of the English nursery rhymes with two well-known Italian poems frequently used in children's education at the time (Vagliani 1998a: 68). *La farfalletta* written by Luigi Sailer tells the story of 'La vispa Teresa' a little girl who catches a butterfly, but realising that the butterfly is getting hurt, she feels ashamed and frees it. *La Chiocciola*, a poem by Giuseppe Giusti published in 1841, celebrates the modesty and humbleness of the snail. The first poem was quoted and parodied throughout the whole twentieth century (Vagliani 1998a: 68), while the latter stands as a typical example of Romantic themes and sentiments.<sup>24</sup> Cagli's choice to use a well-known Italian nursery rhyme shows the translator's commitment to her audience of children. Although Cagli makes clear to the reader the parodic nature of the verses, her translation strategy nullifies the features of the source text, as the Italian verses do not provide information about the source culture (Nasi 2010: 178).<sup>25</sup> Moreover, Cagli does not use the parody as a mean to disrupt the ethical teaching of the moralising verses of

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<sup>24</sup> The book containing *La farfalletta* was titled *L'arpa della fanciullezza*. 1865 (Milan: Stabilimento Tipografico della ditta Giacomo Agnelli).

<sup>25</sup> Franco Nasi identifies Cagli's translation strategy as ethnocentric, meaning that while Cagli keeps the form of the source language (poem), she aims to achieve a dynamic equivalence with the source text moving the text towards the Italian culture (Nasi 2010: 187-9).

the Italian poems, but rather reinforces it through her rewriting (Nasi 2010: 176). Thus the addition of a moral at the end of the rhymes transforms the parodies into cautionary tales, far from the source text's humorous intent (Vagliani 1998a: 69).

How doth the little	(p. 23) <sup>26</sup>	La vispa Teresa (p. 16) <sup>27</sup>
You are old Father William	(p. 49)	La Chiocciola (p. 50)

For the other two nursery rhymes Cagli applies a literal translation, therefore her approach is both literary and accessible to children. She successfully creates verses in which sounds and images are harmonious and effortlessly blend with the content of the story.

Noteworthy is also the partial recreation of the parodic intent in one of the new nursery rhymes proposed in the translation. When the Mock Turtle asks Alice to recite 'Ho sognato di viaggiare', a poem invented by Cagli, Alice mistakenly says 'Ho sognato di ballare' ('I dreamed of dancing'). The readers can realise that what she is reciting is wrong, even if they have never heard of the poem. This solution shows how Cagli's translation strategy recognises the importance of maintaining the parodic function of the source text.

Tis the voice of the sluggard	(p. 106)	Ho sognato di viaggiare (p. 130) (‘I dreamed of travelling’)
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#### 4.3.2. Wordplay

Cagli expands the wordplay built on the English pair 'axis'/'axes'.<sup>28</sup> First, she uses the Italian polysemic homophones 'asse'/'asse' ('axis'/'plank') and then through repetition

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<sup>26</sup> All the references to the English text in this paragraph refer to Lewis Carroll, *The Annotated Alice – The Definitive Edition*, ed. by M. Gardner (New York: W. W. Norton & Company, 2000).

<sup>27</sup> All the references to the Italian text in this paragraph refer to Lewis Carroll, *Nel Paese delle Meraviglie*, trans. by E. Cagli (Bergamo: Istituto Italiano d'Arti Grafiche, 1912).

she expands the concept by creating the phrase ‘assestatele una legnata’ (‘Hit her with a wooden plank!’).<sup>29</sup> Cagli uses three elements to transfer the wordplay, putting to good use the polysemy of the homophones and ultimately drawing from a new semiotic domain to create coherence in the text and achieve the humorous purpose.

“[...] You see the earth takes twenty-four hours to turn around on its axis—”

“La terra impiega 24 ore per girare intorno al suo asse...”

(‘The Earth takes 24 hours to rotate around its axis’)

“Talking of axes,” said the Duchess, “chop off her head!” (p.61-2)

- Che asse! Che asse! Assestatele una legnata!” (p. 69)

(‘- What plank! What plank! Hit her with a wooden plank!’)

For the translation of the pair ‘pig’/‘fig’, Cagli opts for ‘porcellino’/‘uccellino’ (‘piglet’/‘little bird’), a solution that relies on the words’ same ending, spelling and sound /fel’lino/. By using two words that rhyme Cagli reinforces the connection between the pair and makes Alice’s misunderstanding believable for the reader.

“Did you say ‘pig’ or ‘fig’?” said the Cat. (p. 67)

Hai detto porcellino o uccellino? - Chiese il Gatto. (p. 76)

(‘Did you say piglet or little bird? Asked the Cat’)

Cagli translates literally the wordplay based on the homophones ‘tale’/‘tail’ by saying ‘È la storia di una povera coda’ (‘it is the story of a poor tail’). However, by making the story a story about a tail, the original wordplay is lost. Cagli then adds the description of the mouse’s tail shaking so hard that it looks like a ‘serpe’ (‘snake’), giving the reader a reason why the text is in an ‘S’ shape on the page. Once again, however, Cagli’s rationalisation of these aspects of the story flattens the wordplay.

<sup>28</sup> Cf. § 4.2.2.

<sup>29</sup> It is also possible that Cagli meant for the second ‘asse’ to be a repetition of the first meaning, namely ‘axis’ and not as ‘plank’. Since the homophones are also spelt in the same way, it is impossible to favour one interpretation over the other.

“Mine is a long and sad tale!” said the Mouse, turning to Alice, and sighing.

“È la storia di una povera coda, - replicò il Sorcio: - come vedi, essa ancora ne trema tanto, che pare una serpe.”

(‘It is a story of a poor tail, - replied the Mouse: - as you can see it is still shaking so much that it looks like a snake.’)

“It *is* a long tail, certainly,” said Alice, looking down with wonder at the Mouse’s tail; “but why do you call it sad?” (p. 33)

Ed Alice che non riusciva, mentre ascoltava, a staccare gli occhi dalla coda della coda del Sorcio, ebbe del racconto questa immagine: [...]” (p. 32)

(‘And Alice that while listening was unable to take her eyes off the tail of the Mouse, had this sight of the story: [...]’)

Moreover, when Pat uses the Irish slang ‘digging for apples’ Cagli translates this by saying that he is ‘zappando’ (‘digging’), thus avoiding the issue of transferring the foreign idiomatic expression. However, her strategy removes part of the character’s connotation, such as his Irish origin and Cagli does not introduce any compensation in her translation.

“Sure then I’m here! Digging for apples, yer honour!” (p.41)

“- Dove posso essere? Stò zappando, Eccellenza!” (p. 41)

(‘Where could I be? I am digging, Your Excellency!’)

Although Cagli translates the school subjects literally when they have a direct equivalent in Italian, she does not always convey Carroll’s creativity and play on words. Additionally, she also chooses to omit the translation of ‘Washing’/‘Beautification’. Cagli modifies and rewrites, for the most part, the passages where the Mock Turtle tells his story; the wordplay contained in these sections changes accordingly to her rewriting. She also intensifies some concepts of the source text, e.g. the feeling of physical malaise ‘Reeling’ becomes ‘Recere’ (‘Vomiting’), and ‘Uglification’ turns into ‘Mortificazione’ (‘Chagrin’). Furthermore, Cagli removes any semantic proximity with the sea when she

translates ‘Seaography’ with ‘Atrofia fisica’ (‘Physical withering’), and she completely disengages with the meaning of ‘Stretching’ that in Italian becomes ‘Salsa forte’ (‘Strong sauce’).

Geography (p. 23)	Geografia (p. 16)
Latin Grammar (p. 26)	Grammatica Latina (p. 19)
Washing (p. 98)	<i>Omitted</i>
Reeling (p. 98)	Recere (p.121)
Writhing (p. 98)	Stridere (p. 121)
branches of Arithmetic (p. 98)	operazioni aritmetiche (p. 121)
Ambition (p. 98)	Ambizione (p. 121)
Distraction (p. 98)	Distrazione (p. 141)
Uglification (p. 98)	Mortificazione (p. 121)
Derision (p. 98)	Derisione (p. 121)
Beautify (p. 98)	<i>Omitted</i>
Drawling (p. 98)	distruzione religiosa e disegno (p. 121)
Fainting in Coils (p. 98)	Frittura all’olio (p. 122)
Laughing (p. 98) Grief (p. 98)	Letteratura gretta e cretina (p. 122)
Seaography (p. 98)	atrofia fisica (p. 121)
Stretching (p. 98)	Salsa forte (p. 121)
Mystery (p. 98)	lozioni di storia (p. 121)

In the episode that narrates the parade of the pack of cards, Cagli decides to conceal that the characters she is describing are playing cards in a procession. She chooses to

translate the word ‘clubs’ with ‘mazze’ (‘maces’), thus offering the reader a representation of the scene that does not immediately evoke the image of the playing cards. However, not only is ‘mazze’ an equivalent of ‘clubs’, but it is also a synonym of ‘bastoni’ (‘sticks’). As ‘bastoni’ is a suit of the Spanish cards, Cagli invites her readers to follow a logical progression based on word association through the episode. In the end, readers can think of ‘mazze’ and visualise them as ‘bastoni’ once the playing cards reveal their true nature. This is quite a creative translation solution and, even if it is not as immediate as the one in the source text, it still allows the reader to be surprised when Alice reveals that the parading characters are just playing cards.

First came ten soldiers carrying  
clubs [...] (p. 80)

Aprivano il corteo dieci soldati con le mazze  
levate [...] (p. 96)

(‘Opening the procession ten soldiers with  
lifted maces [...].’)

In his analysis of this translation, Vagliani suggests that Cagli modifies the Queen’s dialogues to soften the tone for her child readers. Vagliani claims that having the Queen sentencing people to death is less upsetting than her ordering people’s heads to be chopped off (Vagliani 1998a: 69). However, this translation strategy does not seem to fulfill the purpose, as the eerie feeling of danger still hovers over the dialogues until Alice finds a way to resolve the situation in a lighthearted way (i.e. she plants the gardeners in the pots and laughs, thinking that the Duchess should be put to death because she slapped the Queen).

#### 4.3.3. Proper names and common names

Cagli’s approach to the translation of proper names results in three different strategies: literal translation, substitution and substitution with interpretation. For instance, these

are the occurrences of the literal translation that rely on the use of the Italian equivalents.

Ada (p. 23)	Ada (p. 16),
Mary Ann (p. 37)	Marianna (p. 36)
W. RABBIT (p. 38)	B. Coniglio (p. 36)

The second strategy consists in substitution as the Italian names she chooses do not relate to the English names of the characters. This is another case of ‘Pat’ translated as ‘Gianni’, the same solution used by Pietrocola Rossetti; and ‘Mabel’ is rendered ‘Gigina’ (a diminutive of ‘Luigia’).<sup>30</sup> Furthermore, ‘Bill’ becomes ‘Cri-Cri’ and considering that Bill is a lizard this solution might confuse Italian children, because ‘cri cri’ is the onomatopoeic sound associated with crickets.

Mabel (p.23)	Gigina (p. 16)
Pat (p. 41)	Gianni (p. 40)
Bill (p. 42)	Cri-Cri (p. 42)

The third type of approach denotes Cagli’s confidence in her skill to rewrite the content of the source text. She changes the names of the three little girls living at the bottom of the well because she rewrites their story. In Cagli’s version, the three little girls are named after plants: ‘Elsie’ becomes ‘Agrifoglia’ (‘Holly’), ‘Lacie’ becomes ‘Ciclamina’ (‘Cyclamen’) and ‘Tillie’ becomes ‘Celidonia’ (‘Celandine’). In her version, the girls ate such a quantity of the plants that they transformed into plants (corresponding to their names).

Elsie (p. 75)	Agrifoglia (p. 88)
Lacie (p. 75)	Ciclamina (p. 88)
Tillie (p. 75)	Celidonia (p. 103)

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<sup>30</sup> Cf. §4.2.3.

Cagli translates the names of cities and geographical locations following the usual and domesticating practice, namely with their local equivalent; the only exception is the translation of ‘Antipathies’ that becomes ‘Antidoti’ (‘Antidotes’). This solution, however, moves the translation away from the semantic domain of the ‘Antipodes’ that Carroll parodies.

New Zealand (p.14)	Nuova Zelanda (p. 5)
Australia (p.14)	Australia (p.5)
Antipathies (p. 13)	Antidoti (p. 5)
London (p. 23)	Londra (p. 16)
Paris (p. 23)	Parigi (p.17)
Rome (p. 23)	Roma (p. 17)

Cagli applies a literal translation to most of the animal names that indicate characters; she uses the zoologically correct equivalent names in Italian.

Rabbit (p. 12)	Coniglio tutto bianco (p. 1)
Mouse (p. 25)	Sorcio (p. 20)
Duck (p. 27)	Anitra (p. 23)
Dodo (p. 27)	Dronte (p. 23)
Lory (p. 27)	Pappagallo (p.23)
Eaglet (p. 27)	Aquilotto (p. 23)
old Magpie (p. 35)	vecchia Gazza (p. 33)
Canary (p. 35)	Canarino (p. 33)
Lizard (p. 44)	ramarro (p. 44) <sup>31</sup>
Caterpillar (p. 47)	Bruco (p. 48)
Pigeon (p. 54)	piccione (p. 56)
Hatter (p. 65)	Cappellaio (p. 74)
March Hare (p. 65)	Lepre Marzolina (p. 74)

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<sup>31</sup> The missing capital letters for the names of some characters are also missing in Cagli’s translation.

The only exception to this rule is the translation of ‘Cheshire cat’; Cagli translates this as ‘felis catus’ (a broken Latin translation of ‘happy cat’), which effectively conveys the grinning feature of the cat. The second time that he appears, however, Cagli refers to him simply using the generic term of endearment ‘Micio, micino’ (‘Kitty, little kitty’).

Cheshire Cat (p. 60)

felis catus (p. 68)

Cheshire Puss (p. 64)

Micio, micino (p. 73)

Cagli’s description of the bizarre characters of Wonderland continues when the Queen mentions the Mock Turtle for the first time and Alice, naturally puzzled, asks for more information. Cagli has the Queen say “È quella cosa con la quale si fa la zuppa di finte tartarughe, cioè la testina di vitello” (‘It is that thing that one uses to prepare the soup of fake turtles, namely the veal’s head’). In this occasion, Cagli adds supplementary information to her translation trying to mediate the cultural reference in the source text. Although in Italy veal’s head is used to make broth or soup, the shift between soup and turtle is not immediate or evident and may cause more incoherence in the Italian text.

Lastly, Cagli changes the verses of the Mouse’s story and the song that Alice sings with the Gryphon and the Mock Turtle leaving out the characters of Fury, Owl and Panther. However, these alterations do not involve a significant loss for the development of the narrative.

Mock Turtle (p. 90)

finta Tartaruga (p. 115)

Fury (p. 34)

Miccio (p. 31)

Owl and Panther (p. 107)

*Omitted*

#### 4.3.4. Historical figures and cultural references

Cagli's approach to the translation of the English historical and cultural figures either aligns to the source text to support the story development or moves to adaptation to favour the fluency of narration. An example of the first approach is the translation of 'William the Conqueror' with 'Napoleone'; this decision is guided by the story, as previously in the same paragraph Alice presumes the Mouse is not answering her calling because it would only speak French. Thus, the decision to associate the Mouse with the French general is an example of logical progression.

William the Conqueror (p. 26)

Napoleone (p.20)

Later in Chapter III, Cagli rewrites the passage where the Mouse gives the other characters a history lesson carrying out a substantial modification of the source text to improve fluency and readability. She draws on the Byzantine Empire period and narrates the story of Emperor Constantine VII, who became emperor at the age of eight under the tuition of the Patriarch. Cagli recounts the story of how the child emperor had to defend his throne against the son of General Andronicus Ducas, also named Constantine, who tried to usurp his position. Despite the confusion that having two characters with the same name may bring, Cagli accomplishes the purpose of the source text, namely to create a boring story by relating a historical anecdote.

“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—” [...]

“Costantino VII, per cognome Porfirogenito, non dalla porpora, ma dalla casa del nascimento, essendo ancora di nove anni sublimato al dovuto imperio lasciava governarsi del tutto dalla prudenza dei suoi tutori [...]<sup>32</sup>

(‘Constantine VII, surname Porphyrogennetos, not from the purple, but from the room of birth, since he was nine

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<sup>32</sup> Constantine VII was born to Emperor Leo VI and his fourth wife before they were actually married. The reference of his surname points to the fact that he was born in the purple room (a rooms whose walls were covered in porphyry), where legitimate children of the Emperor were born. The nickname is simply a reminder that he was a legitimate heir to the throne.

when he became Emperor he followed the cautious guide of his tutors ‘)

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

‘Conciossiacché essendosi levato contro il fanciullo Costantino, di Andronico duca desideroso di usurpare lo imperio...’ [...] Venne a campo Costantinopoli e combattella più di una volta. [...] (‘So, as the young man Constantine, from Andronicus Ducas rose against him, as he wanted to usurp the Empire [...] He came to fight at Constantinople more than once’)

“—found it advisable to go with Edgar Atheling to meet William and offer him the crown. William’s conduct at first was moderate. But the insolence of his Normans—” (p. 30)

‘- trovolla munitissima e ben fornita di difensori. Laonde, disperatosi di ottenerla, venne a parlamento con il Patriarca—’(p. 25-26) (‘found it well equipped and full of defenders. So, having lost any hope of obtaining it, he decided to negotiate with the Patriarch’)

Lastly, Cagli omits the reference to Shakespeare, and translates the passage using a generic term ‘grandi uomini’ (‘great men’); this solution does not introduce any additional meaning to her translation.

“the position in which you usually see Shakespeare, in the pictures of him” (p. 31)

“Attitudine, in cui avete visto spesso raffigurati tanti grandi uomini” (p. 28) (‘The position in which you have often seen portrayed many great men’)

In regard to the translation of measurement, Cagli begins to translate it by using the metric system, but halfway through the translation, she translates a couple of occurrences literally, leaving the imperial units. It is peculiar to note that on page 62 of the translation, Cagli switches from metric to imperial in the middle of a sentence. On this occasion, the switch between these two translation strategies undermines the uniformity of the text. Unfortunately, because there are no documents to reconstruct the publication history of the text, it is difficult to provide an explanation for this unusual approach. However, we may speculate that she translated literally influenced by a linguistic transfer from the English language, as she also disregards the conversion.

How many miles (p. 13)	quante miglia (p. 4)
Four thousand miles (p. 13)	4000 miglia (p. 4)
Ten inches (p. 17)	ventina di centimetri (p.10)
Nine feet (p. 21)	tre metri (p. 14)
Four inches (p. 21)	dieci centimetri (p. 15)
Two feet (p. 24)	mezzo metro (p. 18)
Nine feet (p. 25)	tre metri (p. 19)
a hundred pounds (p. 27)	vale più di cento lire (p. 22)
Three inches (p. 53)	dieci centimetri (p. 53)
Four feet (p. 56)	quattro piedi (p. 62)
Nine feet (p. 56)	ventina di centimetri (p. 62)
Two feet (p. 67)	aumentare di un piede (p. 79)
A foot (p. 78)	trentina di centimetri (p. 92-3)
Shilling and pence (p. 113)	le cifre come se si trattasse di soldi (p. 139)
A mile high (p. 120)	un miglio (p. 148)
Two miles (p. 120)	due miglia (148)
Six pence (p. 122)	dieci soldi (p. 152)

#### 4.3.5. Alice's identity

As Cagli openly establishes in her introduction that Alice is an English girl who has learned Italian, she coherently removes any mention of the English language, often remarking that the language spoken is Italian. However, this strategy implies that the other characters speak Italian, too, shifting the whole setting of Wonderland into the Italian cultural sphere.

Speak English (p. 21)	I termini corretti (‘the correct terms’) (p. 13)
English (p. 26)	italiano (‘Italian’) (p. 20)

Speak English! (p. 30)	parla italiano! (‘speak Italian’) (p. 27)
It was certainly English (p. 72)	eppure erano parole italiane (‘and still, they were Italian words’) (p. 84)

In regard to English geography, Cagli either omits the sentence containing the reference or she changes the geographical reference to an exotic one.

English coast (p.24)	<i>omission</i>
From England the nearer is to France (p. 103)	troverem l’Africa bella che ha tesori in abbondanza (p. 127)  (‘we will find the beautiful Africa that has plenty of treasures’)

Cagli focuses on depicting Alice as a little girl, so all the Italian terms that she uses are consistent in representing Alice as a child no older than ten. Above all, Cagli makes the characters use terms of endearment when they address Alice; for instance, the Duchess calls her ‘frugolina’ (‘cutie-pie’) and ‘piccina’ (‘sweet little girl’).

Little girl (p. 55)	bambina (p. 58)
Child (p. 81)	ragazzina (p. 97) bambina (p. 98)
You dear old thing (p. 90)	frugolina mia (p. 109)
Tut, tut, child! (p. 91)	Piano, piano piccina (p. 110)

#### 4.3.6. Changes and omissions

The cases in which the translator decides to omit something deliberately are frequent and substantial; in addition to the paragraph about the English railway and the lodging houses, Cagli removes the same paragraphs as did Pietrocola Rossetti. Her choice reflects what she states in the introduction. i.e. an omission of any wordplay too reliant on the English language.

The most striking feature of Cagli's translation, however, is her attitude towards the source text, her self-confidence in her ability to rewrite an appropriate story for her readers, with humorous effects similar to the ones in Carroll's text. For this reason, although in Chapter IX Cagli removes the wordplay about the 'lessons' that 'lessen' day after day, she creates a new one based on the semiotic domain of the sea ('mare'). She uses new school subjects, namely 'rimare' ('to rhyme'), 'declamare' ('to declaim'), 'ricamare' ('to embroider') and 'fumare' ('to smoke') that contribute to building her new wordplay.

"And how many hours a day did you do lessons?" said Alice, in a hurry to change the subject. - E in quali materie avevate i migliori punti? ('And in which subject did you have the best grades?')

"Ten hours the first day," said the Mock Turtle: "nine the next, and so on." - Ero la prima della classe in rimare, declamare e ricamare, - disse la Tartaruga. ('I was the best of my class in rhyme, declaim, and embroidery.')

"That's the reason they're called lessons," the Gryphon remarked: "because they lessen from day to day." (p. 99) - Solo era vietato di fumare, anche fuori di classe, - aggiunse la Tartaruga. (pp. 122-3) ('Only it was forbidden to smoke, also outside the classroom, - added the Turtle.')

#### 4.3.7. Observations

Cagli's translation mirrors the statement on the front cover of the book just under the novel's title, namely "Fatto Italiano da Emma Cagli" ('Made Italian by Emma Cagli'). Indeed, Cagli often rewrites Alice's story adding new elements and episodes to the narration trying to reproduce Carroll's joyful wit. Taking into account the position of the most notable alterations to the text (Chapter VII and Chapter IX) we may assume that Cagli added the new episodes to compensate for those passages that she omitted because 'untranslatable'. Fluency and readability are the two principles guiding her

work, and she often intervenes in the text, cutting, adding, and rewriting the passages that she considers too complicated for her audience. Moreover, Cagli modifies some of the characteristic elements of the novel that depict the real events that inspired the creation of Wonderland (e.g. when she rewrites the story of the three little girls living at the bottom of the well). Although the translator shows great creativity and skill in adding episodes that try to emulate Carroll's style, in some passages she comes close to mannerism and affectation, as in the following passage:

'I see!' said the Queen, who had meanwhile been examining the roses. 'Off with their heads!' And the procession moved on, three of the soldiers remaining behind to execute the unfortunate gardeners, who ran to Alice for protection. 'You shan't be beheaded!' said Alice, and she put them into a large flower-pot that stood near. (p. 83)

- Capisco, capisco, - disse la Regina, che nel frattempo aveva esaminato le rose: - A morte! La processione si mosse, e solo rimasero indietro tre soldati che dovevano giustiziare gli infelici giardinieri. Supplichevoli e smarriti, i miserelli invocavano aiuto e protezione da Alice che, intenerita, li nascose prontamente in un vado di fiori. (p. 99)

(‘I understand, - said the Queen, who in the meanwhile had observed the roses: - To death! The parade moved on, and the only ones left behind were the three soldiers who had to execute the unfortunate gardeners. Pleading and lost, the poor souls invoked help and protection from Alice who, moved to compassion, hid them swiftly in a flower-pot’)

#### 4.4. *Alice nel paese delle meraviglie* – Mario Benzi (1935)

In her analysis of *Alice* in translation under the Fascist dictatorship, Sinibaldi suggests that Mario Benzi's translation was a 'stand-alone work' (Sinibaldi 2012a: 159). As *Alice* was the only book for children published by Mediolanum, Sinibaldi continues, Benzi's work was issued outside the other two books series printed by the publisher.<sup>33</sup>

Although at the time of the publication *Alice* was an isolated product in the

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<sup>33</sup> Mediolanum "was a small publishing house which published almost exclusively books in translation, in the attempt to exploit the great popularity of 'libri gialli'. Its most popular series, entitled 'Uomini e folle', contained 40 titles published between 1932 and 1934, including works by Edgar Wallace and Agatha Christie. Another series, the 'Collana universale' (1933-1934), featured among others the works of the Norwegian Nobel Prize winner Knut Hamsun" (Sinibaldi 2012a: 159).

Mediolanum's catalogue, the fame of Benzi as a professional translator granted both accountability and respectability to its translation. (Sinibaldi 2012a: 159).

We may be inclined to think that the minimal paratext associated with the text and the removal of the poem that opening Carroll's novel was determined by Benzi's attempt to simplify the reading for the children. Furthermore, as Sinibaldi points out, the myth around Carroll's fame was not established in twentieth-century Italy (Sinibaldi 2012a: 160). Thus we may speculate that the lack of biographical or literary information about the author was not a concern.

The absence of a mediated introduction, however, implies that the readers have no means to anticipate what the book is about unless they already had prior knowledge of Carroll's work. They can, however, rely on the visual elements, which is the illustration on the front cover, to formulate their assumptions about the novel. In line with the Fascist image of the child, Alice has dark hair, and she looks like a Mediterranean little girl. Although the illustration on the cover seems to suggest that Alice is an Italian girl, Benzi applies a literal translation to all the cultural references that contribute to shaping her English identity, thus providing a confused message for his readers.

Benzi's translation contains many elements that disclose the contrast between the aim of the translation strategy, namely to create a book that would be considered acceptable by the regime, and its actual realisation, that is a text in which censoring restraints create paradoxes. For example, the rebel spirit of Alice and the unique individuality that she displays throughout the story does not match with the Fascists' representation of girls. The regime aimed to preserve sweetness and femininity of little girls and prepare them from a young age for the mission of maternity (Koon 1985: 97,152). However, even when the Benzi tries to include these teachings in the text, Alice's actions never comply with them. Moreover, while readers may equally either

enjoy or question Benzi's translation solutions, his choices often create a series of idiosyncrasies that disrupt the narrative structure and flow of the text, and that can affect the reader's experience.

The analysis of Benzi's work emphasises the divergence between the intention of bringing Carroll's novel into line with Fascist ideology and the actually resulting celebration of English culture that comes through in the translation.

#### 4.4.1. Nursery rhymes and intertextual references

Benzi adopts a literary approach to the translation of all the English nursery rhymes, using a literal translation. This attitude motivates him to translate the title of the same rhyme, e.g. *How doth the little / How doth the little busy bee* in two different ways according to the situation. However, by calling the first poem, 'Il cocodrillo' ('the crocodile') Benzi removes both the parodic and the entertainment element from the scene. As Alice tries to establish her identity by reciting the poem she learned at school, the readers expect to read a poem about a crocodile, and they are not disappointed. Moreover, when Alice tells the Caterpillar that she tried to recite a poem but that it came out wrong, Benzi translates the title as 'Guarda l'ape diligente' ('See the busy bee'). However, the readers have no cataphoric reference to guide their interpretation of the episode. Therefore, the translation strategy creates two inconsistencies in the text, which readers may or may not enjoy.

How doth the little	(p. 23) <sup>34</sup>	«Il cocodrillo» (p. 21) <sup>35</sup>
How doth the little busy bee	(p. 49)	«Guarda l'ape diligente» (p. 56)

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<sup>34</sup> All the references to the English text refer to Lewis Carroll, *The Annotated Alice – The Definitive Edition*, ed. by M. Gardner (New York: W. W. Norton & Company, 2000).

<sup>35</sup> All the references to the Italian text refer to Lewis Carroll, *Alice nel paese delle meraviglie*, trans. by M. Benzi, (Milan: Mediolanum, 1935).

You are old Father William	(p.49)	«Sei molto vecchio padre, disse il giovane» (p.57)
Twinkle Twinkle	(p. 73-4)	Vola vola pipistrello (p. 86)
Tis the voice of the sluggard	(p. 106)	«Ecco che viene il poltrone!» (p. 127)

#### 4.4.2. Wordplay

The literal translation of wordplay and puns that Benzi undertakes throughout the whole text, results, most of the time, in erasing their humorous effects. Although the intention of the literal translation is to limit Italian children's exposure to Carroll's nonsense, it is worth noting that this approach ultimately creates a foreignising text. The unmediated transposition of wordplay creates incoherent passages and shifts in textual cohesion that ultimately might disorient the reader. For instance, in the passage where the Duchess introduces wordplay on the pair 'axis'/'axes', Benzi translates this using the polysemic term 'asse' (both 'axis' and 'plank').<sup>36</sup> However, the translator does not add any element to ease the semantic transition that would correlate an 'axis', a 'plank', and cutting a head off. This translation solution does not allow the reader to understand why a plank would spark in the Duchess's mind the idea of cutting off Alice's head. Therefore, in this case, Benzi's polysemic solution works on the level of sound, but it undermines the contextual coherence of the episode.

“[...] You see the earth takes twenty-four hours to turn around on its <u>axis</u> –”	[...] Se ora occorrono ventiquattr'ore alla terra per girare attorno al suo <u>asse</u> ...
	(‘if now it takes twenty-four hours for the Earth to rotate on its axis’)
“Talking of <u>axes</u> ,” said the Duchess, “chop off her head!” (p.61-2)	-A proposito di <u>asse</u> , tagliale la testa. – disse la Duchessa (p. 72)
	(‘Speaking of axis/plank, cut her head off, - said the Duchess’)

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<sup>36</sup> Cf. § 4.2.2.

There are also instances, however, when Benzi compensates for the loss of wordplay and applies subtle changes to the text aimed to convey some of the amusing witticism of Carroll's text. In the translation of the pair 'pig/fig', for instance, Benzi chooses to use the pair 'porcellino/forcellina' ('piglet/'little fork'), a solution that is effective because it integrates multiple elements in the wordplay. First, it mirrors the phonetic shift devised by Carroll in the source text for the initial letter of each word; by applying the same shift from /p/ to /f/ Benzi reproduces the same sounds of the source text. Second, the pronunciation of 'forcellina' is close enough to the sound of 'porcellino' to make the pun believable, as the Cheshire Cat mishears the two words and ask Alice to repeat herself.<sup>37</sup>

"Did you say 'pig' or 'fig'?" said the Cat.  
(p. 67)

Hai detto porcellino o forcellina? Domandò il Gatto. (p. 78)  
(‘Did you say piglet or little fork? Asked the Cat’)

Benzi is able to modify the textual elements of the source text and create an entertaining translation even without the use of linguistic wordplay. In the passage where the wordplay is at the base of the misunderstanding between Alice and the Mouse, Benzi recreates the playful situation without the wordplay created by the homophones 'tale/'tail'. By omitting any reference to the 'tale', the Mouse's comment about it being 'long and sad' can easily be mistaken as referring to the 'tail'. The misunderstanding is particularly believable since in Italian the adjectives grammatically agree in gender both with 'storia' and 'coda'. However, Benzi does not let the readers realise by themselves that the communication between Alice and the Mouse relies on a

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<sup>37</sup> From a phonetic point of view, in the source text there is a shift from the bilabial stop /p/ towards a labiodental fricative /f/; in Italian the phonetic shift is the same, but in order to create a real Italian word, the translator also needs to shift the ending vowel from the close-mid back /o/ to the open central /a/.

misinterpretation and he explains that Alice was confused by the Mouse's words by adding the explanatory verb 'frintese' ('misunderstood').

"Mine is a long and sad tale!" said the Mouse, turning to Alice, and sighing.

Il Topo si volse ad Alice, e sospirando disse: - Ah, è molto lunga e triste.

('The Mouse turned to Alice and said with a sigh: - Ah, it is very long and sad')

"It is a long tail, certainly," said Alice, looking down with wonder at the Mouse's tail; "but why do you call it sad?" (p. 33)

Alice che stava guardando la bella coda sottile e svelta del Topo, frintese: - Sì, è lunga, ma non pare triste. (p. 35)

('Alice was looking at the beautiful tail of the Mouse, so slim and agile, misunderstood: - Yes, it is long, but it does not look sad')

Benzi's use of literal translation creates unexpected outcomes in the translated text; some situations and images align with Carroll's nonsense, but they also reach a point of absurdity in the Italian text. For instance, the literal translation of the Irish slang expression 'digging for apples' in the Italian text creates the image of Pat trying to find real apples under the soil. This paradoxical image alters the readers' suspension of disbelief and creates an issue of coherence in the narration.

"Sure then I'm here! Digging for apples, yer honour!" (p.41)

Stavo raspando per vedere se non ci sono altre mele sotto terra (p. 48)

('I was scraping to see if there were more apples underground')

Although Benzi adopts a translation strategy that revolves around the literal translation of the foreign elements and that often nullifies Carroll's wordplay throughout the novel, Benzi also compensates somewhat for the loss of witticism in the Italian text. The passage where the Mock Turtle talks about school subjects, for instance, illustrates how Benzi carries out this compensating strategy moving away from the usual literal translation. At one point, Benzi abandons the semantic proximity with the domain of the sea present in the source text and creates new wordplay based on emotional states and facial expressions. Therefore, 'drawling' becomes 'museria'

(‘moodiness’), ‘stretching and Fainting in Coils’ turn into ‘fare il muso e l’occhio da triglia’ (‘teaching us how to pout and to make red mullet eyes’).<sup>38</sup> Furthermore, Benzi maintains the phonetic parody of Latin and Greek that Carroll portrays through ‘laughing’/’grief’ using the terms ‘lattime’/’grecale’ (‘cradle cap’/’gregale’); however, he moves away from the semantic domains present in the source text. It is also worth noting, because it looks like an anomaly, that in the transfer of ‘Beautify’ Benzi does not apply a literal translation and chooses instead to use the word ‘bruttare’ (‘make ugly or dirty’), thus conveying the opposite meaning of the source text.

Geography (p. 23)	Geografia (p. 21)
Latin Grammar (p. 26)	Grammatica Latina (p. 24)
Washing (p. 98)	Lavarti la faccia (p. 116)
Reeling (p. 98)	Barcollare (p.116)
Writhing (p. 98)	Ruzzolare (p. 116)
branches of Arithmetic (p. 98)	i vari rami delle matematiche (p. 116)
Ambition (p. 98)	ambizione (p. 117)
Distraction (p. 98)	distrazione (p. 117)
Uglification (p. 98)	bruttizione (p. 117)
Derision (p. 98)	derisione (p. 117)
Beautify (p. 98)	bruttare (p. 117)
Drawling (p. 98)	musoneria (p. 117)
Fainting in Coils (p. 98)	e l’occhio da triglia (p. 117)
Laughing (p. 98) Grief (p. 98)	lattime e grecale (p. 117)
Seaography (p. 98)	oceanografia (p. 117)
Stretching (p. 98)	fare il muso (p. 117)
Mystery (p. 98)	mistero antico e moderno (p. 117)

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<sup>38</sup> ‘Fare l’occhio da triglia’ is an Italian idiomatic expression; it literally translates in ‘making red mullet eyes’, but it means ‘looking with loving eyes’ (like making puppy eyes, i.e. to look longingly).

The analysis of the episode of the cards, which has been considered to pose a particular challenge for its culture-specific imagery, shows Benzi mirroring the solution conceived by Cagli. For this reason, the observations and the points raised in the analysis of her translation are also valid for Benzi's work.<sup>39</sup>

First came ten soldiers carrying  
clubs [...] (p. 80)

Prima comparvero dieci soldati con grosse  
mazze in spalla (p. 95)

(First appeared ten soldiers with big clubs  
over the shoulder)

#### 4.4.3. Proper names and common names

Examination of the translation of the proper names focuses attention on the contradictions that the Fascist influence and prescriptions introduced in the translation. Benzi applies a non-translation and leaves the names in English. This decision probably reflects the translator's intention to detach the child reader from the protagonist and the absurd reality of Wonderland. However, the alienation that Benzi introduces in the text has the potential to arouse the reader's curiosity; they will want to know more about Alice's world and its exotic characters. There are two exceptions to this general rule: when Benzi translates 'Mary Ann' with an Italian equivalent, that becomes 'Annamaria', a common name in Italy; and when 'W. RABBIT' becomes 'CONIGLIO BIANCO', for the purpose of the development of the story. Lastly, as also happened in Pietrocòla Rossetti's translation, Benzi translates 'Fury' using a diminutive 'Furiosetto' to mitigate the aggressiveness of the character.<sup>40</sup>

Ada (p. 23)

Ada (p. 21)

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<sup>39</sup> Cf. § 4.3.2.

<sup>40</sup> Cf. § 4.2.3.

Mabel (p.23)	Mabel (p. 21)
Fury (p. 34)	Furiosetto (p. 35)
Mary Ann (p. 37)	Annamaria (p. 41)
W. RABBIT (p. 38)	«CONIGLIO BIANCO» (p. 41)
Pat (p. 41)	Pat (p. 46)
Bill (p. 42)	Bill (p. 47)
Elsie (p. 75)	Elsie (p. 88)
Lacie (p. 75)	Lacie (p. 88)
Tillie (p. 75)	Tillie (p. 88)

Regarding the translation of geographical location, Benzi adopts a traditional translating strategy and localises their names. For the translation of ‘Antipathies’, however, he adheres to the source text and translates it with ‘Antipatici’ (‘unpleasant’). His choice relies on the phonetic similarity between ‘Antipathies’ and ‘Antipatie’ (‘dislike’) that is also possible in Italian, and it reinforces the nonsense in the text.

New Zealand (p.14)	Nuova Zelanda (p. 10)
Australia (p.14)	Australia (p. 10)
Antipathies (p. 13)	Antipatici (p. 10)
London (p. 23)	Londra (p. 21)
Paris (p. 23)	Parigi (p.21)
Rome (p. 23)	Roma (p. 21)

Benzi translates most of the animals’ names that Carroll used for his characters with their Italian equivalent. However, he has the ‘Dodo’ become a ‘Gufo’ (‘Owl’) and turns the ‘Lory’ into a ‘Merlo’ (‘Blackbird’). These substitutions, however, do not affect the coherence of the translation because the book does not contain an illustration of the episode, as did the source text, where all the animals gather around Alice. Lastly, it is also worth mentioning that when Alice asks the Queen what a Mock Turtle is, Benzi has

the Queen answer that it is ‘È quella che fa il brodo di tartaruga senza tartaruga’ (‘It is that [thing] that makes Turtle broth without Turtle’). Like Cagli, Benzi feels the need to elaborate on the nature of the mock turtle soup, a cultural reference strange to the Italian reader. The additional explanation he provides also acts as a compensatory intervention aimed to reinstate some of the nonsense that the literal translation strategy has erased.

Rabbit (p. 12)	Coniglio bianco (p. 7)
Mouse (p. 25)	Topo (p. 24)
Duck (p. 27)	Anitra (p. 27)
Dodo (p. 27)	Gufo (p. 27)
Lory (p. 27)	Merlo (p. 27)
Eaglet (p. 27)	Aquilotto (p. 27)
Fury (p.34)	Furiosetto (p. 35)
old Magpie (p. 35)	vecchia gazza (p. 38) <sup>41</sup>
Canary (p. 35)	canarino (p. 38)
Lizard (p. 44)	lucertola (p. 50)
Caterpillar (p. 47)	Bruco (p. 53)
Pigeon (p. 54)	colomba (p. 61)
Cheshire Cat (p. 60)	gatto del Cheshire (p. 71)
Cheshire Puss (p. 64)	micino Cheshire (p. 76)
Hatter (p. 65)	Cappellaio (p. 76)
March Hare (p. 65)	Lepre marzenga (p. 76)
Mock Turtle (p. 90)	finta Tartaruga (p. 112)

Also curious to note is that Benzi changes the protagonists of the Mock Turtle’s song ‘The Owl and the Panther’; in the Italian text these become ‘porcospino e miccio’ (‘porcupine and donkey’). The change may be functional as it provides the opportunity to create a rhyme scheme for the verses narrating their story.

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<sup>41</sup> The missing capital letters for the names of some characters are also missing in Benzi’s translation.

<p>‘I passed by his garden, and marked, with one eye, How the Owl and the Panther were sharing a pie—’</p> <p>The Panther took pie-crust, and gravy, and meat, While the Owl had the dish as its share of the treat.</p> <p>When the pie was all finished, the Owl, as a boon, Was kindly permitted to pocket the spoon:</p> <p>While the Panther received knife and fork with a growl, And concluded the banquet by -</p>	<p>Vidi un dì nel mio <u>giardino</u>, (‘A day I saw in my garden’)</p> <p>un giocondo <u>porcospino</u> (‘A happy porcupine’)</p> <p>che faceva un bel <u>pasticcio</u>, (‘Who was making a nice pie’)</p> <p>per mangiarlo con un <u>miccio</u> (p.127) (‘to share with a donkey’)<sup>42</sup></p>
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#### 4.4.4. Historical figures and cultural references

Benzi attempts to make the foreign cultural elements unambiguous through the means of literal translation; nevertheless, in some cases, this strategy appears to enhance their foreignness. The representation of English historical and cultural figures, for example, appears to accentuate the foreign nature of Alice and her surroundings. That is because while it is plausible that Italian readers might have heard of Shakespeare as an author, it seems rather unlikely that they would be familiar with ‘Edvino e Morcaro di Mercia e Nordumbria’. Benzi’s non-translation strategy achieves the function of the episode in the story, namely to bore the listeners; however, it also allows the Italian readers to question the identity of these personalities, known to Alice but a stranger to them.

<p>William the Conqueror (p. 26)</p> <p>pope (p. 30)</p> <p>William the Conqueror (p. 30)</p> <p>Edwin and Morcar, the earls of Mercia and</p>	<p>Guglielmo il Conquistatore (p.25)</p> <p>Sommo Pontefice (p. 29)</p> <p>Guglielmo il Conquistato (p. 29)</p> <p>Edvino e Morcaro di Mercia e Nordumbria</p>
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<sup>42</sup> The rhyme of the poem is based on a AA, BB rhyme scheme, ‘giardino’/‘porcospino’ and ‘pasticcio’/‘miccio’.

Northumbria (p. 30)	(p.29)
Stigand, the patriotic archbishop of Canterbury (p. 30)	Stigando arcivescovo di Canterbury (p. 30)
Edgar Atheling (p. 30)	Edgardo Athelingo (p. 30)
Shakespeare (p.31)	Shakespeare (p. 33)

It is curious to note that Benzi does not translate the measuring units consistently throughout the text. However, since the translator does not hide Alice's English identity, the decision to switch from the use of imperial units to the metric system does not contribute to the shaping of her identity. In addition, this alternating strategy leads to the translated text to lose its uniformity and reinforces the foreign element of the narration.

How many miles (p. 13)	quante miglia (p. 9)
Four thousand miles (p. 13)	quattromila miglia (p. 9)
Ten inches (p. 17)	ventina di centimetri (p.14)
Nine feet (p. 21)	tre metri (p. 19)
Four inches (p. 21)	dieci centimetri (p. 19)
Two feet (p. 24)	mezzo metro (p. 23)
Nine feet (p. 25)	tre metri (p. 24)
A hundred pounds (p. 27)	centinaio di sterline (p. 26)
Three inches (p. 53)	tre pollici (p. 59)
Four feet (p. 56)	un metro (p. 66)
Nine inches (p. 56)	ventina di centimetri (p. 66)
Two feet (p. 67)	qualche palmo (p. 79)
A foot (p. 78)	un palmo (p. 92)
Shilling and pence (p. 113)	in scellini e in denari (p. 135)
A mile high (p. 120)	un miglio (p. 148)
Two miles (p. 120)	due miglia (p.148)
Six pence (p. 122)	mezzo scellino (p. 148)

#### 4.4.5. Alice's identity

The translator does not introduce Alice as an English girl, but he does not imply that she is Italian either. Furthermore, as his translation strategy involves literal translation, he does not need to remove the elements that contribute to the description of Alice's cultural identity. Therefore, alterations to the items that relate to Alice's identity are merely functional, serving to strengthen the fluency of the Italian text.

Speak English (p. 21)	<i>Omitted</i>
English (p. 26)	l'inglese (p. 25) (the English)
Speak English! (p. 30)	parla chiaro! (p. 30) (‘speak clearly!’)
It was certainly English (p. 72)	queste parole parevano tutte chiare (p. 83) (‘these words seemed all clear’)
English coast (p. 24)	<i>Omitted</i> (p. 22)
From England the nearer is to France (p. 103)	più lontan dall’Inghilterra, più vicino a Francia sei (p. 124) (‘the further from England, closer to France’)

Alice's representation, regarding her age, is clearly and coherently shaped throughout the text in the translation. Benzi always portrays her as a ‘bambina’ (‘little girl’), and the illustrations reinforce his interpretation. Benzi introduces only one variation when he uses the term of endearment ‘pacioccona’ (‘chubby’), a term that also suggests a calm and amiable person.

Little girl (p. 55)	una bambina (p. 63)
Child (p. 81)	bambina (p. 96) bambina (p. 98)
You dear old thing (p. 90)	cara la mia pacioccona (p. 107)
Tut, tut, child! (p. 91)	No, no bambina (p. 108)

#### 4.4.6. Changes and omissions

Benzi does not carry out any substantial modification to the original content of the story, nor does he omit considerable parts of the novel. Since his translation strategy involves literal translation for most of the wordplay, Benzi does not struggle to try to recreate the dynamic equivalence of the source text. Benzi's intervention in the text mainly concentrates on the structure of dialogues; the translator expands them by adding observations, descriptions and exclamations which slow the rhythm of the narration (Vagliani 1998a: 75). It is worth mentioning that in the elaboration of the dialogues, Benzi often inserts exclamations that refer to God. In 1935, when the translation appeared on the market, the relationship between the Roman Catholic Church and the Fascist regime may be defined as 'cautiously untroubled' (Wolff 1980: 19). Although tension between the Pope and Mussolini remained high throughout the duration of the Fascist regime, the period between 1932 and 1937 was one of mutual non-interference (Wolff 1980: 20).<sup>43</sup> The Roman Catholic Church and the Fascist regime invested greatly in the control of the education of children because they both recognised the importance of accessing the minds of young Italian children and imprinting them with their radical principles and beliefs (Wolff 1980: 4). In this context, the invocations to God added by the translator mirror the presence of the interlaced political and religious doctrines in school textbooks.<sup>44</sup>

“However, I've got back to my right size: the next thing is, to get into that beautiful garden – how is that to be done, I wonder?”

Ma per il momento grazie a Dio, sono giusto grande come dovrei essere. Sicchè ora si tratta di sapere come potrei andare nel bel giardino. Dio sa come dovrei fare! (p. 66)

(‘But for the moment, thank God, I am as big as I need to be. So, now it is only a matter of

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<sup>43</sup> “From 1932 to 1939 relations between the Vatican and the Fascist state were rather uneventful and this placidity was reflected in the education sphere as well” (Wolff 1980: 20).

<sup>44</sup> “Not only was religion again being taught in both primary and secondary schools, but the government-issued textbooks were replete with Catholic oriented material as well” (Wolff 1980: 19-20).

getting into that beautiful garden. God only knows how I can do it!')

“Oh there goes his *precious* nose! (p. 61)

Ma che fate! Siete pazza! Dio! (p.72)

(‘What are you doing! You are crazy! God!’)

“Very true”, said the Duchess: flamingos and mustard both bite. And the moral of that is- ‘Birds of a feather flock together.’ “ (p. 92)

Già i fenicotteri pizzicano come la mostarda. E la morale è: «Uccelli e piume vanno insieme», ovvero «Dio li fa e poi li accompagna» (p. 109)

(‘Yes, flamingos bite like mustard. And the moral is: «Birds and feathers go together», like saying «God makes them and then brings them together.’)

Lastly, Benzi also modified the speech acts in the novel changing them from direct speech to reported speech; in this way Benzi gave the narrator’s voice a stronger authority, resulting in a very different text from the original (Sinibaldi 2012b: 74).

Benzi’s most noticeable intervention in the text is the addition that he makes at the end of the novel, where he paints the portrait of the future Alice imagined by her sister. Benzi describes Alice in the future as a ‘mamma’ (mother), a sign of the imprint of Fascist ideology which especially after 1935, praised women for their maternal role and purpose. The translator’s description testifies to how the education of children under Fascist rule differed depending on their gender.

Youth group directors told the children stories about the glory of war and how important it was that the boys trained to become strong soldiers in the future. In contrast, the leaders told girls that they must learn their proper duties as future mothers (Nehrt 2015: 21).<sup>45</sup>

Although Benzi’s addendum reflects the norm of Fascist doctrine, it also has the effect of minimising the value of Alice’s whimsical adventures and bringing back the readers’ attention to her maternal role (Sinibaldi 2012b: 77).

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<sup>45</sup> “[...] young men were to be molded through the militaristic discipline of youth groups to “believe, obey and fight” in the name of fascism’s revolution. For the same cause, young women were to be instructed to be prolific mates, dutiful mothers and ardent patriots” (De Grazia 1992, 116).

Lastly, she pictured to herself how this same little sister of hers would, in the after-time, be herself a grown woman; and how she would keep, through all her riper years, the simple and loving heart of her childhood: and how she would gather about her other little children, and make *their* eyes bright and eager with many a strange tale, perhaps even with the dream of Wonderland of long ago: and how she would feel with all their simple sorrows, and find a pleasure in all their simple joys, remembering her own child-life, and the happy summer days. (p. 126-7)

Infine immaginò come sarebbe diventata la sua sorellina, conservando il cuore tanto semplice e candido della sua infanzia, e la vide donna matura in mezzo a bambini tutti intenti, con occhi pieni di meraviglia, perchè lei, la mamma, raccontava una storia, forse quella del suo sogno straordinario di tanti anni dianzi, una mamma sempre memore della sua infanzia, sempre pronta a risentire i semplici dolori dei suoi piccini e a godere delle loro semplici gioie. (p. 153)

(‘[...] and she saw her as a mature woman in the midst of children whose eyes were full of wonder, because she, the mother, was telling them a story, maybe that one about the extraordinary dream she had had so many years before, a mother who would always remember her childhood, always ready to share the worries of her little ones and share their simple joys’)

#### 4.4.7. Observations

By translating Carroll’s novel and leaving all the culture-specific elements intact, Benzi achieves a foreignising translation. Benzi clearly does not attempt to move the text towards the reader; the literal translation strategy voids most of Carroll’s wordplay and puns in an effort to mitigate the unusual and idiosyncratic nature of *Alice* and Wonderland. Similarly, Sinibaldi points out that:

[...] the literal rendering of parody, puns and wordplay, results in Carrollian nonsense being deprived of its satirical quality. As well as being the result of aesthetic and poetological choices, such a strategy acquires ideological significance in the context under review, where translation was perceived as a controversial activity and texts for children raised special concerns. The potentially subversive nature of Wonderland, as a space that subtly challenges identity, authority and ultimately social order itself, is neutralized through a strategy of literal translation (Sinibaldi 2012a: 178).

Benzi’s translation strategy is undoubtedly conditioned, or rather enforced, by the peculiar circumstances under which he conceived his work. Benzi accomplishes a translation that aligns itself with the Fascist regulations, in which even Wonderland has

to bend and mirror the imposed order of the regime. Although the literal translation strategy erases most of Carroll's satirical take on authority and social order, it also introduces a new level of absurdity in the Italian text that sometimes delivers higher level of nonsense.

#### 4.5. *Alice nel paese delle meraviglie* – Giusto Vittorini and Tommaso Giglio (1950)

This translation is the result of the combined efforts of two translators, Giusto Vittorini, who translates the prose, and Tommaso Giglio who is the editor of the edition and translates the verses. For this reason, the analysis of their translation examines how the translation strategy was developed by both translators, trying to delineate if the prose and the verses followed the same approach or diverged. As anticipated in Chapter Three, even before exploring the text in detail, the translation of the titles of the chapters reveals the translator's interpretation of Wonderland.<sup>46</sup> In some of them, the translator has added some information, thereby signalling the content of the chapter they introduce. However, these interventions often alter the reader's reception of the story.

The work of Vittorini and Giglio represents a hybrid translation where the translators' attention towards the dual audience of *Alice* becomes more noticeable than in the previous works. We may say that the prose and the humour take into account the needs of the child reader, whilst the meter and the rhyme schemes of the poems achieve a double purpose, namely sounding amusing when they are read aloud for the younger audience and provide a level of sophistication to the adult reader too.

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<sup>46</sup> Cf. § 3.3.4.

#### 4.5.1. Nursery rhymes and intertextual references

Giglio does not translate the cultural references of English nursery rhymes with an equivalent from the Italian collective imagination. Instead, the translator translates almost literally the verses of the source text. However, in the case of *How doth the little busy bee* Giglio anticipates that the content of the verses translating *Come faceva il piccolo cocodrillo* ('How does the little crocodile') thus weakening the parodic intent of the verses.

How doth the little	(p. 23) <sup>47</sup>	Come faceva il piccolo cocodrillo (p. 19) <sup>48</sup>
How doth the little busy bee	(p. 49)	Come faceva il piccolo cocodrillo (p. 51)
You are old Father William	(p. 49)	Sei vecchio Guglielmo (p. 51)
Twinkle Twinkle	(p. 73-4)	Zitto Zitto pipistrello (p. 77)
Tis the voice of the sluggard	(p. 106)	'È la voce del poltrone' (p. 110)

Although the translator consistently favours the metre and the rhyme scheme of the poems over their content, there are two occasions in which he also intervenes and modifies the meaning of the verses. The first case relates to a possible misinterpretation; it is plausible that Giglio produces a transfer of a false cognate of the word 'scale', which in Italian means 'stairs'. Although the comprehension of the poem is only slightly affected, the readers are left wondering why a crocodile would go up or down golden stairs.

How doth the little crocodile	Il piccolo cocodrillo (‘the small crocodile’)
Improve his shining tail,	Che se ne va tutto arzilla (‘who goes lively around’)

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<sup>47</sup> <sup>47</sup> All the references to the English text refer to Lewis Carroll, *The Annotated Alice – The Definitive Edition*, ed. by M. Gardner (New York: W. W. Norton & Company, 2000).

<sup>48</sup> <sup>48</sup> All the references to the Italian text refer to Lewis Carroll, *Alice nel paese delle meraviglie*, ed. by T. Giglio, trans. by T. Giglio and G. Vittorini (Milan: Universale Economica, 1950).

And pour the waters of the Nile

Con la sua coda bagnata

(‘with her wet tail’)

On every golden scale! (p. 23)

Sporca la scala dorata. (p. 20)

(‘soils the golden stairs’)

The second case reveals a shift in the meaning that causes the poem to disconnect with the context of the episode. The song in Chapter VI mocks the baby because the pepper makes him sneeze. In the Italian translation, however, the message of the song becomes more intimidating, as the Duchess suggests admonishing and even beating the child when he misbehaves. Giglio disengages the verses from the context of the chapter, the reference to the pepper floating in the house is lost, hence the cohesion between poem and prose weakens.

Speak roughly to your little boy

Se il vostro bambino

(If your baby)

And beat him when he sneezes;

è troppo birichino,  
(misbehaves too much)

He only does it to annoy

con la voce sgridatelo  
(with the voice tell him off)

Because he knows it teases

con le mani picchiatelo.  
(with the hands beat him)

I speak severely to my boy,

Poiché il mio bambino  
(Because my baby)

I beat him when he sneezes:

faceva il birichino,  
(was misbehaving)

For he can thoroughly enjoy

l’ho dovuto punire  
(I had to punish him)

The pepper when he pleases! (p. 62)

e l’ho messo a dormire. (p. 68)  
(and I sent him to bed)

#### 4.5.2. Wordplay

Vittorini’s interpretation of the wordplay based on the pair ‘axis’/’axes’ remains close to Carroll’s original play on words. Vittorini relies on the fact that literal translation in

Italian also produces a sound assonance that makes the wordplay possible. However, as an anecdotal note, it is worth pointing out that Vittorini mistakenly spells ‘ascie’ (‘hatchets’), while the correct spelling is ‘asce’.<sup>49</sup>

<p>“[...] You see the earth takes twenty-four hours to turn around on its <u>axis</u> –”</p> <p>“Talking of <u>axes</u>,” said the Duchess, “chop off her head!” (p.61-2)</p>	<p>«[...] Lei saprà bene, spero, che la terra impiega ventiquattr’ore per girare intorno al suo <u>asse</u>».</p> <p>«A proposito di <u>ascie!</u>», disse allora la Duchessa, «Tagliatele la testa!». (p. 68)</p>
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In regard to the translation of the pair ‘pig’/‘fig’, Vittorini translates ‘pig’ with ‘porco’ (‘swine’), then drops the initial letter and obtains ‘orco’ (‘orc’) thus achieving a result very close to the original in terms of entertainment value, as well as introducing a new humorous image in the episode.

<p>“Did you say ‘pig’ or ‘fig’?” said the Cat. (p. 67)</p>	<p>«Hai detto ‘porco’ o ‘orco’?», chiese il Gatto. (p. 73)</p> <p>(«Did you say ‘pig’ or ‘orc’?»), asked the Cat)</p>
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Vittorini reveals the wordplay related to the homophones ‘tale’/‘tail’ directly in the title of Chapter III that he translates as ‘Uno strano circuito e un racconto con la coda’ (‘A strange circuit and a tale with the tail’) (Carroll 1950: 27). The readers can only grasp the meaning of the title once they have read the dialogue between the Mouse and Alice and how she mistakes ‘storia’ (‘tale’) for ‘coda’ (‘tail’). However, Vittorini does not manage to make the passage between the two words as believable as it is in the source text because ‘storia’ and ‘coda’ are neither homophones nor semantically related. For this reason, when Alice asks why the ‘coda’ is sad, there is no anaphoric reference in the text for the reader to understand why she is asking about it, particularly since the

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<sup>49</sup> Effectively, in Italian the creation of plurals of nouns ending in –scia, calls for the loss of the –i; that is because in the singular noun ‘ascia’ the letter -i has only a support role in phonetic terms. The singular of the noun ‘ascia’ requires the letter ‘i’ for the production of the post alveolar fricative sound /ʃ/ in front of ‘a’. Since the plural ‘asce’ is formed with the vowel –e, which already allows the production of the sound /ʃ/, the word loses the letter ‘i’.

Mouse has only just mentioned the ‘*storia*’. In this case, close adherence to the source text disrupts the coherence of the Italian translation.

“Mine is a long and sad tale!” said the Mouse, turning to Alice, and sighing.      «La mia è una storia lunga e triste!» disse il Topo con un sospiro, rivolgendosi ad Alice.

(‘Mine is a long and sad story! the Mouse to Alice with a sigh’)

“It *is* a long tail, certainly,” said Alice, looking down with wonder at the Mouse’s tail; “but why do you call it sad?” (p. 33)      «Certo, la tua coda è lunga», disse Alice, che non aveva ben capito, guardando con meraviglia la coda del Topo. «Ma perché poi è anche triste?». (p. 31)

(‘Sure, your tail is long, said Alice who had not understood, looking at the Mouse’s tail with surprise. But then why is it also sad?’).

An example of wordplay modification can be found in the episode where Pat declares he is digging for apples; Vittorini disregards the Irish idiomatic expression and opt for a simplified version of Pat’s statement in the translation. This solution erases the wordplay and the nonsense that a literal translation could have conveyed.

“Sure then I’m here! Digging for apples, yer honour!” (p.41)      «Sto cogliendo mele, Vossignoria» (p. 40)

(‘I am picking apples, Your Lordship’)

In regard to the translation of the school subjects, Vittorini replicates the solutions that other translators devised before, namely applying a literal translation. Nonetheless, Vittorini re-elaborates parts of the episode introducing additional interpretations of the humour of the source text and creating interesting new outcomes. For instance, he groups together ‘Drawing’, ‘Stretching’ and ‘Fainting in Coils’ in one single instance that he translates as ‘Disdegno frivolo e ottaedrico’ (‘frivolous and octahedral disdain’). Similarly, Vittorini gathers ‘Laughing’ and ‘Grief’ and translates them as ‘Gretto e Catino’ (‘stingy and basin’) relying on their assonance with ‘Greco e Latino’ (‘Greek and Latin’) as in Carroll’s wordplay. Lastly, he translates ‘Mystery’ in ‘Mistero antico e

moderno' ('Ancient and modern mystery'), reinforcing the link between 'Mystery' and 'History'. Although Vittorini's solutions provide the readers with a more structured and guided interpretation of the wordplay, his literal translation of 'Reeling' and 'Writhing' as 'annaspate' and 'contorcersi' erases the connection that the two terms have in English with 'Reading' and 'Writing'.

Geography (p. 23)	geografia (p. 19)
Latin Grammar (p. 26)	grammatica latina (p. 22)
Washing (p. 98)	<i>bucato</i> (p. 101) <sup>50</sup>
Reeling (p. 98)	annaspate (p.102)
Writhing (p. 98)	contorcersi (p. 102)
branches of Arithmetic (p. 98)	le quattro operazioni dell'Aritmetica (p. 102)
Ambition (p. 98)	Ambizione (p. 102)
Distraction (p. 98)	Distrazione (p. 102)
Uglification (p. 98)	Bruttificazione (p. 102)
Derision (p. 98)	Derisione (p. 102)
Beautify (p. 98)	Bellificazione (p. 102)
Mystery (p. 98)	Mistero antico e moderno (p. 102)
Drawling (p. 98)	
Stretching (p. 98)	Disdegno frivolo e ottaedrico (p. 102)
Fainting in Coils (p. 98)	
Laughing (p. 98)	
Grief (p. 98)	Gretto e Catino (p. 103)
Seaography (p. 98)	Marografia (p. 102)

Approaching the translation of the wordplay around the parade of the playing cards, Vittorini decides to use the polysemic word 'bastoni' ('sticks'/'clubs'). As we have seen

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<sup>50</sup> Emphasis in the original.

in the analysis of the previous translations, this solution is effective, as it relies on the readers' knowledge of the suits of the Spanish playing cards.<sup>51</sup>

First came ten soldiers carrying  
clubs [...] (p. 80)

Dapprima comparvero dieci soldati, armati  
di bastone. (p. 84)  
(‘First appeared ten soldiers armed with  
sticks’)

#### 4.5.3. Proper and common names

Regarding the translation of proper names, Vittorini makes a few changes that introduce some level of domestication into the translation. For instance, the translator moves back and forth between keeping the original English names and using either their Italian equivalents or names sounding similar to the ones in the source text.

Ada (p. 23)

Ada (p. 19)

Mabel (p.23)

Mabel (p. 19)

Mary Ann (p. 37)

Marianna (p. 35)

W. RABBIT (p. 38)

B. Coniglio (p. 38)

Pat (p. 41)

Pat (p. 40)

Bill (p. 42)

Bill (p. 42)

Elsie (p. 75)

Elsa (p. 78)

Lacie (p. 75)

Luisa (p. 78)

Tillie (p. 75)

Tilda (p. 78)

Vittorini localises the geographical names with their Italian equivalents as did most of the other translators. Vittorini, however, translates ‘Antipaties’ trying to replicate

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<sup>51</sup> Cf. § 4.2.2.

similar phonetic features as the English word using ‘Antipati’, which has no meaning in Italian.<sup>52</sup>

New Zealand (p.14)	Nuova Zelanda (p. 11)
Australia (p.14)	Australia (p. 11)
Antipathies (p. 13)	Antipati (p. 11)
London (p. 23)	Londra (p. 19)
Paris (p. 23)	Parigi (p.19)
Rome (p. 23)	Roma (p. 19)

The most creative change that Vittorini institutes in the translation of the characters’ names is in the introduction of the Mock Turtle to Alice. Vittorini transposes the syntactic structure of the English phrase, i.e. adjective, adjective, noun in Italian as ‘Falsa Zuppa di Tartaruga’ (‘Mock Soup of Turtle’). However, since the two languages have a different grammar and syntax, it is evident how the Italian phrase conveys a different image to the Italian reader, namely the soup is fake and not the turtle.

“Have you seen the <u>Mock Turtle</u> yet?”	«Non hai ancora veduto la <u>Falsa Tartaruga</u> ?». (‘You haven’t seen the Mock Turtle yet?’)
“No,” said Alice. “I don’t even know what a <u>Mock Turtle</u> is.”	«No», disse Alice. «E neanche ho saputo cosa sia». (‘No, said Alice. «And I don’t even know what it is.’)
“It’s the thing <u>Mock Turtle Soup</u> is made from,” said the Queen. (p. 94)	«È quello con cui si fa la <u>Falsa Zuppa di Tartaruga</u> », spiegò ad Alice la Regina. (p. 98) (‘It is that [thing] you use to make the Mock soup of Turtle, explained the Queen to Alice’)

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<sup>52</sup> In Italian the word ‘Antipato’ (singular form of Antipati) has an archaic reference to the Greek translation of ‘proconsul’, a title used to address civil and military officials during the Byzantine Empire. In the context of the translation of *Alice*, however, it seems unlikely that Vittorini would have related this meaning of the word to the Italian text.

Vittorini translates the names of the other characters through a literal translation, using the Italian equivalent for the animals. The translator also adheres to the source text while translating ‘Gatto del Cheshire’ (‘Cheshire Cat’) and ‘Micetto del Cheshire’ (‘Cheshire Puss’), and does not provide any additional information about the peculiar features of a cat to his readers. By contrast, Vittorini translates ‘Fury’ as ‘Fido’, using the stereotyped traditional name of dogs in the Italian culture, a sign of cultural adaptation for the children.

Rabbit (p. 12)	Coniglio bianco (p. 9)
Mouse (p. 25)	Topo (p. 22)
Duck (p. 27)	Anitra (p. 26)
Dodo (p. 27)	Dodo (p. 26)
Lory (p. 27)	Lori (p. 26)
Eaglet (p. 27)	Aquilotto (p. 26)
Fury (p. 34)	Fido (p. 31)
old Magpie (p. 35)	Gazza (p. 33)
Canary (p. 35)	Canarino (p. 33)
Lizard (p. 44)	Lucertola (p. 46)
Caterpillar (p. 47)	Bruco (p. 49)
Pigeon (p. 54)	Piccione (p. 60)
Cheshire Cat (p. 60)	Gatto del Cheshire (p. 67)
Cheshire Puss (p. 64)	Micetto del Cheshire (p. 71)
Hatter (p. 65)	Cappellaio (p. 71)
March Hare (p. 65)	Lepre marzolina (p. 71)
Owl and Panther	il Gufo e la Pantera (p. 110)

#### 4.5.4. Historical figures and cultural references

In line with a translation strategy that favours literal translation of proper names, Vittorini keeps the names of the English historical and cultural figures without substituting them with ones more popular in Italian culture, also preserving their English spelling. The only exception concerns the translation of ‘William the Conqueror’ whose name follows the domesticating Italian spelling as ‘Guglielmo il Conquistatore’. The translator’s decision is probably due to the presence of William’s name in the Italian history books with its equivalent Italian spelling, as king of England.

William the Conqueror (p. 26)	Guglielmo il Conquistatore (p. 22)
pope (p. 30)	papa (p. 28)
William the Conqueror (p. 30)	Guglielmo il Conquistatore (p. 28)
Edwin and Morcar, the earls of Mercia and Northumbria (p. 30)	Edwin e Morcar signori di Mercia e Northumbria (p. 28)
Stigand, the patriotic archbishop of Canterbury (p. 30)	Stigand arcivescovo di Canterbury (p. 28)
Shakespeare (p.31)	Shakespeare (p. 30)

Regarding units of measurement, Vittorini converts all the imperial units into the metric system, except at the end of the story, when Alice is giving evidence during the trial in the last chapter of the novel. Furthermore, it is also curious to note that, at the beginning of the translation, Vittorini translates ‘quattromila chilometri’ (‘four thousand kilometres’) with a direct transfer and not a conversion. Four thousand miles corresponds approximately to six and a half thousand kilometres; this number understandably does not suit the fluency of the translation, and it is possible that Vittorini used the original number to maintain the simplicity of the source text. Regarding English currency, Vittorini first applies a literal translation ‘cento sterline’ (‘a hundred pounds’) and then translates the other sums in Italian liras. Although the

translator's choice does not alter the message in the novel, it creates incoherence in the text for the readers.

How many miles (p. 13)	quanti chilometri (p. 11)
Four thousand miles (p. 13)	quattromila chilometri (p. 11)
Ten inches (p. 17)	venti centimetri (p.14)
Nine feet (p. 21)	tre metri (p. 17)
Four inches (p. 21)	dodici centimetri (p. 18)
Two feet (p. 24)	sessantina di centimetri (p. 20)
Nine feet (p. 25)	tre metri (p. 22)
a hundred pounds (p. 27)	cento sterline (p. 26)
Three inches (p. 53)	sette centimetri e mezzo (p. 55)
Four feet (p. 56)	un metro (p. 62)
Nine inches (p. 56)	ventina di centimetri (p. 62)
Two feet (p. 67)	sessantina di centimetri (p. 73)
A foot (p. 78)	trentina di centimetri (p. 82)
Shilling and pence (p. 113)	in lire e centesimi (p. 117)
A mile high (p. 120)	un miglio (p. 123)
Two miles (p. 120)	Due <i>omitted</i> (p.123)
Six pence (p. 122)	Mezza lira (p. 125)

#### 4.5.5. Alice's identity

Since in the preface Giglio presents the novel's setting and the biography of the author, Vittorini follows the editor and does not modify elements relating to Alice's language and cultural identity. Omissions of Alice's English heritage are only due to narrative imperative, to keep the flow of the translated text. For instance, in Chapter VII Alice is confused by the Hatter's words; she doubts her ability to understand English, but at the same time she recognises that he is speaking plain words. In the Italian text Vittorini

draws the attention to the nonsense of the Hatter's words rather than to Alice's misunderstanding of the Italian language; thus he modifies the source text accordingly in 'le parole potevano lì per lì sembrare chiare ('the words seemed to be clear'). Reference to the English language, in this case, is clearly not due to a translator's domesticating attempt.

Speak English (p. 21)	'come si parla secondo la grammatica' (p. 17) (‘speak following the grammar’)
English coast (p. 24)	coste inglesi (p. 21) (‘English coast’)
English (p. 26)	l'inglese (p. 22) (‘English’)
Speak English! (p. 30)	parla in inglese! (p. 29) (‘speak English’)
It was certainly English (p. 72)	le parole potevano lì per lì sembrare chiare (p. 76) (‘the words seemd to be clear’)
From England the nearer is to France (p. 103)	<i>Omitted</i>

In the case of ‘from England the nearer is to France’, Giglio omits the reference to England because he rewrites the Mock Turtle song modifying the context of the verses. Giglio's concern is to provide a translation of the poem that successfully conveys the images conceived by Carroll, in a suitable rhyme scheme that satisfies the phonetic requirements of a nursery rhyme. Giglio achieves an efficient translation of the content of the poem; the two rhyme schemes, however, are very different.<sup>53</sup>

“Will you walk a little faster?” said a whiting    Grida il merluzzo alla lumaca: «Presto!  
to a snail.

<sup>53</sup> While the English verses have the following rhyme scheme: AA BB BB CC BB BB DD BB BB, the Italian poem presents the following structure: AA BB CC BB DD CC EE FF CC, with a hidden alternation of trimeter and tetrameter trochaic lines.

<p>“There’s a porpoise close behind us, and he’s treading on my tail.</p>	<p>Non vedi l’aragosta? Ha il piede lesto. (‘The whiting shouts to the snail: «Fast! Can’t you see the lobster? She has a fast foot’)</p>
<p>See how eagerly the lobsters and the turtles all advance! They are waiting on the shingle—will you come and join the dance?</p>	<p>Ahi, sulla coda c’è un porco di mare! Ma a che ora hai intenzione di arrivare? (‘Ahi, on the tail there is a sea pig! What time do you think you’ll arrive?’)</p>
<p>Will you, won’t you, will you, won’t you, will you join the dance? Will you, won’t you, will you, won’t you, won’t you join the dance?</p>	<p>Vuoi o non vuoi? Vuoi venire al ballo? Vuoi o non vuoi? Vuoi venire al ballo? (literal)</p>
<p>“You can really have no notion how delightful it will be When they take us up and throw us, with the lobsters, out to sea!”</p>	<p>È un sogno che non puoi immaginare Stare con le aragoste in mezzo al mare». (‘It is a dream you can’t imagine Be with the lobster in the sea’.)</p>
<p>But the snail replied “Too far, too far!” and gave a look askance— Said he thanked the whiting kindly, but he would not join the dance.</p>	<p>La lumaca risponde: «No, non posso. Troppo lontano. A correre mi sponso». (‘The snail answers: «No, I can’t Too far away. If I run, I will wear out.’)</p>
<p>Would not, could not, would not, could not, would not join the dance. Would not, could not, would not, could not, could not join the dance.</p>	<p>Non può, non vuole. Non può unirsi al ballo. Non può, non vuole. Non può unirsi al ballo. (literal)</p>
<p>“What matters it how far we go?” his scaly friend replied. “There is another shore, you know, upon the other side.</p>	<p>«Che importa se è lontano?» la conforta il merluzzo. «Su, avanti, non importa. (‘What matters if it is far?’) encourages the whiting. «Go on, it does not matter.’)</p>
<p>The further off <u>from England the nearer is to France</u>— Then turn not pale, beloved snail, but come and join the dance.</p>	<p><u>Dall’altra parte troverai la riva</u> e sulla terra danzerai giuliva». (‘On the other side you will find a shore and on land you will dance happily.’)</p>
<p>Will you, won’t you, will you, won’t you, will you join the dance? Will you, won’t you, will you, won’t you, won’t you join the dance?” (p. 103)</p>	<p>Vuoi o non vuoi? Vuoi venire al ballo? Vuoi o non vuoi? Vuoi venire al ballo? (literal)</p>

In the preface to the translation, Giglio introduces Alice to his readers as ‘Pinocchio’s little sister’ (Carroll 1950: 7). The descriptions of Alice in the novel mirror his statement, and Vittorini consistently portrays her as a little girl throughout the whole novel. There is only one exception, as the Duchess addresses Alice first by saying ‘cara vecchia amica’ (‘dear old friend’), and then reinforces the first reference using ‘Mmmm cara’ (‘dear’).

Little girl (p. 55)	una bambina (p. 61)
Child (p. 81)	bambina (p. 86) bambina (p. 86)
You dear old thing (p. 90)	cara vecchia amica (p. 94)
Tut, tut, child! (p. 91)	Mmmm cara (p. 95)

#### 4.5.6. Changes and omissions

Giglio and Vittorini do not carry out considerable changes to the text. The only addition which is worth mentioning appears in the last episode of the novel. When Alice’s older sister imagines her in the future recounting her adventures in Wonderland to other children, the episode’s setting is dreamlike, as it mirrors Alice’s dream. In the Italian translation, however, Vittorini adds the closing sentence ‘Sì, ne era certa’ (‘She was sure of it’) (Carroll 1950: 130); this removes the fantasy element of Alice’s story, linking the close of the story to an abrupt return to reality.

#### 4.5.7. Observations

Although Giglio states in his preface that his translation is for children, several details in the edition suggest that he wants it to appeal to an adult audience too. On the one hand, he invites the children to listen to and enjoy Alice’s story with the same enthusiasm they showed in the past for Pinocchio’s adventures. On the other, he includes enough

paratextual information about the life and the works of the author to make the adult reader knowledgeable about the importance of *Alice* and its author.

The translation strategy reflects this dual intent; the prose portion of the novel displays a tendency towards domesticating translation solutions, while the poems display a degree of sophistication, both in meter and rhetoric, able to entice the adult reader. Overall, this translation achieves a good balance addressing the dual audience, and it provides a version of *Alice* that displays the translators' interest to propose a more refined choice of words for adult readers.

In the corpus examined in the research, the work of Vittorini and Giglio represents the first translation that shows how *Alice* is not only a book for children but is also an interesting object for philological studies. The attentive presentation of both life and literary works of the author in the preface testifies to the fame that Carroll had achieved in the 1950s. Moreover, the inclusion of Carroll's professional activity as a university professor and thorough listing of his scientific publications contribute to increasing the literary profile of *Alice*. Furthermore, Giglio seems to imply that there was almost an instant consensus on the literary merits of Carroll's novel, as he states that *Alice* immediately became a classic of children's literature (Carroll 1950: 2).<sup>54</sup> Giglio's evaluation does not seem to be dictated by the novel's publishing success, as there is no mention of its several translations in many languages across the century, but rather stemming from the novel's implicit literary worth. Giglio's assessment seems to originate from a personal evaluation of the text carried out in comparison with the other children's books also written by Carroll. As a matter of fact, Giglio says “[*Alice*] oscurò (e non sempre a ragione) la fama degli altri suoi volume per l'infanzia” (Carroll 1950:

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<sup>54</sup> Cf. § 3.3.4.

2);<sup>55</sup> we may be inclined to assume that Giglio's assessment stems from his scholarly point of view.

For these reasons, but still limited to the boundaries of this study, Giglio and Vittorini's work stands out as a hybrid translation, bridging the newly discovered concerns of *Alice* as an object of interest for adult readers, including scholars, and the commitment to make its translation still accessible for children.

#### 4.6. *Le avventure di Alice nel paese delle meraviglie* – Masolino d'Amico (1971)

Masolino d'Amico translates the *Annotated Alice* by Gardner; the English edition is clearly and accurately drafted for an adult audience, and the Italian translation follows the source text in its philological intent. The source text displays the extensive scholarly work carried out by Gardner, who collected, examined and presented documents to support a modern interpretation of *Alice's* universe. Moreover, Gardner's complete literary research offers the readers a guide to understand the wordplay fully in its original context, providing them with the necessary knowledge to appreciate all the nuances of Carroll's wit. The structure of the American edition with Gardner's introduction and his footnotes is maintained in the Italian copy. D'Amico states that his translation aims to “mettere il lettore di *Alice* in condizione di cogliere riferimenti che non avrebbero rappresentato un problema per i vittoriani”. Thus d'Amico includes the original English poems, their literal translation in prose, and also explains most of the wordplay.<sup>56</sup> For these reasons, d'Amico's work represents an example of philological translation, a text primed for readers willing to discover more about *Alice*, its context and its author.

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<sup>55</sup> ('[*Alice*] obscured (and not always rightly so) the fame of his other books for children').

<sup>56</sup> ('enable the readers to understand references that would not be a problem for Victorians').

#### 4.6.1. Nursery rhymes and intertextual references

The cultural references to English nursery rhymes and children's poems are once again not transferred to any equivalent from the Italian collective imagination. D'Amico applies a literal approach to the translation of the nursery rhymes. Furthermore, the verses are left in English in the main body of the text, and their translation placed in the explicatory notes. This decision favours readers who can try to interpret Carroll's verses and then compare their conjectures with the Italian translation situated in the side notes.

How doth the little	(p. 23) <sup>57</sup>	Come il piccolo... (p. 40) <sup>58</sup>
How doth the little busy bee	(p. 49)	Come la piccola ape industriosa (p. 71)
You are old Father William	(p.49)	Sei vecchio babbo William (p. 71)
Twinkle Twinkle	(p. 73-4)	Brilla, brilla pipistrello (p. 100)
Tis the voice of the sluggard	(p. 106)	È la voce del poltrone (p. 140)

In the translation of the parody of *How doth the little busy bee* d'Amico offers a peculiar interpretation of the English text. D'Amico seems to misunderstand the meaning of 'scale' in the context of the parody as he renders it 'bilancia' ('scales'). This mistake could be due to d'Amico overlooking the difference of spelling between 'scale' in American English and 'scales' British English; however, since the verses focus on the description of the crocodile, the Italian term 'bilancia' is in contrast with the setting of the poem.

How doth the little crocodile	Il piccolo coccodrillo (‘The little crocodile’)
Improve his shining tail,	Migliora la sua coda lucente (improves his shiny tail’)

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<sup>57</sup> All the references to the English text refer to Lewis Carroll, *The Annotated Alice – The Definitive Edition*, ed. by M. Gardner (New York: W. W. Norton & Company, 2000).

<sup>58</sup> All the references to the Italian text refer to Lewis Carroll, *Alice: Le avventure di Alice nel Paese delle Meraviglie & Attraverso lo Specchio e quello che Alice vi trovò*, ed. by M. Gardener and M. d'Amico, trans. by M. d'Amico (Milan: Longanesi & C., 1971).

And pour the waters of the Nile

E versa le acque del Nilo

(‘And pours the waters of the Nile’)

On every golden scale!

Su ogni bilancia dorata! (p. 41)

(‘on every golden scales!’)

#### 4.6.2. Wordplay

D’Amico translates the wordplay based on the pair ‘axis’/’axes’ into ‘asse’/’asce’, the solution adopted by other translators. This choice is effective because it conveys the same semantic images as the source text and since the words have similar sounds, they create an assonance that makes the wordplay work.<sup>59</sup>

“[...] You see the earth takes twenty-four hours to turn around on its axis –”

«[...] Sa, la terra impiega ventiquattr’ore a girare sul proprio asse...»

(‘You know, Earth takes twenty-four hours to turn on its own axis’)

“Talking of axes,” said the Duchess, “chop off her head!” (p.61-2)

«A proposito di asce», disse la Duchessa, «Mozzatele il capo!» (p. 86)

(‘Talking about axes, said the Duchess, chop her head off!’)

For the translation of the pair pig’/’fig’, the translator chooses the words ‘porcello’/ ‘ombrello’ (‘pig’/’umbrella’). D’Amico tries to recreate the humorous effect of associating two rhyming words; however, the terms are too phonetically different from one another for this to work, and a misunderstanding due to the way they sound, is relatively implausible.<sup>60</sup>

“Did you say ‘pig’ or ‘fig’?” said the Cat. (p. 67)

«Hai detto ‘porcello’ o ‘ombrello’?», disse il Gatto. (p. 93)

(‘Did you say ‘pig’ or ‘umbrella’?, said the Cat’)

<sup>59</sup> Cf. § 4.2.2 and § 4.5.2.

<sup>60</sup> The phonetic representation of ‘porcello’ is /por’tʃello/ while the one for ‘ombrello’ is /om’brɛllo/.

In the translation of the wordplay based on the homophones ‘tale’/’tail’ d’Amico finds a solution to render the wordplay by making the Mouse announce that his ‘storia’ (‘story’) has a long and sad ‘coda’ (‘tail’). Thus, d’Amico erases Alice’s misunderstanding at the root of the wordplay and portrays her rather as an inquisitive girl who wishes to learn how a tail could be sad.

“Mine is a long and sad tale!” said the Mouse, turning to Alice, and sighing.

«La mia storia ha una coda lunga e triste!» disse il Topo, voltandosi verso Alice e tirando un sospiro.

(‘My story has a long and sad tail! said the Mouse turning towards Alice with a sigh.’)

“It *is* a long tail, certainly,” said Alice, looking down with wonder at the Mouse’s tail; “but why do you call it sad?” (p. 33)

«Che è lunga lo vedo», disse Alice guardando perplessa la coda del Topo; «ma perché dici che è triste?» (p. 52)

(‘That is long, I can see», said Alice looking perplexed at the tail of the Mouse; «but why do you say it is sad?’)

Lastly, d’Amico translates the episode where Pat uses the idiomatic Irish expression ‘digging for apples’ through literal translation. D’Amico does not explain that ‘apples’ is an Irish slang term for ‘potatoes’, nor does Gardner, and as it was the case with Benzi’s work, this renders incoherent the sentence in the Italian text.<sup>61</sup>

“Sure then I’m here! Digging for apples, yer honour!” (p.41)

«Scavo mele, illustrissimo!» (p. 62)

(‘I am digging apples, Your Excellency’)

The translation of most of the school subjects in the Mock Turtle episode mirrors the solutions from previous translations. However, as d’Amico opts for a literal translation, the Italian text does not display the relationship between parody and original subjects present in the English text. For example, ‘Laughing and Grief’ become ‘Riso e Cruccio’ and move away from the original references ‘Latin and Greek’. Similarly, the literal

<sup>61</sup> Gardner provided a thorough explanation about this episode when he reviewed *The Annotated Alice* but in the 1960 edition he did not include a note.

translation of ‘Fainting in Coils’ as ‘Svenimento Spirale’ removes any reference to ‘Oil Painting’.

Geography (p. 23)	geografia (p. 40)
Latin Grammar (p. 26)	Grammatica Latina (p. 43)
Washing (p. 98)	bucato (p. 130)
Reeling (p. 98)	Rotolamento (p.130)
Writhing (p. 98)	Grinze (p. 130),
branches of Arithmetic (p. 98)	le branche dell’Aritmetica (p. 130)
Ambition (p. 98)	Ambizione (p. 130)
Distraction (p. 98)	Distrazione (p. 130)
Uglification (p. 98)	Bruttificazione (p. 130)
Derision (p. 98)	Derisione (p. 130),
Beautify (p. 98)	Abbellimento (p. 130)
Mystery (p. 98)	Mistero (p. 131)
Seaography (p. 98)	Marografia (p. 131)
Drawling (p. 98)	Trascinamento (p. 131)
Stretching (p. 98)	Stiramento (p. 131),
Fainting in Coils (p. 98)	Svenimento Spirale (p. 131),
Laughing (p. 98)	
Grief (p. 98)	Riso e Cruccio (p. 131)

In regard to the translation of the episode in which the playing cards parade, d’Amico selects the same translating solution already adopted by Cagli and Benzi using the word ‘mazza’ (‘club’/‘mace’).<sup>62</sup> This translation does not reveal the true nature of the soldiers at the outset; thus readers are able to enjoy the gradual discovery this episode brings rather than have it laid out beforehand.

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<sup>62</sup> The use of the singular instead of the plural form of the noun does not compromise the efficiency of the translation. The observations about this translation solution were discussed above in § 3.2.

First came ten soldiers carrying  
clubs [...] (p. 80)

Prima vennero dieci soldati armati di mazza  
(p. 108)

(‘First appeared ten soldiers armed with  
club/mace’)

#### 4.6.3. Proper and common names

In line with the philological intent of the translation, d’Amico does not translate the proper names of the characters but rather leaves them in the text with their English spelling. The only exception is the sign in front of the house of the White Rabbit that d’Amico translates in ‘C. BIANCO’ to maintain the coherence of the text.<sup>63</sup>

Ada (p. 23)

Ada (p. 39)

Mabel (p.23)

Mabel (p. 39)

Fury (p. 34)

Fury (p. 53)

Mary Ann (p. 37)

Mary Ann (p. 57)

W. RABBIT (p. 38)

C. BIANCO (p. 57)

Pat (p. 41)

Pat (p. 62)

Bill (p. 42)

Bill (p. 63)

Elsie (p. 75)

Elsie (p. 102)

Lacie (p. 75)

Lacie (p. 102)

Tillie (p. 75)

Tillie (p. 102)

As is the norm in most of the translations, the geographical names are localised with their Italian equivalents. However, it is noteworthy that d’Amico translates ‘Antipathies’ as ‘Antidoti’ (‘Antidotes’), a solution that brings the Italian text closer to the original reference of the source text, as it reminds of ‘Antipodes’, but this also moves the translation away from Carroll’s original wordplay.

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<sup>63</sup> D’Amico has already introduced the character of the White Rabbit as ‘Coniglio Bianco’ earlier in the text; therefore he needs the sign to connect back with the previous reference.

New Zealand (p.14)	Nuova Zelanda (p. 30)
Australia (p.14)	Australia (p. 30)
Antipathies (p. 13)	Antidoti (p. 30)
London (p. 23)	Londra (p. 40)
Paris (p. 23)	Parigi (p. 40)
Rome (p. 23)	Roma (p. 40)

D'Amico applies a literal translation to the characters' names; in the case of the animals, he uses their Italian zoological equivalent. The lack of elucidation in the text for the characters of 'Gatto del Cheshire' ('Cheshire Cat') and 'finta Tartaruga' ('Mock Turtle') find compensation in Gardner's explicatory notes that provide the readers with all necessary additional information about their peculiar features.

Rabbit (p. 12)	Coniglio bianco (p. 31)
Mouse (p. 25)	Topo (p. 43)
Duck (p. 27)	Anitra (p. 46)
Dodo (p. 27)	Dodo (p. 46)
Lory (p. 27)	Pappagallo (p. 46)
Eaglet (p. 27)	Aquilotto (p. 46)
Fury (p.34)	Fury (p. 53)
old Magpie (p. 35)	vecchia Gazza (p. 55)
Canary (p. 35)	Canarina (p. 55)
Lizard (p. 44)	Lucertola (p. 65)
Caterpillar (p. 47)	Bruco (p. 69)
Pigeon (p. 54)	Piccione (p. 76)
Cheshire Cat (p. 60)	Gatto del Cheshire (p. 85)
Cheshire Puss (p. 64)	Micetto del Cheshire (p. 89)
Hatter (p. 65)	Cappellaio (p. 90)

March Hare (p. 65)	Lepre marzolina (p. 90)
Mock Turtle	finta Tartaruga (p. 121)
Owl and Panther	Gufo e Pantera (p. 142)

#### 4.6.4. Historical figures and cultural references

Due to the philological intent of his translation, d'Amico does not modify the names of the English historical and cultural figures, and he leaves them in the text with their original English spelling. The exception, as in previous translations, is the domestication of 'William the Conqueror' translated into Italian as 'Guglielmo il Conquistatore'. The reason for this change may be a concern for his notoriety in (Italian) history books; however, since this translation addresses an adult readership, it seems peculiar to carry out the localisation of a single name.<sup>64</sup>

William the Conqueror (p. 26)	Guglielmo il Conquistatore (p. 43)
pope (p. 30)	papa (p. 48)
William the Conqueror (p. 30)	Guglielmo il Conquistatore (p. 48)
Edwin and Morcar, the earls of Mercia and Northumbria (p. 30)	Edwin e Morcar conti della Mercia e Northumbria (p. 48)
Stigand, the patriotic archbishop of Canterbury (p. 30)	Stigand il patriottico arcivescovo di Canterbury (p. 49)
Edgar Atheling (p. 30)	Edgar Atheling (p. 49)
Shakespeare (p.31)	Shakespeare (p. 51)

D'Amico's translation strategy for measurements is not consistent throughout the text. In the beginning, the translator adheres to imperial units, but as the story progresses, he moves towards a more domesticating strategy converting references to

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<sup>64</sup> Considerations about the domesticating translation of William the Conqueror are explained in the analysis of Vittorini and Giglio's translation in § 5.4.

the metric system. The currency, on the other hand, is translated consistently, into pounds sterling, shillings and pence.

How many miles (p. 13)	quante miglia (p. 29)
Four thousand miles (p. 13)	quattro mila miglia (p. 29)
Ten inches (p. 17)	venti centimetri (p.14)
Nine feet (p. 21)	più di due metri e mezzo (p. 38)
Four inches (p. 21)	dieci centimetri (p. 38)
Two feet (p. 24)	sessanta centimetri (p. 41)
Nine feet (p. 25)	tre metri (p. 22)
it's worth a hundred pounds (p. 27)	cento sterline (p. 45)
Three inches (p. 53)	otto centimetri (p. 74)
Four feet (p. 56)	un metro e venti (p. 79)
Nine inches (p. 56)	venti centimetri (p. 79)
Two feet (p. 67)	un metro e quaranta centimetri (p. 94)
A foot (p. 78)	mezzo metro (p. 105)
Shilling and pence (p. 113)	scellini e pence (p. 148)
A mile high (p. 120)	un chilometro e mezzo (p. 158)
Two miles (p. 120)	circa tre chilometri (p. 158)
Six pence (p. 122)	sei soldi (p. 162)

#### 4.6.5. Alice's identity

D'Amico does not need to conceal Alice's English identity, so he provides a literal translation for most of the occurrences in which her identity overlaps with the English language or landmarks. However, in the first instance, d'Amico modifies the sentence and focuses the readers' attention on Alice's forgetfulness about 'regole della grammatica' ('rules of grammar'), erasing the reference to the English language.

Speak English (p. 21)	regole della grammatica (p.37)
English coast (p. 24)	costa inglese (p. 41)
English (p. 26)	inglese (p. 43)
Speak English! (p. 30)	parla inglese! (p. 49)
It was certainly English (p. 72)	in buon inglese (p. 98)
From England the nearer is to France (p. 103)	più ci si allontana dall’Inghilterra, più ci si avvicina alla Francia (p. 136)

The portrayal of Alice as a little girl is consistent throughout the whole translation. D’Amico chooses to use the word ‘bambina’ (‘little girl’) to translate both ‘little girl’ and ‘child’; this provides a consistent representation of Alice, as a little girl no older than twelve.

Little girl (p. 55)	bambina (p. 77)
Child (p. 81)	bambina (p. 109) una bambina (p. 111)
You dear old thing (p. 90)	carina (p. 121)
Tut, tut, child! (p. 91)	Sss sss (p. 122)

#### 4.6.6. Changes and omissions

As this edition is the translation of the annotated version of *Alice*, the explicatory notes provide information about the meaning of the wordplay and details about the author. Gardner’s knowledge often provides insights into the world of the author. One of the most important events that Gardner discusses involves the trip on the river Thames that Carroll took with the Liddell sisters; he explains that these are the circumstances behind the genesis of the novel.<sup>65</sup> Although d’Amico translates this information, in the Italian edition he portrays Alice falling asleep on a ‘panca’ (‘bench’), instead of describing her

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<sup>65</sup> Gardner’s explanatory note adds “The trip was about three miles, beginning at Folly Bridge, near Oxford, and ending at the village of Godstow. “We had tea on the bank there,” Carroll recorded in his diary, “and did not reach Christ Church again till quarter past eight” (Carroll 1960: 21).

on the river bank. D'Amico's interpretation of the word 'bank' is repeated twice in the text once in Chapter I, and at the end of the novel in Chapter XII. We may speculate that either d'Amico produced the translation of the text separated from that of the notes, or that he overlooked the information that Gardner provided deciding to create a different setting for the episode. However, since the reference introduced by Carroll is a reminder to the genesis of the novel, it should have been included in a philological-oriented translation.

<p>Alice was beginning to feel very tired of sitting by her sister on the <u>bank</u> (p. 11)</p>	<p>Alice cominciava a non poterne più di stare sulla <u>panca</u> accanto alla sorella (p. 27)          ('Alice began to be tired of sitting on the bench near her sister')</p>
<p>[...] and found herself lying on the <u>bank</u>, with her head in the lap of her sister [...] (p. 124)</p>	<p>[...] e si trovò distesa sulla <u>panca</u>, con il capo in grembo a sua sorella [...] (p. 163)          ('[...] and she found herself on the bench, her head in her sister's lap')</p>

#### 4.6.7. Observations

We need to acknowledge that this analysis does not include a comparative investigation of the annotations made by Gardner and those made by d'Amico. Although such a review may prove useful in the evaluation of *Alice* as a subject of philological interest, we need to defer it to a future study.<sup>66</sup> What the study takes into account is d'Amico's approach to the translation of *Alice* and its actualisation in the translation strategy.

D'Amico's task of providing the Italian readers with the same reading experience of *Alice* as Victorians is fulfilled in the explanatory notes, but it is often unsuccessful in the text. In the analysis of d'Amico's translation, we saw how the Italian text on many occasions fails to replicate the subtle play between words and their sound that characterises Carroll's novel. For example, d'Amico's translation of the school subjects

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<sup>66</sup> The potential of a study in this area may prove to be valuable especially if we consider that since 1960 Gardner has published two more revised issues of his *The Annotated Alice*, showing how the philological research on the novel is still ongoing.

erases the relationship between the subjects and their parody. Although d'Amico duly translates Gardner's note in which the English puns are explained, the literal translation in Italian does not appear to make an attempt to recreate the same effect of the source text. Moreover, d'Amico changes the translation strategy adopted for the measurement units; initially, the translation is again literal maintaining the imperial units, but later the references are converted to the metric system. Lastly, the change of the setting in the opening and closing episode of the novel that removes the remark about the river denotes a certain degree of inattentiveness to the philological task that d'Amico wished to undertake in his translation.

#### 4.7. *Alice nel paese delle meraviglie* – Aldo Busi (1988)

In his introduction, Aldo Busi defines *Alice* as a book that is neither for children nor adults, but rather for both at the same time. Busi aims to create a translation able to transfer the spirit of Carroll's originality and playfulness. Busi accounts for his dual audience creating different levels of meaning that children and adults can interpret accordingly their knowledge of the world and of the references that the translator provides. Moreover, Busi's translation strategy involves enhancing the role of the words' sound; his work is meant to be read aloud so that the readers can appreciate the same joyful and charming experience that Carroll gave to his Victorian readers.

##### 4.7.1. Nursery rhymes and intertextual references

Busi transfers the cultural references to the English nursery rhymes and children's poems without using a substitution of Italian equivalents. However, he does not present a merely literal translation; Busi creates new meaning in Italian able to convey the playfulness that in the source text comes from the parody. For instance, Busi translates

*How Doth the Little Busy Bee* as *Piccol'ape* ('small bee'). The title appears to be a literal translation, however, when Alice starts reciting the poem, her words transform in meaning. In Italian the transition occurs at the word level, a rather ingenious solution that allows the translator to evoke three different images: 'piccol'ape' ('little bee'), 'piccola peste' ('little pest'), and 'coccodrillo' ('crocodile'). Busi generates the two words 'ape' ('bee') and 'peste' ('pest') by dividing the words 'piccola peste' in half. Through this clever expedient, 'little pest' leads the reader from the image of 'bee' towards that of the 'crocodile'.

How Doth the Little Crocodile<sup>67</sup>

Improve his shining tail,

And pour the waters of the Nile

On every golden scale!

Piccol'ape...ste di un coccodrillo<sup>68</sup>

('Little bee/ pest of a crocodile')

Spruzza e sguazza la tua coda

('splash and wallow your tail')

In crociera lungo il Nillo fra la densa sua fanghiglia

('cruising on the Nile in its dense slime')

E ti agghindi scaglia scaglia con la melma più di moda!

('and you spruce yourself up, scale after scale with the most fashionable mud!') (p. 52)

Busi adopts a literal approach accessible to children by introducing new wordplay and puns that often incorporate cultural references to contemporary Italian society. For instance, in the verses of *You are old Father William* the translator breaks with the tradition of literal translation. First, he openly mentions taboo subjects for children, e.g. 'Parkinson' and 'Alzheimer' diseases. Second, he mocks the boy's incessant

<sup>67</sup> All the references to the English text refer to Lewis Carroll, *The Annotated Alice – The Definitive Edition*, ed. by M. Gardner (New York: W. W. Norton & Company, 2000).

<sup>68</sup> All the references to the Italian text refer to Lewis Carroll, *Alice nel paese delle meraviglie*, trans. by A. Busi (Milan: A. Mondadori, 1988).

questioning calling him ‘Mike’, thus comparing him to Mike Bongiorno, a famous Italian quiz host.<sup>69</sup>

<p>‘You are old,’ said the youth, ‘one would hardly suppose That your eye was as steady as ever;</p>	<p>“Sei più vecchio di Noé, la tua faccia è un ring di rughe c’hai il Parkinson, l’Alzheimer e altri guai (‘You are older than Noah, your face is a ring of rides you got Parkinson, Alzheimer and more troubles’)</p>
<p>Yet you balanced an eel on the end of your nose— What made you so awfully clever?’</p>	<p>tuttavia riesci a tenere in equilibrio quattro acciughe sulla punta del naso: come fai?” (‘however you manage to keep four anchovies on the tip of your nose: how do you do it?’)</p>
<p>‘I have answered three questions, and that is enough,’ Said his father; ‘don’t give yourself airs!</p>	<p>“Ho risposto alle tue domande, e mi girano come pale” fa papà. “Saputello, quante arie (‘I answered your questions, and I am already annoyed says the father. ‘Little know-it-all, you are tooting your horn’)</p>
<p>Do you think I can listen all day to such stuff? Be off, or I’ll kick you down stairs!’ (p. 51-2)</p>	<p>che ti dai per qualche quiz, e oltretutto senza sale, smamma, Mike, o ti cavo lingua e carie!” (‘for just a little quiz, furthermore tasteless beat it, Mike, or I’ll remove your tongue and dental decay’) (p. 72)</p>

Busi’s creativity also surfaces in the translation of the word ‘sluggard’, for the translator uses the term ‘fanagotta’ (‘someone who does nothing’) a neologism that derives from an idiomatic expression in the Milanese dialect.<sup>70</sup>

How doth the little	(p. 23)	Piccol’ape (p. 52)
How doth the little busy bee	(p. 49)	Piccol’ape (p. 71)

<sup>69</sup> Michael Nicholas Salvatore Bongiorno, known as Mike Bongiorno (1924 – 2009) was a radio and television host. His long career in the Italian entertainment business started in 1952, he soon specialised in hosting quiz shows and for this reason he became known as the ‘Quiz King’.

<sup>70</sup> This expression may be considered as Busi’s signature mark because the translator used it on several other occasions, especially in interviews, writings and television appearances.

You are old Father William	(p.49)	Caro vecchio buon papà (p. 71)
Twinkle Twinkle	(p. 73-4)	Brilla, brilla pipistrella (p. 91)
Tis the voice of the sluggard	(p. 106)	Questa è la voce del fanagotta (p. 118)

#### 4.7.2. Wordplay

Busi translates the wordplay built on the pair ‘axis’/’axes’ through literal translation. The literal translation allows him to preserve the semantic part of the wordplay, and the sound assonance between the two Italian words supports the wordplay based on Alice’s misunderstanding.<sup>71</sup>

“[...] You see the earth takes twenty-four hours to turn around on its axis –”	“[...] Vede, la Terra impiega ventiquattr’ore a ruotare intorno al suo <u>asse</u> ...” (‘[...] You see, the Earth takes twenty-four hours to turn around its axis’)
“Talking of axes,” said the Duchess, “chop off her head!” (p.61-2)	“A proposito di <u>asce</u> ” disse la Duchessa, “tagliale la testa!” (p. 80) (‘Talking of axes, said the Duchess, cut off her head!’)

In regards to the wordplay based on the pair ‘pig’/’fig’, Busi adopts the same translation solution as Giglio/Vittorini; the observations made during the analysis of their translation apply to Busi’s work too.<sup>72</sup>

“Did you say ‘ <u>pig</u> ’ or ‘ <u>fig</u> ’?” said the Cat. (p. 67)	«Hai detto ‘porco’ o ‘orco’?», chiese il Gatto. (p. 85) (‘Did you say ‘pig’ or ‘orc’?, asked the Cat’)
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In the episode where the Mouse and Alice talk about the homophones ‘tale’/’tail’, Busi anticipates some of the content of the episode in the title of the chapter, ‘Carosello elettorale e codazzo di miserie’(‘Election carousel and swarm of misfortunes’). ‘Codazzo’ is a modification of the word ‘coda’ (‘tail’) through the suffix ‘-zzo’, but as a

<sup>71</sup> The observation on the sound assonance has already been examined in the translations of Pietrocòla Rossetti, Vittorini and Giglio, and d’Amico. Cf. § 4.2.2., § 4.5.2., and § 4.6.2.

<sup>72</sup> Cf. § 4.5.2.

stand-alone word, it also indicates a group or a queue of people. The polysemy of the word ‘codazzo’ allows the story to progress as it relates the group of people ‘carosello elettorale’ (‘election carousel’/‘caucus race’), the Mouse’s ‘coda’ (‘tail’), and the queue of ‘miserie’ (‘misfortunes’/‘sad’) of the original wordplay.

“Mine is a long and sad tale!” said the Mouse, turning to Alice, and sighing. “Il mio è un lungo codazzo di miserie” disse il Topo sospirando, volgendosi ad Alice.

(‘Mine is a tail of misfortunes said the Mouse with a sigh turning to Alice’)

“It *is* a long tail, certainly,” said Alice, looking down with wonder at the Mouse’s tail; “but why do you call it sad?” (p. 33) “Ah, per essere lungo è lungo davvero” disse Alice abbassando lo sguardo meravigliato sulla coda del Topo, “ma cosa c’entrano le miserie?” (p. 59)

(‘Ah, it is indeed long said Alice lowering her amazed gaze to the Mouse’s tail, but what about the misfortunes?’)

Busi’s creativity blossoms in the translation of the school subjects that the Mock Turtle learned in the school under the sea. For instance, he translates ‘reeling’ as ‘scansare le locali’ (‘moving away from the rooms’) and ‘writhing’ as ‘arricciare le consolanti’ (‘wrinkle the consoling’). This translation solution adds an additional level of semantic wordplay in the translation; through rhyme, Busi can associate ‘vocali’ (vowels) with ‘locali’ (rooms), and ‘consonanti’ (consonants) with ‘consolanti’ (consoling). This expedient imitates Carroll’s parodic intent, and it is easy for both adult and young readers to recognise.

Similarly, Busi translates ‘uglification’ with ‘mortificazione’ (‘mortification’) and ‘beautify’ as ‘vivificazione’ (‘reviving’). In Italian ‘mortificazione’ contains the word ‘morte’ (‘death’) while ‘vivificazione’ is associated with ‘life’; thus, in his translation, Busi shifts the semantic domain of the wordplay from aesthetic qualities ‘ugly’/‘beautiful’ to aspects of human existence ‘dead’/‘alive’.

Lastly, Busi brings together ‘laughing’ and ‘grief’ translating them as ‘Latinlover’ and ‘Amoregreco’ (‘Greek love’). Here, Busi introduces a double reference in the

wordplay: he correlates ‘Latin’/’Greek’, and ‘love’/’sex’. Busi’s use of the pair ‘latinlover’/’amoregreco’ maintains the reference to the classic languages appropriate for the child reader, but it also introduces the concept of love, both as eroticism and homoeroticism, as an underlying meaning for the adult reader. Therefore, the translator creates a multilevel semantic relationship in the episode, one that suits his dual readership.

Geography (p. 23)	geografia (p. 52)
Latin Grammar (p. 26)	Grammatica Latina (p. 54)
Washing (p. 98)	bucato (p. 113)
Reeling (p. 98)	scansare le locali (p.113)
Writhing (p. 98)	arricciare le consolanti (p. 113)
branches of Arithmetic (p. 98)	le quattro operazioni dell’Aritmetica (p. 113)
Ambition (p. 98)	Ambizione (p. 113)
Distraction (p. 98)	Soggezione (p. 113)
Uglification (p. 98)	Mortificazione (p. 113)
Derision (p. 98)	Derisione (p. 113)
Beautify (p. 98)	Vivificazione (p. 113)
Mystery (p. 98)	Scoria antica e morderna (p. 113)
Seaography (p. 98)	Marografia (p. 113)
Drawling (p. 98)	Disdegno (p. 113)
Stretching (p. 98)	Frittura su tela (p. 113)
Fainting in Coils (p. 98)	Findus affresco alla mia maniera (p. 113)
Laughing (p. 98)	
Grief (p. 98)	Latinlover [...] Amorgreco (p. 131).

Busi translates the episode of the card parade by introducing a new translation solution from those earlier analysed. Busi translates ‘clubs’ with ‘picche’ (‘pikes’) relying on the polysemy of the word that indicates both weapons and the Italian card

suit.<sup>73</sup> Although this strategy slightly shifts the content of the episode as it moves the image in the source text from ‘clubs’ to ‘spades’, there are no illustrations of the cards and the Italian text does not show any inconsistency.

First came ten soldiers carrying  
clubs [...] (p. 80)

Per primi comparvero dieci soldati armati di  
picche (p. 100)  
(‘First appeared ten soldiers armed with  
pikes’)

#### 4.7.3. Proper and common names

Busi transfers most characters’ names without translating them; however, on a few occasions, he opts for a domesticating translation with their Italian equivalent, as in the case of ‘Marianna’ (‘Mary Ann’). However, Busi introduces other types of alterations in the characters’ names aimed to guide the readers through the text. For instance, Busi modifies ‘Bill’ in ‘Billyetto’ to make an association with its homophone ‘biglietto’ (‘ticket’) possible. This change is functional to the narration, as Busi translates the title of Chapter IV as ‘Senza Billyetto non si può entrare’ (‘No entry without a ticket’), encouraging the semantic connection created by the sound assonance. Furthermore, Busi borrows jargon from the Venetian dialect, when he uses ‘Nane’ to domesticate the translation of ‘Pat’'s name. ‘Nane’ is an abbreviation of the Italian name ‘Giovanni’ (‘John’) but also often connotes someone who is not particularly bright, a description that perfectly fits the character of ‘Pat’.<sup>74</sup>

Ada (p. 23)

Ada (p. 51)

Mabel (p.23)

Mabel (p. 51)

Fury (p. 34)

Cagnazzo (p. 59)

Mary Ann (p. 37)

Marianna (p. 61)

W. RABBIT (p. 38)

B. CONIGLIO (p. 61)

<sup>73</sup> Cf. § 4.2.2.

<sup>74</sup> This definition can be found in *Dizionario del dialetto veneziano* by Giuseppe Boerio (Boerio 1856: 436).

Pat (p. 41)	Nane (p. 64)
Bill (p. 42)	Billyetto/Bill (p. 64)
Elsie (p. 75)	Elsie (p. 92)
Lacie (p. 75)	Lacie (p. 92)
Tillie (p. 75)	Tillie (p. 92)

Busi translates all the geographical names with their Italian equivalents. For the translation of ‘Antipathies’, however, Busi invents the word ‘Tantipodi’ a solution comparable to a brain teaser. The translator adds the letter ‘t’ to the word ‘anti’ (‘against’/‘opposed’) creating ‘tanti’ (‘many’) modifying its meaning. Furthermore, this solution forms a new humorous image in the story as the reader can interpret it as either ‘tanti-podi’ (‘many-feet’) or ‘t-antipodi’ (‘many-antipodes’).<sup>75</sup>

New Zealand (p.14)	Nuova Zelanda (p. 44)
Australia (p.14)	Australia (p. 44)
Antipathies (p. 13)	Tantipodi (p. 44)
London (p. 23)	Londra (p. 52)
Paris (p. 23)	Parigi (p. 52)
Rome (p. 23)	Roma (p. 52)

In the translation of the characters’ names, the most significant transformations are those associated with the ‘Mock Turtle’ and ‘Fury’ because Busi provides them names that have a strong connotation in the context of their story. For instance, Fury becomes ‘Cagnazzo’ (‘bad dog’), thus anticipating the ill-natured personality of the character as explained in the verses that narrate his story.

Similarly, the ‘Mock Turtle’ becomes a ‘Tartaruga d’Egitto’ (‘Turtle of Egypt’) relying on the readers’ knowledge of the Italian idiomatic expression used to indicate

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<sup>75</sup> In Italian ‘podo-’ is a prefix, predominantly used in scientific terminology derived from Latin, which indicates something relating to ‘foot’: its meaning also stretches to ‘support’ and ‘peduncle’.

something that is fantastic and surreal.<sup>76</sup> However, as idiomatic expressions change with time, this solution represents a cultural mark that anchors Busi's translation to the language of its day.

Lastly, as happened with 'Pat', the translator adds a distinctive connotation to the translation of 'Cheshire Puss' choosing to call him 'mammolo del Cheshire' ('child'/'simpleton of the Cheshire'). In this episode, located in Chapter VI, Alice is unsure how to address the Cheshire Cat as his appearance is threatening. Therefore, Alice tries to coax him using a name associated with the reassuring image of a good-natured and kind child.

Rabbit (p. 12)	Coniglio bianco (p. 41)
Mouse (p. 25)	Topo (p. 54)
Duck (p. 27)	Anitra (p. 55)
Dodo (p. 27)	Dodo (p. 55)
Lory (p. 27)	Lorichetto (p. 55)
Eaglet (p. 27)	Aquilotto (p. 55)
Fury (p.34)	Cagnazzo (p. 59)
old Magpie (p. 35)	vecchia Gazza (p. 60)
Canary (p. 35)	Canarina (p. 60)
Lizard (p. 44)	Ramarro (p. 66)
Caterpillar (p. 47)	Bruco (p. 68)
Pigeon (p. 54)	Piccione (p. 75)
Cheshire Cat (p. 60)	Gatto del Cheshire (p. 78)
Cheshire Puss (p. 64)	Mammolino del Cheshire (p. 83)
Hatter (p. 65)	Cappellaio (p. 83)
March Hare (p. 65)	Lepre marzolina (p. 83)

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<sup>76</sup> Even if the origin of this idiomatic expression is unclear, it has been used largely in spoken Italian since the beginning of the twentieth century.

Mock Turtle

Tartaruga d'Egitto (p. 106)

Owl and Panther

Gufo e Pantera (p. 119)

#### 4.7.4. Historical figures and cultural references

In regard to the names of the English historical and cultural figures, Busi translates only 'William the Conqueror' with the Italian equivalent 'Guglielmo il Conquistatore' while the others maintain their English spelling. This decision conforms to the tradition of providing the domesticating Italian translation of figures acknowledged in history books. Moreover, Busi decides to highlight the English historical figures displaying their names in Italics as to call the reader's attention and maybe to suggest a different enunciation when the translation is read aloud.

William the Conqueror (p. 26)

Guglielmo il Conquistatore (p. 54)

pope (p. 30)

papa (p. 48)

William the Conqueror (p. 30)

Guglielmo il Conquistatore (p. 56)

Edwin and Morcar, the earls of Mercia and Northumbria (p. 30)

*Edwin e Morcar* conti di *Mercia e Northumbria* (p. 56)

Stigand, the patriotic archbishop of Canterbury (p. 30)

*Stigand* il patriottico arcivescovo di *Canterbury* (p. 57)

Edgar Atheling (p. 30)

Edgar Atheling (p. 57)

Shakespeare (p.31)

Shakespeare (p. 57)

Busi converts references to measurements into the metric system, but his strategy for the translation of currency changes throughout the text. In the beginning Busi applies a literal translation, using 'sterline' ('pounds'), then a domesticating strategy with 'lire e caramelle' ('liras and sweeties') and finally he changes the semantic domain of the currency using 'bambolina' ('little doll'). The reason behind the progression in

the translation strategy may be related to the sentence itself; this brings to mind a stall at a fairground where you play a game to win a toy as a prize.

How many miles (p. 13)	quanti chilometri (p. 44)
Four thousand miles (p. 13)	seimila chilometri (p. 44)
Ten inches (p. 17)	venticinque centimetre (p. 48)
Nine feet (p. 21)	tre metri e passa (p. 50)
Four inches (p. 21)	una decina di centimetri (p. 51)
Two feet (p. 24)	mezzo metro (p. 53)
Nine feet (p. 25)	tre metri (p. 53)
A hundred pounds (p. 27)	cento sterline (p. 55)
Three inches (p. 53)	sette centimetri (p. 72)
Four feet (p. 56)	un metro (p. 76)
Nine inches (p. 56)	venti centimetri (p. 76)
Two feet (p. 67)	mezzo metro (p. 86)
A foot (p. 78)	trenta centimetri (p. 95)
Shilling and pence (p. 113)	in lire e caramelle (p. 123)
A mile high (p. 120)	un chilometro (p. 129)
Two miles (p. 120)	un paio di chilometri a occhio e croce (p. 129)
Six pence (p. 122)	una bambolina (p. 131)

#### 4.7.5. Alice's identity

The analysis of the elements that connote Alice's language and cultural identity shows that although Busi retains as many references to the English language as possible, the translation leaves Alice's identity undefined. Busi changes the verses where reference is made to England, but this decision mirrors the necessity of producing a consistent rhyme scheme.

Speak English (p. 21)	come si esclama senza strafare (p.50) (‘how you say without overdoing it’)
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English coast (p. 24)	costa inglese (p. 53) (‘English coast’)
English (p. 26)	la stessa lingua (p. 54) (‘the same language’)
Speak English! (p. 30)	parla come ti ha insegnato tua mamma (p.57) (‘speak as your mum taught you’)
It was certainly English (p. 72)	parlando la stessa lingua (p. 90) (‘speaking the same language’)
From England the nearer is to France (p. 103)	<i>Change of the verses</i>

The descriptions of Alice consistently portray her as a little girl, and the translator reinforces her description as a sweet young girl with terms of endearment such as ‘cocca’ (‘sweetheart’) and ‘sventatella’ (‘silly’). Busi aligns the charming undertone of the translation to the dialogue between Alice and the Duchess who addresses Alice calling her ‘You dear old thing’.

Little girl (p. 55)	bambina (p. 75)
Child (p. 81)	cocca (p. 100) bambina (p. 101)
You dear old thing (p. 90)	vecchia mia (p. 106)
Tut, tut, child! (p. 91)	Via via sventatella (p. 107)

#### 4.7.6. Changes and omissions

The most interesting changes that Busi introduces in his translation can be found in the translation of the titles of the chapters. The translator modulates the Italian language to reinforce Carroll’s humour. The following examples show how Busi plays with the polysemy, the images and the idiomatic expression of the Italian language.

In Chapter V the translator plays on the double interpretation of the word ‘larvato’ which may refer to something ‘hidden and concealed’ but also strongly reminds of ‘larva’ (‘larva’), an image that directly connects with the caterpillar.

Chapter V	Advice from a caterpillar	<u>Larvato</u> consiglio di un bruco (‘A caterpillar’s veiled advice’)
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In Chapter VI, Busi pushes the boundaries of what may be considered acceptable in a children’s book because he relies on an Italian idiomatic expression ‘porco di un’, which commonly introduces swearing. ‘Porco’ is an alternative way to refer to a pig, but in idiomatic expressions, it is usually used with other words to introduces either blasphemy or swear words.<sup>77</sup>

Chapter VI	Pig and pepper	<u>Porco</u> di un pepe (‘Damn/pork of a pepper’)
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In Chapter VII the translator presents a two-level pun. First, he builds a wordplay that correlates the homophones ‘te’ (‘you’) and ‘té’ (‘tea’) with ‘sè’ (pronominal particle ‘oneself’), then he introduces a rhyme between ‘té’ and ‘sé’. The play of words reminds the readers of the idiomatic Italian expression ‘essere fuori di sé’ (‘to be out of one’s mind’).

Chapter VII	A mad tea party	Un té fuori <u>di sé</u> (‘A tea out of himself’)
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<sup>77</sup> For instance the Italian expression ‘porca miseria’ conveys a range of different English expletives ranging from ‘for crying out loud’ to ‘holy shit’.

#### 4.7.7. Observations

Busi's work represents one of the highest points in the evolution of the translations of *Alice* in the Italian culture. As a fully canonised novel, in 1988 *Alice* is considered a masterpiece and a classic of literature. The translator produces a text free from the constraints of the didactic purposes of children's literature. Busi re-ignites Carroll's witticism as he bends, explores and discovers how the musicality and joyous mockery of Wonderland can be shaped in the Italian language. However, Busi's work is strongly marked by features deriving from the Italian cultural references of his time, spanning from dialectal inflexions to the frequent references to popular show business and local folklore. If Busi's genius makes Wonderland in his translation a quintessential representation of Italian society in the late 80s, his work is unfortunately bound to be a product of its time that will lose appeal for future generations.

## CHAPTER FIVE

### **The diachronic investigation: the comparative analysis**

This chapter presents the diachronic investigation of the Italian translations of *Alice*; the analysis aims to examine how the relationship between the novel, the Italian translators and Italian setting has evolved in time. This part of the survey focuses on the translation strategies used to transfer *Alice* in Italian in a chronological perspective. The comparison is carried out following four main aspects and produces interpretational hypotheses on the potential effect that particular translation choices had on the readers.

First, the diachronic perspective enables us to examine how the identity of *Alice* in translation has progressed across the century within the Italian context. The comparative investigation questions how *Alice*, a literary work anchored to the framework of the English Victorian era, was remodelled following the needs of the evolving Italian readers. Moreover, it discusses the transformation of the text's various readerships, in other words, examines them in terms of child-oriented and adult-oriented translation.

Second, the study observes how the translators introduced different levels of meaning to accommodate the needs of children and adults, therefore illustrating how the ambivalence of *Alice* was recognised, preserved and accounted for over time. The comparison of the translation strategies to convey wordplay and parody in *Alice* enables us to discuss the issue of the dual readership in connection with the ambivalence of the novel.

Third, expanding the concept of ambivalence in *Alice*, the comparative investigation aims to trace an outline of the evolution of the relationship between adults and children in terms of communication. This type of examination relies on the assumption that *Alice*, as a child, mirrors the concept of the child that originates in the translators' personal experience with the children of their time. Therefore, the analysis of the

structure of the dialogues between Alice and the characters, in terms of degree of formality, enables us to disclose the changes in the perception of the child in time.

Fourth, the comparative analysis offers the opportunity to observe how translators transferred the elements that characterise *Alice*: intertextual reference, wordplay, culture-bound items, and the distortion of language guide the analysis.

The four sections presented in this chapter draw examples from the linguistic analysis carried out in Chapter Four, which shows how the shifts at a semantic and linguistic level in each translation are closely connected with the circumstances operating at the time of their production in addition to the translator's understanding of *Alice*.

For practical purposes, when the data is presented with the aid of tables, each translation is indicated by the translator's initials followed by a number in brackets; the latter has the function of signalling the sequence of appearance in the period examined in the corpus (1872-1988) to make the chronological progression more evident.<sup>78</sup>

### 5.1. Issues of a comparative study of translations in the same language

The diachronic study comparing the translation of one text in the same language over time acknowledges the unbalanced relationship between the crystallised narrative and language features of a canonised classic and the evolving linguistic and cultural context of each successive translation. The study of *Alice* offers the opportunity to discuss this issue, as Carroll's novel has been retranslated countless times since its first publication.

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<sup>78</sup> The abbreviations will be: TPR for the translation done by Teodorico Pietrocòla Rossetti, EC for the translation done by Emma Cagli, MB for the translation done by Mario Benzi; GV for the translation done by Tommaso Giglio and Giusto Vittorini; MA for the translation done by Masolino d'Amico, AB for the translation done by Aldo Busi.

In the domain of children's literature, classics for children "can be culturally changed, transplanted to other language areas and other times and media with the appropriate alterations without entirely losing their identity" (O'Sullivan 2005: 133).

Classics of children's literature are distinguished from adult classics chiefly by different forms of transmission which arise from the necessity of making (old) texts accessible to young readers who, unlike adults, cannot read them 'historically'. This justification for changes and interventions on the grounds of reception entails the risk that arbitrary alterations will be made, with translators and adaptors going on changing texts until they find them 'suitable' (O'Sullivan 2005: 145).

Regarding *Alice*, O'Sullivan observes that its German translations, published over the last century, show a pattern that follows three phases, each involving a particular attitude towards the text.<sup>79</sup> O'Sullivan notes that although the first translations are quite unimaginative, they are child-friendly; however, starting from the second half of the century the texts progressively begin to adhere more to the source text thereby reaching out to adult readers (O'Sullivan 2001: 14). Furthermore, in the final decades of the century, while the translations mainly address adult readers, they are also considered accessible to children because the translators fine-tuned their translation strategies to suit both types of readers (O'Sullivan 2001: 14). O'Sullivan's observations on the translations of *Alice* in the German language and culture highlight the value of surveying the translation strategies and explore how their attributes changed over time. Not only the translation strategies account for time-specific and culture-specific elements, but they also hold the potential to alter the textual identity of the novel.

The progression of the translations of *Alice* in Italian follows a similar pattern to the one observed by O'Sullivan in the German context; the findings of the synchronic

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<sup>79</sup> O'Sullivan analyses German translations of *Alice* published in the following years: 1869, 1912, 1949, 1963, 1967, 1989, 1993.

investigation allows us to describe more in detail the evolution of the orientation of the translator's works.

The first translations examined are addressed to children, but contrary to what O'Sullivan discovers for the German translations they are not limited in creativity. As we saw in Chapter Four, Pietrocòla Rossetti often created amusing and remarkable wordplay in the Italian text, like in the translation of the school subjects, where he accomplished a translation that mirrored Carroll's play on words between the school subjects and their parody.<sup>80</sup> Moreover, both Pietrocòla Rossetti and Cagli rewrote the Mouse's long tale about the History of England, thus bringing in the Italian text events and figures that the readers would perceive closer to their life experiences.<sup>81</sup> Their decision should not be overlooked as in the following texts the other translators chose to adhere closely to Carroll's narrative material, despite this option introduced a foreign element in their translations. Furthermore, we should acknowledge Cagli's originality and creative talent that she shows in the rewriting of the episode of the three girls living at the bottom of the well that introduces a different type of nonsense in the text. Cagli assigns each girl the name of a plant; then she creates a story about them having to eat the plants they were named after to survive in the woods and finally, she describes the girls transforming into these plants. Changing this passage involves good storytelling skills, as Carroll's makes the Dormouse narrate the episode in fragments; Alice, the Mad Hatter, and the March Hare often interrupt the Dormouse's tale, adding to the nonsense of the story itself.<sup>82</sup>

Although Benzi's work addresses children, due to the exceptional circumstances in which Benzi produced his translation, it may be unreasonable to consider the limited creativity in his work as an example of his incapacity as translator to introduce

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<sup>80</sup> Cf. § 4.2.2.

<sup>81</sup> Cf. § 4.2.4, § 4.3.4.

<sup>82</sup> Cf. § 4.3.3.

innovative elements into the Italian text. However, it is undeniable that Benzi's choice to apply literal translation, especially in wordplay, does not allow him to show the same level of creativity as Pietrocola Rossetti and Cagli.

The translations that follow chronologically display a more adult-oriented approach. We saw that even if the work of Giglio and Vittorini is still mostly addressed to children, with the translation of the verses structured in strong rhymes schemes that contribute to the value of reading *Alice* aloud, their translation also contains detailed paratextual information that aims to draw the attention of adults.<sup>83</sup> By contrast, d'Amico's work, which contains explanatory notes that provide additional information to the reader and displays portions of the English text in the body of the translation, shifts the orientation making the Italian text predominantly, or almost solely, adult-oriented.<sup>84</sup>

It is only with Busi's translation that we can see an example of what O'Sullivan defines as a text mainly translated for adults but also accessible to children. Busi's reinvents *Alice*'s identity using linguistic manipulation, his witty use of Italian cultural connotations and idiomatic expressions bring the characters close to his readers, like in the case of the characters' names, for instance, 'Nane' and 'la Tartaruga d'Egitto'.<sup>85</sup> Busi incorporates in his vision of Wonderland situations, public figures and elements from his contemporary time, thus creating a strong connection between Carroll's novel and the Italian readers of the late 1980s.

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<sup>83</sup> Cf. § 4.5.7.

<sup>84</sup> Cf. § 4.6.7.

<sup>85</sup> Cf. § 4.7.3.

## 5.2. *Alice's* ambivalence and dual readership

In Chapter Two, we discussed the definition of an ambivalent text drawing on Shavit's study (Shavit: 1980) that explained how *Alice* belonged to both the adult and the children's literary systems and how this dual membership correlated with its asymmetrical nature.<sup>86</sup> Discussing textual ambivalence in *Alice*, Shavit argues that Carroll used elements from the adventure story and the fantasy story, both established models in English children's literature of the nineteenth century, and introduced elements of the nonsense story to captivate the adult reader (Shavit 1980: 83). The nonsense in *Alice* is often achieved, Shavit observes, through the manipulation of the narrative elements, for example, the setting of the story, which provides a reference for time and space (Shavit 1980: 84). Carroll delivers a story in which the distinction between reality and fantasy is often hard to assess, for instance, we can observe an example of space manipulation in the sequence of events in the first chapters:

- Alice falls into the rabbit hole;
- Alice finds herself in a room;
- Alice sees the enclosed space become the pool of tears;
- Alice reaches the outside world swimming through the pool (Shavit 1980: 83).

The different receptive abilities of the child and adult readers allow them to interpret the subversion of logic that Carroll introduced in his novel accordingly (Shavit 1980: 83), thus perceiving this part of the story as an entertaining or irrational situation. Moreover, the very fact that Carroll wrote three different versions of *Alice* proves, Shavit holds, that the author was aware of the various receptive abilities of his audience (Shavit 1980: 79-80).

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<sup>86</sup> Cf. § 2.1.2.

The first draft titled *Alice's Adventures Under Ground* was a manuscript gifted to Alice Liddell by the author himself. This version consists of only four chapters, the number of characters is reduced (e.g. the iconic Cheshire Cat, Mad Hatter and March Hare have not been created yet), and the episodes, which became famous for Carroll's sophisticated wordplay are missing. The manuscript was merely meant to be a pleasant reminder of the fantasy story Carroll told the Liddell girls during their river trip.<sup>87</sup>

The text that has become a classic of children's literature all around the world with the title *Alice's Adventures in Wonderland* was the second version of the original story, which Carroll wrote and edited with the specific intent to be published. In this version, we can appreciate a more elaborate structure of the plot, characters and setting. As the author expands Alice's story, both Wonderland and its creatures become more complex. Through wordplay and puns, Carroll offers multi-level readings of the adventures of Alice to his audience, thus hoping to reach and entertain both children and adult readers.

Then in 1890, Carroll published an abridged and simplified third version of his story titled *The Nursery Alice* which was adapted to be read aloud to children 'from nought to five' as the author himself says in the preface to the book (Carroll 1890: 15). It is structured in fourteen chapters, two more than the previous copy, each containing an abridged version of the story narrated with a vocabulary closer to the cognitive abilities of younger children (e.g. 'How Alice Grew Tall', 'The Pig Baby' and 'The Dear Little Puppy').

The differences in structure, content, and vocabulary between the three versions of *Alice* testify to Carroll's awareness of the different models underlying each of the texts (Shavit 1980: 80). Further testimony to the author's dual readership intent, is Carroll's

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<sup>87</sup> *Alice's Adventures Under Ground* was later published by Macmillan in 1886, maintaining Carroll's handwriting and illustrations (London: British Library, Add MS 46700).

own statement regarding the popularity of his work not only among young children but also adults. In the preface of *The Nursery Alice*, Carroll writes:

I have reason to believe that ‘Alice’s Adventures in Wonderland’ has been read by some hundreds of English Children, aged from Five to Fifteen: also by Children aged from Fifteen to Twenty-five: yet again by Children, aged from Twenty-five to Thirty-five: and even by Children – for there *are* such – Children in whom no waning of health and strength, no weariness of the solemn mockery, and the gaudy glitter, and the hopeless misery, of Life has availed to parch the pure fountain of joy that wells up in all child-like hearts – Children of a ‘certain’ age, whose tale of years must be left untold, and buried in respectful silence (Carroll 1890: 15).

In Chapter Two we have discussed the double challenge that translating books for children entails, as translators need to convey textual ambivalence that usually involves creating a different response to the same key element from the two readers (Metcalf 2003: 323; Xenii 2011).<sup>88</sup> Translators, therefore, need to be able to recognise the function of the textual elements that carry different levels of interpretation and transfer them in their work accordingly. However, most of the times, translators favour one particular interpretation of the text over another, therefore erasing the ambivalence of the source text. In the analysis of the Italian translations of *Alice*, we saw how wordplay and parody are able to create different responses from the readers, and how decisive was the role of the translator in conveying them. For example, if we observe the wordplay built on the relationship that school subjects have with their parody in English, we can also examine how this relation was maintained, altered or erased in the Italian translations and the outcomes of each of these strategies.

Carroll provides two different levels of interpretation for the school subjects. The first relates to the fantastic world of the sea creatures, to which the Mock Turtle belongs; the second relies on the parody of real school subjects conveniently shaped on

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<sup>88</sup> Cf. § 2.1.3.

the sound affinity of the words. The youngest readers may or may not fully understand the additional meaning of the text, as they might only focus on what they are told the sea creatures learn in a school at the bottom of the ocean. By contrast, adults may be able to see beyond the meaning of the words, thus focusing also on their sound, especially if they are reading the story aloud to a child. The following table shows how Carroll built his parody through the phonetic affinity between the words in English.

Reading /'redɪŋ/	Writing /'raɪtɪŋ/	Latin /'lætɪn/	Greek /gri:k/
↓	↓	↓	↓
Reeling /ri:lɪŋ/	Writhing /raɪðɪŋ/	Laughing /'lɑ:fɪŋ/	Grief /gri:f/

As we have already seen in Chapter Four, every translator had a very different approach to convey the school subjects and their parody in Italian. In the analysis of the single translations we discussed the effects that these different strategies had within their textual context, now we can compare them and see how the approach to translation changed in time. We can observe that the sound affinity necessary to connect the subjects to their parody is successfully achieved for the translation of ‘Leggere’ and ‘Scrivere’ in only the first two translations (TPR and EC). The other translators chose to use words that would fit the context of the episode on a semantic level (MB and GV) or decided to create a pun based on different word association (AB). The strategy of applying a literal translation, however, erased both phonetic and semantic connections completely (MA).

For the translation of ‘Latino’ and ‘Greco’, we can remark that most of the translators attained a close sound affinity; the methods used to achieve it varied in range. The most effective solutions included the substitution of one consonantic sound from the starting word (TPR, MB and GV), adding a word that would make the

connection clearer (EC) or use a compound word containing the starting word to create new sophisticated meanings (AB). As it happened in the case of the previous example, the literal translation did not convey any connection with the initial references (MA).

	TPR (1)	EC (2)	MB (3)	GV (4)	MA (5)	AB (6)
Leggere	Reggere	Recere	Barcollare	Annaspere	Rotolamento	Scansare le locali <i>(changed)</i>
/ˈlɛddʒere/	/ˈrɛddʒere/	/ˈrɛʃere/	/barkolˈlare/	/annasˈpare/	/rotolaˈmento/	
Scrivere	Stridere	Stridere	Ruzzolare	Contorcarsi	Grinze	Arricciare le consolanti <i>(changed)</i>
/ˈskrivere/	/ˈstridere/	/ˈstridere/	/rutsoˈlare/	/konˈtɔrtʃersi/	/ˈgrintse/	
Latino	Catino	(letteratura) Cretina	Lattime	Catino	Riso	Latinlover
/laˈtino/	/kaˈtino/	/kreˈtina/	/latˈtime/	/kaˈtino/	/ˈriso/	/laˈtinˈlɔvə/
Greco	Gretto	Gretta	Grecale	Gretto	Cruccio	Amoregreco
/ˈgrɛko/	/ˈgrɛtto/	/ˈgrɛtta/	/greˈkale/	/ˈgrɛtto/	/ˈkruttʃo/	/aˈmɔrgreko/

The observation of the strategies in a comparative approach shows how the issue of the dual readership in the Italian translations of *Alice* was mostly resolved in all translations but the one prepared by d'Amico. This highlights the fact that in the translation of children's literature translators are forced to take into account the child reader as primary audience while adult readers become a secondary audience (Xeni 2011: 22). When the order of importance between audiences is upturned, like in d'Amico's work, accounting for the dual readership, necessary to accomplish the text ambivalence, cease to be a prerequisite in the translation strategy.

As most of the translations of *Alice* in the corpus are child-oriented and account for the child reader as the primary audience, an examination of the translators' strategy focused on identifying the features of the implied child reader can disclose the evolution of the concept of child image over time. This is the concern of the following paragraph.

### 5.3. The evolution of the concept of the child

A census carried out in 1861, the year the Italian state was created, showed that a vast majority of the Italian adult population was illiterate and that children older than five were also unable to read and write (Vigo 1993: 39). The government intervened by introducing a school system that would support new generations in learning the state language. For an extended period of time books served as one of the main resources in the teaching of the Italian language, as dictation and the memorisation of textual excerpts were the prime methods used for teaching it (Poggi Salani 1993: 224; Vigo 1993: 48).

The long-established connection between the education system and books for children, including both textbooks and fictional narrative, continued throughout the twentieth century, often as a result of education reforms introduced by the Italian government (Poggi Salani 1993: 222).<sup>89</sup> Nowadays, children's literature still plays a pivotal role in children's education, but thanks to the availability of new content and new formats for its distribution, the relationship between young readers and fictional literature has evolved and expanded. That is because young people also started to identify with new kinds of fictional characters not exclusively belonging to the classic literary texts. Comics, cinema, video games, and cartoons have crowded the collective

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<sup>89</sup> Cf. § 3.3.5.

imagination of child readers with new lead characters and new forms of narratives (Boero and De Luca 2009: 440).

As written texts naturally carry the testimony of the evolution of the language, they also bear the imprint of the social activity of a culture over time (Poggi Salani 1993: 225). Therefore, this connection allows us to correlate the representation of children's collective imagination in the translations of *Alice*, with the changing nature of the social attention given to children in Italian culture. Moreover, analysis of children's fiction, and especially the comparison of the same texts translated at different periods, has the potential to alert us to the dynamics of concepts related to childhood and their evolution. These premises offer the opportunity to investigate translations to trace the translators' engagement with the image of the child and its transformation over time. For instance, a comparative analysis of the use of register in *Alice's* dialogues allows consideration of the evolution of the hierarchy of communication in play between children and adults over time. The following paragraph explores how the use of different marks of register affects the hierarchy of Wonderland characters in the Italian translations.

### 5.3.1. The marks of register

The degree of formality used by characters to address each other reveals the hierarchy of the social system in Wonderland. Attention to the register modulation in the translations, therefore, offers different interpretations of the social relationship between characters. In fact, during her adventures, Alice interacts with several characters, which either show their rank and authority or create more friendly relations with the protagonist. Although Alice mostly adapts her manners according to the rank of the other speaker, she also often challenges their authority; thus it is possible to trace these occurrences in the structure of the communication.

Before approaching the analysis of the relationship between characters and Alice, we need to recall that, although each language has its own linguistic means (e.g. phonological, lexical and syntactic) to convey stylistic values, stylistic functions (e.g. social and expressive modulations) can be articulated in any languages (Leuven-Zwart 1989: 162-3). The use of appropriate register, for instance, is a social modulation of a stylistic value, that each language expresses via unique language-bound means.<sup>90</sup>

English grammar allows a double interpretation of the pronoun ‘you’, thus the degree of detachment or friendliness between two speakers comes from other elements of the dialogue. In Italian, by contrast, the use of the appropriate allocutive forms reveals the social position of the speakers.

Every language variety conveys information about cultural and social aspects of its speech community. Some varieties structurally encode this information, whereas others may convey it through non-linguistic means. Italian falls into the former category with respect to forms of address: the speaker is constrained to choose between *Lei* (formal ‘you’) and *tu* (informal ‘you’) by the structure of the language (Musumeci 1991: 434).

In time the use of confidential and reverential forms evolved following social, cultural and also historical changes. Until the fourteenth century, the Italian language had two main forms, ‘Tu’ and ‘Voi’, thus showing a bipartite communication system. In the fifteenth century, the reverential form ‘Lei’, a form previously only used by limited elite groups, became of common use throughout all social classes. The ‘Lei’ form, facilitated by the influence of the Spanish form

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<sup>90</sup> From the linguistics perspective, the register is a stylistic modulation with respect to a social aspect of disjunction, which means it provides information about the status of the relationship between speakers. The stylistic modulation with respect to a social aspect of disjunction also includes elements that provide information about: the profession (the kind of activity being engaged in), time (temporal dimension in which the utterance takes place), text-specific information (the text-type) and culture-specific information (country, culture and social characteristics of the text) (Leuven-Zwart 1989: 163).

‘usted’ (Tünde 2008: 47), introduced a variant in the degree of formality providing the Italian speakers with a tripartite communication system. Thus speakers could talk modulating their social relations through a more structured system of formality:

- Peers, low-class citizens, and known people → ‘Tu’;
- Nobles, esteemed individuals, and strangers → ‘Lei’;
- Higher rank nobles, higher grade esteemed individuals, and strangers → ‘Voi’.

(Kolková 2006: 18).

In the following centuries both reverential forms ‘Lei’ and ‘Voi’ had irregular distribution depending on geographical location and social status of the speakers; for instance, the use of ‘Voi’ while an archaic form, it is still nowadays employed in Southern Italy (Lepschy 1976: 930).

In 1938, during the Fascist regime, the use of ‘Lei’ was substituted with that of ‘Voi’, a form considered closer to the Fascist image of the Italian culture. Moreover, the reminiscence of the great historical past of the nation also accompanied the eagerness of freeing the Italian language from any remainder of past foreign domination (Tünde 2008: 46).<sup>91</sup> In the years following World War Two, as a counter-reaction, the common use of the reverential form naturally reverted to ‘Lei’, also to express a clear break with the fallen Regime.

In the analysis of the translations, the level of formality required between speakers displayed in the translation strategy, most of the times mirrors the

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<sup>91</sup> The abolition of ‘Lei’ form was publicly supported by Bruno Cicognani, famous Italian writer, who on 15th January 1938 published an article titled ‘Abolizione del lei’ on the national newspaper *Il Corriere della Sera* in which he stated: “Dare del lei: indirizzarsi cioè non alla persona alla quale si parla, alla persona reale, corporea, vivente, ma a un’entità astratta della quale l’individuo concreto sarebbe l’incarnazione: alla signoria di lui; cosicché volendo domandare a uno come sta, non gli si domanda come sta di salute lui, creatura viva e vera, ma come sta di salute la signoria di lui, cioè quella creazione figurata e immaginaria, fantastica e vana che viene invece a formare di per se stessa un soggetto, anzi il vero soggetto, di femminile natura” (‘Using lei: thus addressing, not the person you talk to, the real person, with a body, a living person, but an abstract incarnation of the real concrete individual: to his seignury: so that if we want to ask him how he is doing, we don’t ask him how is his health, the health of the real living creature, but how is the health of his seignury, that is that imaginary, figurative fantastic and empty creation that becomes, instead, an individual on its own, actually the real individual, of feminine nature’).

relationship between adults and children that translators experienced in the real world. Therefore, due to this bilateral relationship, we can consider the marks of the register in the texts to be an indication of the evolution of the degree of formality required in social interaction between children and adults. For this reason, the following paragraphs present an analysis of the marks of the register in a diachronic perspective observing first, how Alice addresses the characters in the story; and, in turn, how the characters address her.

#### 5.3.1.1. Alice's communicative stance

In this section, we examine the distribution of the different marks of register observed in the dialogues when Alice speaks with the characters. We observe that the characters can be divided into three main groups following the tripartite communication system:

1. characters that Alice perceives as her peers (Tu);
2. characters that Alice considers higher in the hierarchy, thus in need to receive a certain degree of courteousness (Lei);
3. the Queen as the character holding the highest in rank in Wonderland (Voi and its variation Vostra Maestà).

Depending on the translation strategy Alice addresses some characters directly, while in some episodes the translators left the terms of communication undefined. The tables only present the occurrences in which the communication between Alice and the character is expressed, and for this reason, the data may appear non-uniform (e.g. Gryphon and Cook only have one translation as representation, and the total occurrences among texts may vary).

Although we would expect Alice, a child meeting a person for the first time, to use the reverential form, the translation strategies applied often show that Alice establishes

a direct and confidential relationship with some characters from their first encounter. We can observe how the number of the characters that Alice considers as peers slowly increases over time. So, if in Pietrocòla Rossetti and Cagli's translations only the Pigeon and the Cheshire Cat respectively, are represented at the same level as Alice, the occurrences of the use of confidential form steadily increase in the following translations: Benzi → 5; Giglio and Vittorini → 6; d'Amico → 6; Busi → 7..

<b>Character</b>	<b>Confidential Form 'Tu'</b>
Mouse	MB (3) / GV (4) / MA (5) AB (6)
Pigeon	TPR (1) / MB (3) / GV (4) / MA (5) / AB (6)
Cook	AB (6)
Cheshire Cat	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)
March Hare	MB (3) / GV (4) / MA (5) / AB (6)
Hatter	MB (3) / GV (4) / MA (5) / AB (6)
Mock Turtle	GV (4) / MA (5) / AB (6)

The distribution of the reverential form shows how the communication has fluctuated from a tripartite to a bipartite system over the decades. From the use of the two distinct reverential forms in Pietrocòla Rossetti's translation, we pass to only 'Voi' in Cagli and Benzi, and we observe a return of the two forms for Giglio and Vittorini, d'Amico, and Busi. For the translations adopting the tripartite system, the use of 'Voi' is exclusively applied towards the Queen, undoubtedly the highest in rank in the hierarchy of Wonderland. Despite the perception of the 'Voi' form as archaic, it is interesting to see how, within the translations examined, from the post-war onward it is still used to convey a higher degree of distance between speakers.

Character	Reverential Form 'Lei'	Reverential form 'Voi'
Mouse	TPR (1)	EC (2)
Lori	TPR (1)	
Caterpillar	GV (4) / MA (5) / AB (6)	TPR (1) / EC (2) / MB (3)
Footman	TPR (1)	EC (2) / MB (3)
Duchess	TPR (1) / GV (4) MA (5) / AB (6)	EC (2) / MB (3)
Cook	GV (4)	
Cheshire Cat	TPR (1)	
March Hare	TPR (1)	EC (2)
Hatter	TPR (1)	EC (2)
Gryphon	TPR (1)	EC (2)
Mock Turtle	TPR (1)	EC (2) / MB (3)
Queen		TPR (1) / EC (2) MB (3) / GV (4) / MA (5) / AB (6)

Observing the different use of register we notice the tendency of the translations to progress from a high number of formal instances, in the beginning, to achieve a balanced division between formal and informal examples, and in the end to a situation where informal occurrences are predominant.

	TPR (1)	EC (2)	MB (3)	GV (4)	MA (5)	AB (6)
Reverential <sup>92</sup>	11	8	5	4	3	3
Confidential	1	1	5	6	6	7

These results provide a representation of the evolution of the translators' awareness of the correct social behaviour that children are expected to display in their daily communication with adults. Moreover, the analysis shows how the distance in the

<sup>92</sup> Including 'Your Majesty' when present in the translation.

hierarchical relationship between children and the adults has turned upside down over time.

If in the first translations Alice distances herself from all the creatures, who look so alien and bizarre to her, in the other translations she gradually acquires more confidence in herself. The change in her stance becomes noticeable because while she still displays the conventional respect that is due to people who belong to a higher rank (Duchess, Queen) or embody authority because of their attitude (Caterpillar), Alice redefines her role and addresses more characters as equals.

It is possible to read this growth in confidence as a reflection of the evolution that occurred in the translators' interpretation of the social relationship between Alice (as a child) and the adult world represented by the other characters. In time, the relationship between child and adult has become more relaxed in terms of formality, the tolerance towards children addressing people in a direct, colloquial way ceased to represent a reprimandable form of behaviour. Moreover, the interest in the child as an individual with independent thoughts, feelings and needs that social sciences became to acknowledge, investigate and encourage in the twentieth century played a significant role in the child's emancipation.

However, the perception of Alice as belonging to a lower social rank in the communication hierarchy is still predominant in the translations as we can observe in the way the characters address her in the following paragraph.

#### 5.3.1.2. Alice's communicative status

When we observe the characters' attitude towards Alice, we notice that the translation strategies display a homogeneous interpretation of her role in the communication system. The use of the informal register in most of the translations provides a consistent

image of Alice, as a child, either considered as a peer or as belonging to a lower rank in the hierarchy. However, it is not possible to determine a clear distinction between these two interpretations of Alice’s role, as the confidential form displays only one degree of informality. The exception to this interpretation is Pietrocòla Rossetti’s translation, where the reverential form ‘Lei’ is also employed towards Alice, creating a situation of equal formality among the characters.

Furthermore, it is noticeable how the Cards, by contrast, display a certain degree of formality towards Alice in all the translations, by using ‘Lei’ and reinforcing it with the term ‘signorina’ (‘Miss’). However, we need to account that the Cards, as soldiers, are socially required to show deference and respect. Therefore their courtesy towards Alice may just be ascribed to their role.

<b>Register Form</b>	<b>Confidential Form ‘Tu’</b>	<b>Reverential Form ‘Lei’</b>
Mouse	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	TPR (1)
Lori	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	TPR (1)
Pigeon	TPR (1) / EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	
Caterpillar	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	
Footman	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	TPR (1)
Duchess	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	TPR (1)
Cheshire Cat	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	TPR (1)
March Hare	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	TPR (1)
Hatter	EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	TPR (1)
Cards		TPR (1) / EC (2) / GV (4) / MB (3) / MA (5) / AB (6)

Gryphon	EC (2) / MB (3) / GV (4) MA (5) / AB (6)	TPR (1)
Mock Turtle	EC (2) / MB (3) / GV (4) MA (5) / AB (6)	TPR (1)
Queen	TPR (1) / EC (2) / MB (3) / GV (4) / MA (5) / AB (6)	

#### 5.4. The interpretation of culture-specific and time-bound elements

A diachronic investigation of several translations of the same text in one culture over time unavoidably also involves exploring the process of renovation that language experiences.

In Chapter Four, we already examined how each translator adopted a translation strategy that resulted either in a child-oriented or an adult-oriented translation and the effects that their strategy produced in their work. Now, in a comparative approach, we focus on how cultural and temporal markers connecting the novel to the tradition of English culture were recognised and transferred accordingly.

Culture-specific and time-bound components are stylistic values, more in specific a social modulation of language, and therefore they are not a language-bound; this means they can be transferred from one language to another.<sup>93</sup> Culture-specific items operate on a dichotomy, so they either provide information about the country and culture of the original text (exoticisation) or the translation (naturalisation). Time-bound elements, on the other hand, provide information about the temporal dimension of the linguistic utterances (e.g. archaisms and neologisms) (Leuven-Zwart 1989: 163).

Translations of children's books generally undergo a process of modernisation, which naturally becomes necessary as details of the setting of the story grow distant from the readers' common knowledge and create difficulties in the comprehension of

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<sup>93</sup> Cf. § 5.3.

the text (Klingberg, Ørving, and Amor 1978: 86). Updating culture-specific and time-bound references of a text, therefore, not only contributes to making the text more comprehensible but also more understandable (Thomson-Wohlgemuth 1998: 60-1). That is because new generations of readers may not recognise concepts and ideas, in addition to objects, connected to another culture especially as the temporal distance between translation and source text increases (Thomson-Wohlgemuth 1998: 60-1). The concern of modernising children's book also relies on the assumption that children do not read books historically, and they are not able to interpret culture-bound elements in a historical perspective (O'Sullivan 2005: 145).<sup>94</sup> Since the analysis of the Italian translations *Alice* spans over a century, it enables us to survey if translators recognised the need of bridging the temporal gap between the novel and their contemporary Italian audience and how they achieved it.

Their process of modernisation is primarily accomplished at the level of language, which entails choosing lexical items which belong to common contemporary use and create a network of cultural references that allow the reader to create a relationship with the novel. For this reason, the following sections compare the translation strategies to transfer the features that contribute to shaping the English essence of *Alice*; examples of intertextual references, wordplay, culture-specific items, and language alterations from the translations support the discussion.

#### 5.4.1. Intertextual references

In *Alice*, Carroll's use of parodied poems has the purpose of conveying playful subversion to the reassuring and familiar constituents of English literary culture. The relationship between the English hypertexts and hypotexts was clear to Carroll's

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<sup>94</sup> Cf. § 5.1.

primary audience, namely Alice Liddell and her sisters, and it is also safe to assume that Victorian children were also aware of the nursery rhymes that Carroll parodied.<sup>95</sup> However, the same cannot be said for the Italian readers, who were not familiar with the English poems used for the parodies. The comparative approach provides the opportunity to observe the possible change in the interpretation of the role of parodies and how the translation strategies used to convey them has evolved.

It is possible to identify three different main strategies that the translators deployed in their translation of nursery rhymes.

- 1) The substitution of the original poems with others belonging to the Italian literary repertoire;
- 2) Literal translation of both the titles and the verses;
- 3) The creation of new verses, thus introducing new poems in the Italian literary repertoire

The following table shows the distribution of these three strategies in the corpus.

	<b>How doth the little</b>	<b>You are old Father William</b>	<b>Twinkle Twinkle</b>	<b>Tis the voice of the sluggard</b>
The <b>Substitution with Italian Equivalent</b>	TPR (1) EC (2)	EC (2)	TPR (1)	TPR (1)
<b>Literal Translation</b>	MB (3) GV (4) MA (5) AB (6)	TPR (1) MB (3) GV (4) MA (5)	EC (2) MB (3) GV (4) MA (5) AB (6)	MB (3) GV (4) MA (5) AB (6)
<b>Translator's new poem</b>				EC (2)

<sup>95</sup> "Most of the poems in the two *Alice* books are parodies of poems or popular songs that were well known to Carroll's contemporary readers" (Carroll 2000: 23).

diagram shows that, except the first two translations in the corpus in which the poems were mostly substituted with Italian equivalents, the other translators preferred the use of literal translation to transfer all the nursery rhymes.

Pietrocola Rossetti and Cagli, whose translations are addressed to the child reader, offer their readers the same effect that the English reader experienced when they read Carroll's novel, achieving dynamic equivalence.<sup>96</sup> These results also illustrate the direct connection that exists between child-orientated strategy and dynamic equivalence in translation.

The effects of the literal translation, by contrast, often create a problem of textual continuity, as translators fail to convey the intended effect of the play on words and preserve the bizarre images of the source text at the same time (Cammarata 1997: 73). This is evident in Benzi's translation, where the deletion of the parodic element weakens the coherence of the text (Sinibaldi 2012b: 75). For example, when the Hatter sings *Twinkle twinkle little bat* Alice says 'Mi pare di aver già udito qualcosa di simile' (Carroll 1935: 86). However, the Italian children may rightfully question her statement as they are not familiar with the English hypotext *Twinkle Twinkle Little Star*.<sup>97</sup>

Moreover, even if Giglio, as an experienced translator of poetry, offers his readers pleasant self-standing poems with solid rhyme schemes, the images he introduces in the verses do not always connect with the content of the story (e.g. the translation of the Duchess' song disengages with the context of the episode).<sup>98</sup> The distance between poems and context of the novel is even more evident in the edition translated by d'Amico, in which the translation of the verses is confined to the explanatory notes, and it has only the function to support the explanation of the English poem to the adult readers.

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<sup>96</sup> Cf. § 4.1.4.

<sup>97</sup> ('I think I already heard something like that').

<sup>98</sup> Cf. § 4.5.1.

Busi's strategy, on the other hand, is the only case in which literal translation does not create a disruption between poems and story; the translator successfully conveys Carroll's spirit into the translated text and grants continuity to the narrative through the manipulation of the Italian language. For example, in Chapter Four we examined how in his translation of *How Doth the Little Busy Bee* in '*Piccol'ape...ste di un coccodrillo*', Busi builds a lexical transition able to bring together the images of the 'bee' ('ape') and the 'crocodile' ('coccodrillo') as it was originally devised in Carroll's story.<sup>99</sup>

In conclusion, regarding the transfer of the intertextual references in a chronological perspective we observed that in the beginning the translation strategies were created to achieve dynamic equivalence (TPR and EC), thus maintaining the function of the parody in the text. In time, however, they gradually showed less concern for the function of parody in the source text, thus moving towards a literal translation. While in most translations this decision affected the continuity of the story in the translated text (MB, GV, and MA), the most recent Italian edition (AB), showed how literal translation associated with a clever manipulation of the Italian language, achieved a text displaying the original spirit of the author.

#### 5.4.2. The translation of wordplay

In *Alice*, Carroll systematically turns to nonsense as a method to subvert the text functions; in Wonderland logic and reality are often overturned, providing a story that keeps surprising its readers. The alteration of language and its unconventional usage are the main narrative mechanisms that Carroll deploys to convey nonsense in his story. This type of modification is effective because it affects the nature of language itself, as a communicative system based on conventions accepted and applied by members of the

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<sup>99</sup> Cf. § 4.7.1.

same cultural and social group. Wordplay becomes a prime element to observe in order to understand the relationship between language and translation over time because it creates subtle semantic connections through polysemy, homophones and word association in the text.

The following diagram displays how translators approached the transfer of wordplay that in the source text brings nonsense in the narration; Carroll creates a list of words that share the same initial letter, but whose meaning progressively becomes more and more abstract in contrast with the context of episode. The example is taken from Chapter VII, ‘A Mad-Tea Party’.

	TPR (1)	EC (2)	MB (3)	GV (4)	MA (5)	AB (6)
<b>Everything that begins with M</b>	Tutto quello che comincia con una T	Cose che cominciano con la S	Tutto quel che cominciava con una «M»	Cominciano per M	Tutto quello che comincia con la lettera M	Cominciano con la M
<b>Mouse-traps</b>	Trappola	Sogliole*	Museruola	Marmitta	Trappole per topi	Macachi
<b>Moon</b>	Topaja	Sanguisughe*	Moneta	Motore	Luna	Meteoriti
<b>Memory</b>	Troppo	Serpi, salamandre, salami, sentenze*	Memoria	Memoria	Memoria	Memoria
<b>muchness / much of a muchness</b>	Il troppo stroppia	Sistemi semplificati	molto	Mamma	Moltitudine	Massima

The first noticeable difference from the source text is the decision of Pietrocola Rossetti and Cagli to modify the initial letter of the words in the sequence on which wordplay rests. Overall, however, all translators maintained Carroll’s progression from real objects to abstract concepts, thus ultimately achieving nonsense; in addition, the

translators who kept the letter M also incorporated ‘Memory’ in their sequence of words thus maintaining the connection with the source text.

The strategy relying on literal translation produced by d’Amico, on the other hand, creates a significant problem of coherence in the text. That is because the Dormouse announces the items were all starting with the letter M, while ‘Trappole per topi’ and ‘Luna’ do not. Although we recognise that d’Amico’s text also contains the original wordplay in the explanatory notes, the disruptive effect in the text remains and causes disappointment of the reader’s expectations.

Another interesting form of wordplay worth examining can be found in the episode where Alice and the Mouse are talking about its tail. The assonance between the homophones ‘had not’ (/hæd/ /nɒt/) and ‘knot’ (/nɒt/) creates an amusing misunderstanding in the dialogue. The wordplay in this passage relies on the speakers repeating the same sounds while using words that deliver different meanings. This extract represents a complex translation point; the translators need to find a solution able to account for the phonetic aspect of the wordplay and chose words that have a meaning fitting the context of the story.

The following diagram shows the translation strategies to the transfer of the wordplay; the example is taken from Chapter III, ‘A Caucus-Race and a Long Tale’.

	TPR (1)	EC (2)	MB (3)	GV (4)	MA (5)	AB (6)
<b>Had not - a knot</b>	<u>No</u> <u>doh!</u> - un nodo?	ho <u>in</u> <u>odio</u> - nodi	Sei capitato su un <u>nodo</u> ?	<u>No!</u> Un <u>nodo</u> ?	neanche per sogno ... Un <u>nodo!</u>	prendi in <u>giro</u> ? No, davvero: <u>a zig-zag</u> <u>nodo!</u>

The Italian equivalent of ‘knot’ is ‘nodo’ and all translators, but Busi, used this word to keep the reference to the source text. Subsequently, they try to introduce in the first part of the dialogue words that would evoke the same sounds of ‘nodo’ in order to

recreate the wordplay. Not all translation strategies are successful to the same extent, as not all the translators found a suitable solution to replicate all the aspects of the wordplay.

The only translator to fully achieve the translations of the wordplay as it was devised in the source text is Pietrocòla Rossetti, who exploits the fact that dividing the Italian equivalent of 'knot' in two parts he can introduce a negation 'no' (/no/) and the exclamation 'doh' (/do/) to recompose the word 'nodo' (/nodo/). Still efficient, even if this solution relies on a weaker connection, Cagli opts to exploit the phonetic liaison of the expression 'in odio' ('hating', /in/ -/ɔdjo/) creating an assonance with 'nodi' ('knots' /nodi/). Giglio and Vittorini use the repetition of the sound of the first syllable so that the adverb 'no' connects with the word 'nodo'; however, this solution would imply that Alice confused 'no' with 'nodo', which seems improbable.

Both Benzi and d'Amico, on the other hand, completely erase the wordplay. The former simply makes Alice ask the Mouse if he has a knot in his tail and needs help to undo it; the latter relies on the fact that the original wordplay is explained in the notes, therefore he does not attempt to create a suitable equivalent in Italian.

Busi modifies the original wordplay creating a dialogue between the Mouse and Alice which progressively builds on a series of misinterpretations; the Mouse speaks in metaphors, while Alice interprets the words in their literal sense. Busi creates a wordplay on the words 'giro' ('round'), and 'zigzag'; the translator exploits the idiomatic Italian expression 'prendere in giro' ('take the mick out of somebody') that if interpreted literally acquires the meaning of 'take the round'. Therefore, Alice believes the Mouse is asking if its tail is moving in the round when she replies by saying that its tail is rather making a 'zigzag' motion.<sup>100</sup> Although Busi modifies the wordplay

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<sup>100</sup> Cammarata examines the full episode in her research where she explores in detail how this choice transforms this episode in a quintessential form of nonsense (Cammarata: 1997, pp. 118-120).

exploiting figure of speech and semantic interpretation, he manages to produce a dynamic equivalence.

In conclusion, we can see how the first two translations in the corpus (TPR and EC) tend to achieve dynamic equivalence and transfer the elements that provide the nonsense by also adhering to Carroll's structure of the text functions. These translations are the most child-oriented in the corpus, thus the translator's choice to preserve the entertaining level of the narration in a way that would suit their young readers is not only easy to understand, but follow a logical criterion too. In time, the connection to the source text primary audience has weakened, and the attention in preserving the functions of the elements that contribute to the creation of wordplay has diminished (MB, GV) or disappeared (MA). This trend, however, came to a stop with the most recent translation (AB), in which the spirit of Carroll's novel found new articulation through the exploration of sounds and meanings of the Italian language.

#### 5.4.3. The modernisation of culture-specific and time-bound items

The comparative investigation of the translations of *Alice* produced in a period spanning over a century enables us to observe how the translators accounted for the effects of time in their translation strategies. The increasing temporal distance between source text and its translations implies that some objects, belonging to the author's contemporary reality, not only became foreign to the readers of the translated text but to modern English readers too. As discussed earlier in this section, translated books for children experience a natural process of modernisation, and we can trace the effects of this practice by examining the elements that in time have been transformed to bridge the temporal gap between Victorian *Alice* and its more recent translations.

The following example shows how an object popular at the time of *Alice's* first publication has since changed in the Italian texts. The example is taken from Chapter II, 'The Pool of Tears'.

	TPR (1)	EC (2)	MB (3)	GV (4)	MA (5)	AB (6)
<b>Bathing machines</b>	Casotti da bagni	<i>Omitted</i>	«macchine da bagno» (Cabine a ruote, specie di carrette coperte che gli Inglesi usavano una volta per meglio appartarsi)	imbarcazioni	macchine da bagno	macchine da bagno * <sup>101</sup>

Alice is swimming in a pool of her own tears, but she thinks she has fallen in the sea. The child brings back the memories of her trip to the English seaside, where she saw 'a number of bathing machines in the sea', in an attempt to rationalise her current situation. Bathing machines were

Small individual locker rooms on wheels. They were drawn into the sea by horses to the depth desired by the bather, who then emerged modestly through a door facing the sea. A huge umbrella in the back of the machine concealed the bather from public view. On the beach, the machines were of course used for privacy in dressing and undressing (Carroll 2000: 25).

When Carroll wrote *Alice*, going to the seaside was an activity also accessible to most of the middle-class, due to the expansion of the railways (Blei 2016). Therefore we can assume that the bathing machines in the text would evoke a familiar image for the author's contemporary audience. Since Pietròcola Rossetti lived in England for a period, we may suppose that he had the opportunity to see them too. For this reason, we can speculate, in the eye of the translator, the 'bathing machines' did not appear as an exotic element ultimately known only to members of the English society. As a result, Pietròcola Rossetti strategy involves the use of literal translation and does not include

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<sup>101</sup> The note in Busi's text was written by Moser and includes an anecdote on Carroll's personal dislike of them. In the 1993 edition, in which Busi presents a parallel text / translation the note is missing but the translation of 'bathing machines' is identical.

any additional explanation for the Italian readers. However, in Italy bathing machines never reached the same popularity they had in England. The concept of tourism by the sea remained a phenomenon for elite groups until the second decade of the twentieth-century when free time and leisure activities began to be organised and supported by the government (Masutti 2015: 192). Therefore, in line with the Italian situation, we can assume that Cagli's decision to remove the whole episode containing the description of the 'bathing machines' from her translation was motivated by the struggle to provide her young reader with an image of such an alien object.

Progressing in chronological order, we note how at the time of Benzi's translation, the 'bathing machines' are perceived as an object of the past. Benzi puts the terms into quotation marks and also provides an explanation in brackets in the body of the text, where he explains that they were 'Cabine a ruote, specie di carrette coperte che gli Inglesi usavano una volta per meglio appartarsi'.<sup>102</sup> Benzi does not try to modernise or naturalise the term, but he rather enhances its affiliation to a remote time in the foreign culture.

Moving to the 1950s, we discover that Giglio and Vittorini identified the necessity to modernise the translation, thus assimilating the exotic 'bathing machines' to Italian culture. Since the translation has children as primary audience, we can speculate the decision had the purpose of making the text more understandable; in fact, the term 'imbarcazioni' ('boats') simplifies the image in the text and erases any temporal distance between the source text and the Italian reader at the same time.

The last two translations in the corpus both provide a literal translation of 'bathing machines' but also rely on the content of the notes to explain to their

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<sup>102</sup> ('Cabins on wheels, a type of covered carts that once English people used to shut themselves in').

audience what they were and how the Victorians used them. This strategy denotes how the shift towards an adult-oriented translation, does not raise concerns of modernisation of the source text. Adults, the primary audience of the translations carried out by d'Amico and Busi are able to understand that 'bathing machines' as a peculiarity that testifies to the historical context of the source text.

In conclusion, the issue of modernisation in the translation of books for children is strictly correlated with the orientation of the translation strategy. Moreover, the decision to naturalise objects that are connected with a particular time eventually depends on the translator's perception and familiarity with the item itself (TPR). In the examination of the translations of *Alice*, we observed that the strategies to transfer culture-specific and time-bound items in child-oriented translations varied from their omission (EC) to their assimilation (GV) to the explanation within the text (MB). When the primary audience of the translation was the adult reader, on the other hand, the literal translation of the foreign element was accompanied by an explicatory note that provided a clarification about the object itself and anecdotal information about its use too (MA and AB).

#### 5.4.4. The distortion of language

Alice's exclamation in discovering Wonderland: 'Curiouser and curiouser!' has become one of the most famous quotes from the novel. Its popularity has overshadowed its grammatical inaccuracy. Its entry into common usage to express something bizarre is intriguing as the word has become a neologism accepted in the English language. In Italian, however, the phrase has not achieved the same status. The reason behind this lack of consensus on a similar iconic outcome may be the fact that the expression was transferred inconsistently in Italian, using different degrees of grammatical deviance.

This diagram illustrates how the translators conveyed Alice’s amazement in Italian.

	TPR (1)	EC (2)	MB (3)	GV (4)	MA (5)	AB (6)
<b>Curiouser and curiouser !</b>	curiosissimo e sempre piu’ curiosissimo	è molto curiosissima	ma guarda! Guarda!	curioso e più curiosissimo	stranissimo	sempre più stranissimo

All the translators convey the same degree of surprise in their choice of words, but it is notable that they all rely on different language modifiers to achieve the same result. Providing a back translation of these solutions would be useless mainly because of English and Italian grammar work differently.

Cagli and d’Amico decide to alter the superlative form of the adjective, even if they choose different adjectives, all equivalent of ‘curious’ (‘curiosa’ / ‘strano’); their solution conveys the deviation from the norm, but it does not transfer the same degree of intensity of the source text.

Giglio and Vittorini introduce a progression from the base form of the adjective to the superlative form also reinforced by the association with the comparative adverb ‘più’ (‘more’). Similarly, Busi also opts for a progression, but he reinforces the adjective in its superlative form with two adverbs ‘sempre’ (‘continuously’) and ‘più’ (‘more’). Both strategies produce growth in intensity that ultimately results in a successful distortion of the Italian grammar close to that of the source text.

Lastly, Pietrocola Rossetti enhances the deviation even more, by doubling the use of the superlative in association with the adverbs also employed by Busi.

By contrast, Benzi opts for the repetition of the expression ‘guarda’ (‘look’) to convey Alice’s sense of surprise. This translation strategy, however, fails to convey the same degree of amazement in the Italian text as the source text.

In conclusion, since the emphasis of this expression has the function to correlate Alice’s inability to speak correct English to her progressive loss of certainty and

identity, the translation of this segment acquires, even more, relevance in the text. The atypical use of the English language serves to mark the first effect that changing size has on Alice's personality and cognitive faculties. It is not by chance that this expression opens the chapter in which Alice questions more than once her own identity. The bizarre things that are happening around her conflict with the rational and composed self-image that Alice has of herself. As a result, she finds herself entertaining the most absurd theories, like not being really Alice, but one of her friends. For this reason, the translation of this utterance requires the transfer of the same degree of intensity in deviating from the rule of Italian grammar. In these terms, it is only in Pietrocòla Rossetti's translation, and then in Busi's work that we can find the appropriate representation of this linguistic divergence.

#### 5.5. Towards a great Italian translation?

The comparative investigation in a diachronic perspective also aims to provide an outline of the translation history of *Alice* in Italian following Brownlie's standpoint within retranslation theory. Each translation of *Alice* is considered as a narrative version of the same source text, therefore we aim to observe the texts to identify if the translators deployed innovative or already used translation solutions for particular elements of the text.

The comparative analysis seems to indicate a correlation between the level of textual and linguistic constraints from the source text and the translators' delivery of new interpretations. The translation of wordplay, for instance, enables us to observe how differing levels of linguistic and phonetic bounds influence the innovation and language variation found in the translation.

This first example shows how the translators converge towards the same translation solution when the wordplay requires taking into account both the semantic and phonetic feature of the polysemic word. In the case of the polysemic pair ‘axis’/‘axes’, the assonance present in the source text is closely transferable in Italian. For this reason, most of the translators adopted the most sensible, and also obvious, translation solution able to mirror the play on words.

	<b>Asse / asce (ascie)</b>	<b>Asse / Asse – Assestatele</b>	<b>Asse / asse</b>
<b>Axis / axis</b>	TPR (1) / GV (4) / MA (5) / AB (6)	EC (2)	MB (3)

By contrast, when the only constraint in the text is to provide a translation which is coherent with an image in the story, the translators are able to expand the polysemic potential of the word at the base of the wordplay. Hence, the translation solutions diversify, and the distribution between equivalents from the Italian language appears less concentrated on a single solution.

	<b>Bastoni</b>	<b>Mazze</b>	<b>Picche</b>
<b>First came ten soldiers carrying <u>clubs</u> [...]</b>	TPR (1) / GV (4)	EC (2) / MB (3) / MA (5)	AB (6)

Lastly, we can observe that when only one element of the wordplay requires adherence to the source text’s imagery, the translators not only explore different ways to convey the second element of the wordplay (‘fig’), but they also introduce lexical variations for the Italian equivalent describing ‘pig’.

	<b>Porcellino Porcellana</b>	<b>Porcellino Uccellino</b>	<b>Porcellino Forcellina</b>	<b>Porco Orco</b>	<b>Porcello Ombrello</b>
<b>Pig / fig</b>	TPR (1)	EC (2)	MB (3)	GV (4) / AB (6)	MA (5)

Another aspect that emerges from the comparative analysis is the issue of the translators' ability to apply their translation strategy consistently. In Chapter Four, we explored for each text the reasons behind the translators' choice to portray Alice either as Italian or an English girl. We also discussed the possible effects that their choices had in the shaping of Alice's identity in the translations and examined the elements that contributed to the portrayal of the protagonist in their translation strategy.

Alice's Nationality						
<b>English</b>			MB (3)	GV (4)	MA (5)	
<b>Italian</b>	TPR (1)	EC (2)				
<b>Not specified</b>						AB (6)

Although Alice's identity is established in the most overt occurrences of the story (like in the mentions of her language and her surroundings), the translators often do not fully commit to their translation strategy throughout the text. Their approach to the translation of the measurements and currency, for instance, shows the translators' tendency to favour the adaptation of these cultural references over providing textual uniformity to their work. While the translation of children's books generally calls for a certain degree of adaptation for the items that represent marks of cultural reference, the inconsistency in the application of the translation strategy has the potential to undermine the reader's experience. Moreover, we can speculate that if children may overlook these shifts because the perception of distance in the narration is an abstract concept, they may equally not recognise would it be expressed in miles or kilometres; the adult reader would more likely notice and question them.

Measurements and currency						
Metric		EC (2)	MB (3)	GV (4)	MA (5)	AB (6)
<b>Imperial</b>	TPR (1)	EC (2)	MB (3)	GV (4) <sup>103</sup>	MA (5)	
<b>Liras</b>	TPR (1)	EC (2)		GV (4)		AB (6)
<b>Pounds</b>			MB (3)	GV (4)	MA (5)	AB (6)

The observation of the translations of *Alice* in a diachronic perspective enables us to observe the translators' engagement with the text, in terms of transfer of the novel's features, style and meaning. The innovation that *Alice* brought to children's literature, through the combination of established narrative models to captivate the interest of both child and adult readers, naturally required a marked mediation in its transfer to the Italian literary setting.

The first Italian translation, for example, presents a high degree of adaptation including the simplification of style and meaning also favouring the use of dialectal inflexions.<sup>104</sup> Moreover, the translator's use of dynamic equivalence in the translation of the intertextual references shows Pietrocòla Rossetti's focus on accommodating the needs of the Italian readers; all these aspects make this translation child-oriented. If we observe the progression of the translations in time, we notice that as the translation strategies became more focused on the adult reader as the text's primary audience, the style and features of the source text are gradually restored.

The chronological observation of the texts in the corpus shows that *Alice* does not closely follow the three phases identified by Berman in his review of Goethe's vision of the evolution of translations. We miss an example of parallel text translation to ease the model into the target culture, while we have three examples of free translations

<sup>103</sup> In Giglio/Vittorini translation the majority of the measurements are expressed using the metric system, and only one occurrence is expressed with imperial units.

<sup>104</sup> Ch. 3. § 3.1.

(Pietrocola Rossetti, Cagli and Benzi), the successive text slowly attempt the process of restoration of the source text features. In this view, the philological translation (d'Amico) represents the peak of *Alice's* progression in Italian, as literal translation aims to bring back the attributes of the source text.

Did *Alice* reach the point of achieving an Italian 'great translation'? Berman defines the ultimate translation of a text in the target culture as a text "which lasts for a long time in the target culture and that sometimes is granted a higher status than the text it originates from" (Berman 1990: 2). It is beyond the scope of this research to assess if the corpus of the translations examined contains the ultimate Italian translation of *Alice*. The study, however, was able to demonstrate that the peculiar attitude towards *Alice* displayed by d'Amico and Busi lead to the creation of unique and distinctive versions of Carroll's novel. Although these translators adopted opposite translation approaches, they both achieved remarkable texts that are suggestive and demonstrative of the modern understanding of *Alice* in translation. Moreover, in these works we can observe the translators' personal poetics, as their experience as translators and as writers guides their translation of *Alice*. Even if their approaches differ, both d'Amico and Busi reach beyond the literal sense of the words, enhancing the rhythmic aspect of the text, thus creating an autonomous Italian text able to withstand the passing of time.<sup>105</sup>

On the one hand, d'Amico produced a philological text in which he focused on reproducing the characteristics of the source text. D'Amico did not seek to engage with its audience by replicating the author's witticism but rather aimed to inform his readers

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<sup>105</sup> "Il traduttore che è permeato dell'esperienza di una poesia che tende all'autoreferenzialità, inevitabilmente tende a un tipo di letteralità che non privilegia la dimensione comunicativa della parola, ma bensì la riproduzione dei valori ritmici; questo procedimento può essere applicato anche alla riproduzione di un testo classico perché, come ben si sa, la traduzione è il luogo dell'incontro fra antico e nuovo" ("the translator who is permeated with the experience of self-referential poetry inevitably moves towards a type of literal adherence in which the reproduction of the rhythmic values are favoured against the communicative dimension of the word; this process can also be applied to the reproduction of a classic text, because as we know well, translation is the meeting point between old and new") (Mattioli 2007: 7).

about the multifaceted universe behind *Alice*. For this reason, we can argue that d'Amico achieved a timeless classic translation because it did not contain any time-bound reference able to make his work overtly outdated.

Busi's translation, on the other hand, wonderfully showed the translator's unconventional creativity and witticism. Busi produced an iconic translation in which the clever manipulation of the Italian language and its sounds are skillfully intertwined with elements that describe the Italian society of his time. Busi brings *Alice* and her Wonderland close to his contemporary Italian audience by introducing in the text precise cultural references that make the readers engage with the narration on a deep emotional level. Although the hallmarks of the Italian society of the late 1980s are the very aspects that today make Busi's translation anachronistic, it is not open to debate that Busi's work will be forever celebrated as one of the most emblematic Italian translations of Carroll's novel.

## CONCLUSION

This final chapter seeks to reassess the approach to the research, reviewing the method used to analyse the Italian translations of *Alice* before addressing the research questions at the centre of the thesis.

Both investigations involved the application of a framework that was created to analyse textual and linguistic items that would render information about the relationship between text, translators, and readers in time. These key elements were classified in categories devised to isolate and scrutinise how particular translation solutions affected the message, function, and the orientation of the source text. The analysis in this research aimed to identify how translators were able to take the distinctive features of Carroll's novel and combine them in their work with their understanding of their contemporary readers.

The analysis of the texts in the synchronic investigation advanced explanatory hypotheses regarding the implementation of particular translation solutions taking into account the elements that characterised each edition. Prefaces, introductions and graphic elements that accompanied the Italian versions of *Alice* as well as a profile of the English publication, when deemed relevant, supported the interpretation of the findings of the close reading. Furthermore, the translators' personal and professional life experiences and an outline of the Italian historical setting completed the conceptualisation of each translation of *Alice* at a given time.

The scrutiny of particular word choices for the transfer of wordplay and the lexical and cultural connotations introduced in the Italian texts allowed us to discuss the relationship between the translated text and their readers. The examination of these elements was purposely carried out in the same way for all the translations under

consideration. Moreover, this type review allowed us to observe the idiosyncratic use of single translation solutions when they diverged from the translation strategy devised for the whole text. We discussed how these shifts could affect the readers' understanding of the text; in particular, we advanced hypotheses that would take into account the primary audience of the translations, namely the effects on the child- and adult-reader.

The investigation concluded that all the translation of *Alice* in the corpus displayed an inconsistent application of the translation strategy, due to the translators' necessity to adjust to different parts of the text. The novel's complex structure and its elaborate balance between words, sounds and images forced the translators to rethink and adjust their work continuously.

The second investigation drew analogies between the six translations in a comparative diachronic perspective. The translators' choice of the primary audience was discussed regarding its influence on the translation strategy of wordplay, culture-specific, and time-bound items and their possible outcome for the readers. The observation of these elements allowed us to determine that the orientation of the translations of *Alice* in the corpus changed in time from child-oriented towards adult-oriented. In particular, we established that the first translations in the corpus focused on the cognitive and emotional needs of the child reader, while in time the texts displayed the translators' efforts to reintroduce *Alice's* features of dual readership in the translations.

This process provided us with the opportunity to interpret the perception of the implied readers; in particular, we were able to trace and identify in the texts the translators' conceptualisation of the child reader and compare how the image of the child progressed in a chronological perspective. The study concluded that the

relationship between the adults and children displayed in the translations mirrored the evolution and awareness of the child's role in the Italian culture and society.

### *Dual readership*

In regard to the issue of dual readership, the synchronic analysis offered the possibility of delineating the orientation of each translation, thus allowing us to understand which was the primary audience for each text. It became evident that most of the translation strategies took into account both audiences, and it was unproductive to try to classify a translation as either exclusively for children or for adults.

Fluid boundaries characterise the concept of dual readership itself, and this is expressed through linguistic and semantic choices dispersed in the text. Nevertheless, the choice of a primary audience was always observable in the translation strategy, and it determined the orientation of the text. The analysis showed that when the child was the primary audience, the translation strategy often included compensatory interventions to restore the original balance between audiences of the source text. However, when the choice of primary audience shifted towards the adult reader, the translation strategy would fail to accommodate the needs of the child reader. In this case, the mediation of the novel's entertaining functions, such as wordplay, intertextual references and parodies, became almost inexistent.

Therefore, the research determined that if a translation strategy was conceived with the purpose of adhering as closely as possible to the features of the source text, it inevitably compromised understanding of the story for the child reader. The most recent Italian version in the corpus, on the other hand, moved away from this trend; whilst it displays all the signs of an adult-oriented translation the needs of the child reader are also taken into account. We could, therefore, conclude that despite the translations of

*Alice* in the period examined showing a progression from child-oriented towards adult-oriented texts, in most recent times, a higher degree of translator engagement with both audiences has successfully contributed to produce a well-adjusted translation in terms of dual readership. In addition, the analysis of the texts in the corpus highlighted that the progression of *Alice* naturally led to the expansion of the paratextual element associated with the translation and more interestingly often created contradictions in the logic of the narration.

In conclusion, we were able to hypothesise that in the period surveyed, the reading needs of *Alice*'s child reader slowly but steadily became subordinate to the fulfilment of the philological purpose of its translation, until a reversal of the trend occurred in the 1980s. The attempt to restore the balance between the needs of both adult and child reader was interpreted as an acknowledgement of *Alice*'s role as a classic of children's literature, thus demanding the child reader to be taken into account.

#### *Image of the child*

The study considered Alice, the child at the centre of the narration, as the representation of the image of the child developed by each translator. In the synchronic investigation, this assumption enabled us to enquire into the translators' relationship with their child readers and therefore delineate an outline of the concept of childhood at a given time in Italian society.

Most of the translations consistently described Alice as a little girl, and only in the first two translations in the corpus was it possible to observe the use of terms that suggested the protagonist be a little older. In the most child-oriented translations, we observed how the translation strategies favoured the use of simple but effective solutions aimed to make the narration easy to understand and enjoyable for the youngest

readers too. The search for dynamic equivalence to convey wordplay and puns was considered an example of this strategy.

The modulation of the register in the dialogues between Alice and the other characters displayed fluctuations in the degree of formality perceived as appropriate in exchanges between adult and child. We also noted that this awareness varied in time, thus the same characters were portrayed as having different levels of authority throughout the corpus. The analysis concluded that in the period examined the relationship between adults and children progressively became more relaxed, and the distance expressed via a high degree of formality narrowed in time. These findings suggested that the change in the use of register was a consequence of the rise of new theories focused on the child in the social sciences, which explored the individuality of children and promoted their emancipation.

#### *Novelty and progression of the translations*

Following the scope of retranslation theory, the study was able to provide an introductory review of the translators' use of innovative translation solutions in time. The comparative analysis of the translation of wordplay built on lexical pairs showed that innovation was more likely to occur when only one of the two items required a close lexical adherence with the source text. When more concurrent features were necessary for the wordplay to be effective, however, the translations shifted towards the repetition of previously used equivalents, because the lexical choices narrowed. Although these observations questioned the possibility of introducing innovative and original translation solutions in the process of retranslating *Alice*, the chronological analysis showed that the evolution and transformation of the Italian language

accommodated new interpretations of the novel's defining features in the most recent translation.

Despite the multiple elements examined in both the synchronic and diachronic analyses, the study was not able to determine if, among the six translations of *Alice* selected for the corpus, any one text could be considered a 'great translation', to borrowing Berman's term. The study, however, found a correlation between the purpose of the translation and its potential to last longer in time. For instance, the study concluded that increasing the focus on transferring the features of the source text, while limiting the emotional engagement between the implied readers and text, produces translations which are less likely to be affected by the passing of time. Although a text that centres on the audience's participation in the story and introduces elements that create a connection between *Alice* and the contemporary setting of its readership is more likely to become outdated, it also has the potential to produce an iconic translation, which will be celebrated for a more extended period. Therefore, while translations set up with a philological purpose have the potential to last longer in time, the most creative translations will possibly leave a stronger mark in the history of the translations of *Alice* in Italian.

### *Limitations*

In regard to the investigation of the ambivalence of *Alice* and the dual readership that it entails, the research could have benefited from scrutiny of how the text was received by each contemporary readership. The evaluation of the translation reviews in literary journals and magazines could have helped expand knowledge about the effects that each strategy produced in the real readers of the texts. Similarly, the inclusion of a more engaged and detailed historical perspective of the context within which each translation

was produced and published, could have accounted for some of the discrepancies that emerged from the close reading.

The study, however, was conceived to develop a different method to promote and support the comparative analysis of multiple translations of children's literature and *Alice* in particular. Although we expected that the observation of the texts would make the peculiarities of each translation emerge, the extent and the nature of these anomalies were not predictable a priori. Moreover, this research challenged the concept of carrying out literary analysis as a means of confirming or disproving a pre-established set of theories. For this reason, the study maintained that the translated texts were the main element providing evidence of *Alice's* understanding in time. In conclusion, the aim of advancing a different method for the textual analysis necessitated the application of a framework which promoted and supported a comprehensive approach, while refraining from introducing any aspect that would narrow the scope of the comparative analysis.

#### *Recommendations for further research*

This research has shown how a large collection of linguistic data gathered from a detailed textual analysis proved to be an invaluable resource for the comparative analysis of multiple translations of *Alice*. The textual examination revealed how in the process of translating *Alice* each translator introduced different degrees of adaptation and carried out several modifications to the text. The effects that these alterations had on the message and more importantly on the function of the text, emerged from observation of combined multiple elements which may have been overlooked had they only been analysed in isolation.

The method for textual analysis of *Alice* proposed by this research may be integrated into further studies that seek to explore the progression of Carroll's novel in Italian

literary history from a linguistic or a literary point of view. For this purpose, the corpus of lexical items gathered in this study offers an opportunity to interpret the data from a different standpoint. Moreover, the method used in this research can also be transferred to an examination of different translations of *Alice*, published within the same temporal range, with the aim of determining if the patterns that emerged in this study would become equally apparent in the works of different translators.

Finally, the method developed in this thesis can be considered a starting point for further comparative studies of classics of children's literature in translation. The framework can be expanded and adapted to the examination of other novels in other languages, thus contributing to the study of their literary history in the context of the receiving culture.

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## **APPENDIX A**

### **Data from the textual analysis of the six translations**

The following tables contain the data collected through the comparative textual analysis of the Italian translations of *Alice*. The data are presented in groups that follow the chapters' sequence of *Alice*. The selection of the items in the tables was subjective, and aimed to include heterogeneous items able to provide a comprehensive understanding of the translation strategy of each text.

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
CHAPTER I		Down the Rabbit-Hole		GIÙ NELLA CONIGLIERA		NELLA TANA DEL CONIGLIO		NELLA TANA DEL CONIGLIO		NELLA TANA DEL CONIGLIO BIANCO		Nella Tana del Coniglio		Nella tana del Coniglio
	11	bank	1	poggio	1	panca	7	argine	9	argine del fiume	27	panca	41	riva del fiume
	12	White Rabbit	2	Coniglio bianco	1	Coniglio tutto bianco	7	Coniglio Bianco	9	Coniglio Bianco	27	coniglio bianco	41	Coniglio Bianco
	13	shelves		--	4	scansia	9	mensola	10	credenze	28	scaffale	44	scansie
	13	Orange Marmelade	4	CONSERVA D'ARANCE	4	marmellata di arance	9	«Marmellata di arance»	10	<i>Marmellata d'arance</i>	29	MARMELLATA DI ARANCE	44	“MARMELLATA D'ARANCE”
	13	how many miles	4	quante miglia	4	quante miglia	9	chissà quante miglia	11	chilometri	29	quante miglia	44	chilometri
	13	four thousand miles	4	quattrocento miglia	4	4000 miglia	9	quattromila miglia	11	quattromila chilometri	29	quattro mila miglia	44	seimila chilometri
	13	Antipaties	5	Antipatie	5	Antidoti	10	Antipatici	11	Antipati	30	Antidoti	44	Tantipodi
	14	New Zeland	5	Nuova Zelanda	5	Nuova Zelanda	10	Nuova Zelanda	11	Nuova Zelanda	30	Nuova Zelanda	44	Nuova Zelanda
	14	Australia	5	Australia	5	Australia	10	Australia	11	Australia	30	Australia	44	Australia
	14	Dinah	6	Dina	5	Dina	10	Dinah	11	Dina	30	Dinah	44	Dinah
	14	thump! thump!	7	tonfete!	6	patatrac!	11	paffete	12	pum!	31	tu-tum !	46	patapluff!
	16	shut up	9	riserrarmi	8	chiudermi	13	che si accorciano	13	accorciare	32	richiudermi	46	ritirarmi
	16	telescope	9	cannocchiale/telescopio	8	cannocchiale	13	cannocchiali	13	telescopio	32	cannocchiale	47	telescopio
	16	DRINK ME	9	BEVI	8	«bevetemi»	13	«BEVIMI»	14	«Bevimi»	32	«Bevimi»	47	“BEVIMI”
	17	they <i>would</i> not remember the simple rules their friends had taught them	10	perché non <i>vollero</i> ricordarsi della prudenza ch'era stata loro insegnata in casi simili	9	per non aver ascoltato i buoni insegnamenti ricevuti	14	per non aver ascoltato gl'insegnamenti dei grandi	14	non avevano <i>voluta</i> obbedire ai consigli che i grandi avevano dato loro	33	non avevano voluto saperne di ricordare le semplici istruzioni ricevute dalle persone amiche	47	perché non avevano fatto mente locale a quelle semplici norme di prudenza impartite loro dagli amici

	<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>	
	17	(it had, in fact, a sort of mixed flavour of cherry-tart, custard, pine-apple, roast turkey, toffy, and hot buttered toast)	11	e trovandolo delizioso (di fatto aveva un sapore misto di torta di ciliegie, di crema, d'ananas, di tacchino arrosto, di torrone, e di crostini burrati)	9	Aveva un saporino tanto buono, fra la torta di ciliege, il latte alla portoghese e la tacchina arrostita	14	un sapor misto di ciliege, mostarda, ananasso, dindo arrosto, budino e pane abbrustolito con burro	14	In verità aveva un sapore misto di torta di ciliege, di tacchino arrosto, di canditi e di crostino imburato	33	(era una specie di miscuglio di torta di ciliege, crema, ananas, tacchino arrosto, caramella mou e panme abbrustolito col burro)	47	(aveva infatti un gusto misto di crostata di ciliegie, crema, ananas, tacchino arrosto, caramella mou e pan tostato e imburato)
	17	ten inches	11	dieci pollici d'altezza	10	ventina di centimetri	14	ventina di centimetri	14	venti centimetri	33	venticinque centimetri	47	venticinque centimetri
	18	currants	13	uva di Corinto	11	uvetta passolina	16	ribes	16	uva spina	35	uvette	48	uva sultanina
	18	EAT ME	13	MANGIA	11	«mangiatemi»	16	«MANGIAMI»	16	«Mangiami»	35	MANGIAMI	48	“MANGIAMI”

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
CHAPTER II		The Pool of Tears		LO STAGNO DI LAGRIME		LA POZZA DI LAGRIME		IL LAGO DI LAGRIME		UN LAGO DI LACRIME		Il Laghetto di Lacrime		La polla delle lacrime
	20	Curiouser and curiouser !	15	curiosissimo e sempre piu' curiosissimo	13	è molto curiosissima	18	ma guarda! Guarda!	17	curioso e più curiosissimo	37	stranissimo	50	sempre più stranissimo
	20	speak good English	15	la sua lingua	13	i termini corretti	18	più parlare	17	come si parla secondo la grammatica	37	regole della grammatica	50	come si esclama senza strafare
	20	pair	16	pajo	13	pajo	18	paio	17	paio	37	paio	50	paio
	20	carrier	16	procaccino	13	ferrovia	19	corriere	17	posta	37	corriere	50	corriere
	21	nine feet	17	nove piedi	14	tre metri	19	tre metri	17	tre metri	38	più di due metri e mezzo	50	tre metri e passa
	21	shedding gallons of tears	17	versando lagrime a secchie	15	a rivi, a fiumi	19	versò ancora tante lacrime	18	versando lacrime a fiumi	38	versando fiumi di lacrime	51	versando litri e litri di lacrime
	21	pool	17	stagno	15	pozza	19	laghetto	18	laghetto	38	laghetto	51	pozza
	21	four inches	17	quattro pollici	15	dieci centimetri	19	dieci centimetri	18	dodici centimetri	38	dieci centimetri	51	una decina di centimetri
	21	dried her eyes	17	si forbi' gli occhi	15	asciugò gli occhi	20	si asciugò gli occhi	18	si asciugò in fretta gli occhi	38	asciugarsi gli occhi	51	si asciugò gli occhi
	21	Duchess	17	Duchessa	15	Duchessa	20	Duchessa	18	Duchessa	38	la Duchessa	51	Duchessa
	22	scurried away into the darkness as hard as he could go	19	correre di traverso come se avesse le ali alle zampe	15	si diede a una precipitosa fuga	20	se ne va a gambe levate	19	galoppò via quanto più rapido poteva, perdendosi nel buio	39	trottò via nel buio a tutta velocità	51	sparì nelle tenebre come un turbine
	21	very hot	19	stufaiola	16	non si respirava più dal caldo	20	faceva molto caldo	19	faceva molto caldo	39	faceva un gran caldo	51	surriscaldato
	23	puzzle	19	imbroglio	16	smarrita	20	problema	19	problema	39	punto interrogativo	21	una domanda da centoventidue milioni
	23	Ada	19	Ada	16	Ada	21	Ada	19	Ada	39	Ada	51	Ada
	23	long ringlets	19	inanellati	16	anella	21	riccioli	19	a ricciolini	39	boccoli	51	Broccoli

	<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>	
	23	Mabel	19	Isabella	16	Gigina	21	Mabel	19	Mabel	39	Mabel	51	Mabel
	23	four times five twelve	20	quattro per cinque tredici	16	quattro via cinque dodici	21	quattro per cinque, dodici	19	quattro per cinque, dodici	39	cinque per quattro fa dodici	52	quattro per cinque dodici
	23	four times six thirteen	20	quattro per sei tredici	16	quattro via sei tredici	21	quattro per sei tredici	19	quattro per sei, tredici	39	sei per quattro fa tredici	52	quattro per sei tredici
	23	four times seven	20	quattro per sette	16	quattro via sette	21	quattro per sette	19	quattro per sette	39	sette per quattro fa ...	52	quattro per sette
	23	twenty	20	venti		-	21	venti	19	venti	39	venti	52	venti
	23	Multiplication Table	20	Tavola aritmetica	16	abaco	21	tavola pitagorica	19	tavola pitagorica	39	Tavola Pitagorica	52	tavola pitagorica
	23	Geography	20	Geografia	16	geografia	21	geografia	19	geografia	39	Geografia	52	Geografia
	23	London	20	Londra	17	Londra	21	Londra	19	Londra	40	Londra	52	Londra
	23	Paris	20	Parigi	17	Parigi	21	Parigi	19	Parigi	40	Parigi	52	Parigi
	23	Rome	20	Roma	17	Roma	21	Roma	19	Roma	40	Roma	52	Roma
	23	How doth the little	20	<i>Rondinella Pellegrina</i>	17	«La vispa Teresa»	21	« il coccodrillo»	19	<i>Come faceva il piccolo coccodrillo</i>	40	<i>come il piccolo</i>	52	“Piccol’ape...”
	23	it	20	Romanza	17	poesia		--	20	canzoncina	40	poesia	52	--
	24	burst of tears	21	un fiume di lagrime	18	in un singhiozzo	22	singhiozzi	20	un ritorno improvviso di lacrime	41	scoppio improvviso di pianto	52	un pianto diretto
	24	two feet	22	due piedi	18	mezzo metro	23	mezzo metro	20	sessantina di centimetri	41	sessanta centimetri	53	mezzo metro
	24	splash	22	zaffete!	19	punfete!	23	paffete	21	punfete!	41	plaf!	53	splash!
	24	salt water	22	acqua salsa	19	acqua salata	23	acqua salsa	21	acqua salata	41	acqua salata	53	acqua salata
	24	English coast	23	dovunque si va verso la spiaggia		<i>Omitted</i>		da per tutto il mare fosse sempre lo stesso	21	sulla costa inglese	41	costa inglese	53	costa inglese
	25	bathing machines	23	casotti da bagni		<i>Omitted</i>	23	«macchine da bagno» (Cabine a ruote, specie di carrette coperte che gli Inglesi usavano una volta per meglio appartarsi)	21	imbarcazioni	42	macchine da bagno	53	macchine da bagno

	<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>	
	25	lodging houses	23	case mobiliate		-	23	cassette che affittano camere mobiliate	21	villette	42	pensioni	53	pensioni
	25	railway station	23	stazione di strada ferrata		-	24	stazione ferroviaria	21	stazione ferroviaria	42	stazione ferroviaria	53	stazione ferroviaria
	25	nine feet	23	nove piedi	19	tre metri	24	tre metri	22	tre metri	42	due metri e mezzo	53	tre metri
	25	to find her way out	23	cercando d'afferrar la riva	19	raggiungere a nuoto la sponda	24	per uscirne	22	uscir da questo luogo	42	in cerca di una sponda	53	in cerca di un approdo
	25	Mouse	24	Sorcio	20	Sorcio	24	Topo	22	Topo	43	Topo	54	Topo
	26	Latin Grammar	24	Grammatica Latina	20	grammatica latina	24	Grammatica Latina	22	grammatica latina	43	Grammatica Latina	54	grammatica latina
	26	English	24	la mia lingua	20	italiano	25	l'inglese	22	l'Inglese	43	inglese	54	la stessa lingua
	26	William the Conqueror	24	Napoleone	20	Napoleone	25	Guglielmo il Conquistatore	22	Guglielmo il Conquistatore	43	Guglielmo il Conquistatore	54	Guglielmo il Conquistatore
	26	Où est ma chatte?	25	Où est ma chatte?	21	Où est ma chatte?	25	Où est ma chatte?	24	Où est ma chatte?	43	Où est ma chatte?	54	Où est ma chatte?
	26	capital	25	paladino	21	famosa	26	e come piglia i topi!	24	svelta	44	una tale bravura	54	un fenomeno
	27	terrier	27	canbassetto	22	bassetto	26	piccolo <i>terrier</i>	26	<i>terrier</i>	45	terrier	55	terrier
	27	sit up and beg for dinner	27	pitoccare il suo desinaruccio	22	pregare perché gli si dia il pranzo	26	sta ritto su due zampe	26	si mette seduto ad aspettare il suo pranzo	45	si siede per chiedere da mangiare	55	si mette a sedere tutto impettito e reclama la sua cena
	27	it's worth a hundred pounds	27	vale un Peru'	22	vale più di cento lire	26	centinaio di sterline	26	cento sterline	45	cento sterline	55	vale più di cento sterline
	27	Duck	28	Anitra	23	Anitra	27	Anitra	26	Anatra	46	Anatra	55	Anitra
	27	Dodo	28	Dronte		Dodo	27	Gufò	26	Dodo	46	Dodo	55	Dodo
	27	Lory	28	Lori		Pappagallo	27	Merlo	26	Lori	46	Pappagallo	55	Lorichetto
	27	Eaglet	28	Aquila		Aquilotto	27	Aquilotto	26	Aquilotto	46	Aquilotto	55	Aquilotto

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CHAPTER III		A Caucus-Race and a Long Tale		CORSA ARRUFFATA, E RACCONTO CON LA CODA		UNA CORSA D'ALLENAMENTO E LA STORIA DI UNA CODA		UNA CORSA E UNA STORIA LUNGA		UNO STRANO CIRCUITO E UN RACCONTO CON LA CODA		Una Corsa Elettorale e una Lunga Storia		Carosello elettorale e codazzo di miserie
	29	all her life	30	conosciuti da un secolo	24	d'esser sempre vissuta insieme con loro	28	come con vecchi amici	27	da sempre	47	da sempre	56	da una vita
	29	dry enough	30	secchero'	25	seccherà	29	asciutti	27	vi seccherò	48	seccarvi	56	vi farò seccare
	30	bad cold	30	infreddatura solenne	25	un raffreddore	29	un brutto raffreddore	28	tremendo raffreddore	48	brutto raffreddore	56	raffreddore
	30	this is the driest thing I know	30	questa domanda e' bastemente secca, mi pare!	25	questo vi seccherà di sicuro	29	la cosa più arida	28	è il tono più asciutto	48	la cosa più seccante che conosca	56	la cosa che secca di più
	30	William the Conqueror	30	Generale Oudinot	25	Costantino VII	29	Guglielmo il Conquistatore	28	Guglielmo il Conquistatore	48	Guglielmo il Conquistatore	56	Guglielmo il Conquistatore
	30	Edwin	31	Re di Napoli	25	Costantino di Andronico duca	29	Edvin	28	Edwin	48	Edwin	56	Edwin
	30	Morcar earls of Northumbria	31	Regina di Spagna	26	Costantinopoli	29	Morcaro di Mercia e Nordumbria	28	Morcar signori di Mercia e di Northumbria	48	Morca conti della Mercia e della Northumbria	56	Morcar conti di Mercia e di Northumbria
	30	Stigand, the patriotic archibishop of Canterbury	31	Granduca di Toscana		-	29		28	papa	48	papa		
	30	Edgar Atheling	31	Papa	26	Patriarca	30	Stigando arcivescovo di Canterbury	28	Stigand, il patriottico arcivescovo di Canterbury	49	Stigand il patriottico arcivescovo di Canterbury	57	Stigan il patriottico arcivescovo di Canterbury
	30	Normans		-		-	30	Normanni	28	normanni	49	Normanni	57	Normanni
	30	as wet as ever	32	bagnata come un pulcino	26	più umida che mai	30	sono sempre bagnata	28	bagnata come prima	49	bagnata come prima	57	più bagnata di prima
	31	speak English!	32	parli italiano!	27	parla italiano!	30	parla chiaro!	29	parla in inglese!	49	parla inglese!	57	parla come ti ha insegnato tua mamma

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	31	offended tone	32	facendo il broncio	27	offeso	31	molto offeso	29	offeso	50	tono offeso	57	offeso
	313	caucus race	32	Corsa arruffata	27	corsa d'allenamento	31	corsa Caucus	29	circuito	50	Corsa Elettorale	57	Carosello elettorale
	31	to say anything	33	aprire becco o bocca	27	dovesse prendere parola	31	qualcuno dicesse qualcosa	29	propenso a dire qualcosa	50	intenzione di dire nulla	57	dovesse prendere la parola
	31	Shakespeare	34	Dante	28	tanti grandi uomini	32	Shakespeare	30	Shakespeare	51	Shakespeare	58	Shakespeare
	32	comfits	34	confetti	28	confetti	32	caramelle	30	confetti	51	canditi	58	fruttini
	33	very absurd	36	sovranamente stupida	29	grottesco	34	molto assurdo	30	assurdo davvero	52	assolutamente assurdo	58	assurdo
	33	long and a sad tale	36	la mia e' una storia lunga e trista, e con la coda!	30	È la storia di una povera coda - ancora ne trema tanto, che pare una serpe	35	Ah, è molto lunga e triste	31	La mia è una storia lunga e triste!	52	La mia storia ha una coda lunga e triste	59	Il mio è un lungo codazzo di miserie
	33	long tail - but why do you call it sad	36	lunga coda - perché la chiama trista?		-		Si, è lunga, ma non pare triste	31	Certo, la tua coda è lunga - Ma perché poi è anche triste?	52	che è lunga lo vedo - ma perchè dici che è triste?	59	Ah, per essere lungo è lungo davvero - ma cosa c'entrano le miserie?
	33	puzzling	37	imbarazzata		-		-	31	arrovellarsi	53	rimuginare	59	almanaccarci sopra
	34	Fury	37	Furietta		Miccio	35	Furiosetto	32	Fido	53	Fury	59	Cagnazzo
	34	fifth bend	38	quinta curvatura della coda		-	37	quinto giro	31	quinta curva	54	quinta curva	60	quinta curva
	35	Had not - a knot	38	No doh! - un nodo?	32	ho in odio - nodi	37	giro - su un nodo?	31	No! Un nodo?	54	neanche per sogno ... Un nodo!	60	prendi in giro? No, davvero: a zig-zag
	35	nonsense	38	scempiaggini	32	sciocchezze		-	31	assurde	54	stupidaggini	60	nonsensi
	35	old Crab	39	un vecchio granchio	32	vecchio Granchio	38	vecchia Gambera	33	vecchio Granchio	54	vecchia Granchia	60	vecchia Gambera
	35	Ma'	39	Babbo		-		-		-	54	mamma!		che ti venga un granchio ma'
	35	snappishly	39	sdegnosetto		-	38	rimbeccò	33	petulante / sdegnoso	54	stizzosa	60	con una certa stizza
	35	capital one	39	paladino	33	abilità incredibile	38	straordinario	33	brava		com'è brava	60	fenomeno

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	35	she'll eat a little bird as soon as look at it!	39	visti e presi!	33	non fa in tempo a dire «oh!» che già è in bocca	38	se li mangia appena li guarda	33	fa più in fretta a ingoiarli che a vederli	55	non fa un tempo a guardare un uccellino e l'ha già in bocca	60	non fa in tempo a vederne uno che l'ha già divorato
	35	old Magpie	39	gazza	33	vecchia Gazza	38	vecchia gazza	33	Gazza	55	vecchia Gazza	60	vecchia Gazza
	35	Canary	40	canarino	33	Canarino	39	Canarino	33	Canarino	55	Canarina	60	una Canarina

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CHAPTER IV		The Rabbit Sends in a Little Bill		LA CASETTINA DEL CONIGLIO		LA VOLATA DI CRI CRI		UNA COMMISSIONE PER UN CONIGLIO		Alice prigioniera del Coniglio		Il Coniglio presenta un Conticino		senza billyetto non si può entrare
	37	get me executed	41	mi farà impiccare	35	mi farà giustiziare	40	mi farà mettere a morte	35	decapitare	57	mi farà tagliare la testa	61	mi farà giustiziare
	37	a pair of white kid-gloves	41	il paio di guanti bianchi	35	i guanti bianchi	40	i suoi guanti	35	di capretto bianco	57	guanti bianchi di capretto	61	i guanti bianchi di capretto
	37	Mary Ann	42	Marianna	36	Marianna	41	Annamaria	35	Marianna	57	Mary Ann	61	Marianna
	38	W. RABBIT	42	CONIGLIO B.	36	<i>B. Coniglio</i>	41	«CONIGLIO BIANCO»	36	B. Coniglio	57	«C. BIANCO»	61	B. CONIGLIO
	38	hurried	42	divoro' la scala	36	in fretta	41	corse su per le scale a quattro a quattro	36	si precipitò	58	di corsa	62	corse di sopra
	38	a table in the window	43	tavola presso il terrazzino	37	sotto la finestra era disposto un piccolo tavolo	42	una tavola davanti alla finestra	37	su un tavolo presso la finestra	58	tavolino davanti alla finestra	62	tavolino davanti alla finestra
	38	pairs of tiny white kid-gloves	43	paja di guanti bianchi e nitidi	37	guanti bianchi minuscoli	42	un paio di guantini	37	guanti di capretto bianco	59	guanti bianchi di capretto	62	guanti bianchi di capretto
	38	DRINK ME	43	BEVI	37	«bevetemi»	42	«Bevimi»	37	«Bevimi»	59	BEVIMI	62	“BEVIMI”
	39	I wish I hadn't drunk quite so much	44	avessi bevuto meno!	38	perché mai ho bevuto così tanto?	43	Avrei dovuto berne meno	38	vorrei non avere bevuto tanto	59	come vorrei non aver bevuto tanto!	63	Ah, se non avessi alzato tanto il gomito
	39	room	45	gabbia	38	stanza	43	stanzetta	39	stanza	60	stanza	62	stanza
	39	fairy tales	46	navelle delle fate	39	fiabe	44	favole	39	storie delle fate	60	favole	62	fiaba
	41	cucumber frame	48	vetrina da cetrioli	40	serra o qualcosa del genere	45	una di quelle campane di vetro che servono a far maturare i cetrioli	40	serra	62	serra	64	serra
	41	Pat	48	Gianni	40	Gianni	46	Pat	40	Pat	62	Pat	64	Nane

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	41	digging for apples	48	scavando patate	40	zappando	46	raspando per vedere se ci sono altre mele sotto terra	40	cogliendo mele	62	scavo mele	64	a sterare i pomi vostroodore
	41	He pronounced it 'arrum'		<i>Omitted</i>		<i>Omitted</i>		<i>Omitted</i>	40	vossignoria «vossia»	62	«beraccio»	64	("vostro onore" non gli veniva mai)
	41	you goose	49	paperone	41	idiota	46	matto	40	stupido	62	bravo scemo	64	rimbesuito
	42	--	49	cri cri									64	
	42	Bill	50	Tonio	42	Cri-Cri	47	Bill	42	Bill	63	Bill	64	Billyetto/ Billy
	42	lad	50	bambino mio	42	giovinotto		<i>Omitted</i>	43	polentone	63	bravo scemo	64	cretino
	42	corner	50	cantone	42	angolo	47	angolo	43	angolo	63	angolo	64	Angolo
	42	they don't reach half high enough yet	50	non arrivano	42	non vedi come son corte?	47	non lo vedi che non ci arriva?	43	neanche così arrivano a metà	63	non arrivano neanche a metà	64	ma se non arrivano neanche a metà
	42	a loud crash	50	patatrac	42	forte fracasso	47	un gran fracasso	43	gran tonfo	63	un tonfo sonoro	65	forte schianto
	43	There goes Bill	51	Ecco Tonio che vola	43	guarda, guarda Cri-Cri	48	Guarda! Bill vola! Vola!	43	Guarda Bill	64	ecco Bill	65	E' Billyetto o un piccione viaggiatore
	43	Brandy	51	acquavite	43	acquavite	49	acquavite	44	cognac	64	brandy	65	grappa
	43	a Jack-in-a-box	52	mi sbalestro' nell'aria	43	saltaleone	49	un diavolotto in scatola	44	spauracchio a molla	64	una specie di misirizzi	65	mi è piombato il mondo addosso e tracchete
	43	old fellow	52	poveretto	43	amico		<i>Omitted</i>	44	poveretto	64	vecchio	65	compare
	44	Lizard	53	Lucertola	44	ramarro	50	lucertola	46	Lucertola	65	Lucertolina	66	ramarro
	44	she	53	bimba	45	questa	50	lei	46	Alice	65	Alice	66	lei
	45	whistle	54	per alletterlo si provo' a dirgli te' te'	45	tono carezzevole	51	fischiarli	47	fischiare	66	fargli un fischio	66	emettere un fischio
	45	coaxe	54	alletterlo	45	per entrare in grazia	51	tante belle paroline	47	carezze	66	vezzeggiamenti	66	moine

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	45	cart-horse	56	cavallo di vetturale	46	cavallo da tiro	52	cavallo da tiro	48	cavallo da tiro	66	cavallo da tiro	66	cavallo da tiro
	46	bark	56	latrare	46	latrati	52	squittii	49	latrare	67	latrati	66	latrare
	46	buttercup	56	ranuncolo	46	orchidea		campanula d'oro	49	ranuncolo	67	ranuncolo	68	ranuncolo

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CHAPTER V		Advice from a Caterpillar		CONSIGLI D'UN BRUCO		IL CONSIGLIO DEL BRUCO		IL CONSIGLIO DEL BRUCO		I CONSIGLI DEL BRUCO		I Consigli di un Bruco		Larvato consiglio di Bruco
	47	languid, sleepy voice	58	languida e sonnacchiosa	48	languida voce sonnolenta	54	voce languida, sonnacchiosa	49	voce languida e assonnata	69	voce languida, assonnata	68	voce languida e sonnacchiosa
	47	I must have been changed	59	d'esser stata scambiata	48	cambiata	54	cambiata	51	cambiamenti	69	cambiata	70	cambiamenti
	48	making such very short remarks	60	secco secco	49	frasi monosillabiche	55	un bruco così scontroso	50	suo modo asciutto di parlare	69	la secchezza dei commenti	70	che rispondesse solo a monosillabi
	49	changed	61	tramutata	50	cambiata	56	cambiata	51	cambiata	71	cambiata	71	cambiata
	49	How doth the little busy bee	61	Rondinella pellegrina	50	La vispa Teresa	56	Guarda l'ape diligente	51	come faceva il piccolo coccodrillo	71	Come la piccola ape industriosa'	71	Piccol'ape
	49	You are old Father William	61	Guglielmo tu sei vecchio	50	La Chiocciola	57	Sei molto vecchio, padre	51	Sei vecchio Guglielmo	71	Sei vecchio, babbo William	71	Caro, vecchio, buon papà
	53	three inches	66	tre pollici	53	dieci centimetri	59	tre pollici	55	sette centimetri e mezzo	74	otto centimetri	72	sette centimetri
	53	the creatures	67	coteste creaturine	54	queste creature	59	quelle bestiole	55	animali	74	queste creature	72	bestioline
	53	in a minute or two	67	due o tre minuti	54	dopo un po'	59	dopo un buon momento	55	un paio di minuti	74	dopo un paio di minuti	72	un paio di minuti
	53	was perfectly round	68	era tondo come l'O di Giotto	54	cosa rotonda	60	perfettamente rotondo	58	rotondità perfetta	75	perfettamente rotondo	73	perfettamente rotondo
	54	zigzag	69	zigzag	56	zig zag	61	sinuoso	59	curva	76	zig-zag	74	zig.zag
	54	pigeon	70	colombo	57	piccione	61	colomba	59	piccione	76	Piccione	75	Piccione
	55	little girl	71	ragazzina	58	bambina	63	una bambina	61	bambina	77	bambina	75	una bambina
	56	little girl	72	fanciulla	61	bambina	64	bambina	61	bambina	78	bambina	75	Bambine
	56	usual height	73	statura naturale	61	statura ordinaria	64	la sua statura all'altezza naturale	62	statura di sempre	78	statura consueta	76	statura normale

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	56	right size	73	statura naturale	62	la mia statura	64	quella statura	62	statura giusta	79	giuste dimensioni	76	misura giusta
	56	I wonder	73	pagherei saperlo	62	come farò non lo so ancora	66	Grazie a Dio - Dio sa come dovrei fare	62	vorrei sapere è come farò	79	mi domando	76	come faccio
	56	open space	73	piazza	62	spiazzo	66	radura	62	radura	79	radura	76	radura
	56	four feet	73	quattro piedi	62	quattro piedi	66	un metro	62	un metro	79	un metro e venti	76	un metro
	56	nine inches	73	nove pollici	62	ventina di centimetri	6	ventina di centimetri	62	ventina di centimetri	79	venti centimetri	76	venti centimetri

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CHAPTER VI		Pig and Pepper		PORCO E PEPE		IL PORCELLINO E IL PEPE		UN PORCELLINO E MOLTO PEPE		LA DUCHESSA E IL PORCELLINO		Porco e Pepe		Porco d'un pepe
	57	footman	74	servo	63	servo	67	valletto	64	servitore	82	valletto	77	valletto
	57	footman	74	servitore	63	servo	67	valletto	64	servitore	82	valletto	77	valletto
	57	croquet	75	<i>croquet</i>	63	<i>croquet</i>	68	croquet	64	<i>croquet</i>	82	croquet	77	corquet
	58	staring stupidly	76	stralunando stupidamente	64	stava guardando il cielo con aria stupida e imbambolata	68	guardando il cielo stupidamente	64	guardava scioccamente il cielo	82	gli occhi fissi verso il cielo con aria imbambolata	78	con la testa per aria come un citrullo
	59	crash	76	fracasso	64	fragore	68	fracasso	65	scroscio violento	82	gran tonfo	78	schianto violento
	59	kettle	76	caldaia	64	stoviglie mandate in pezzi	69	come se un piatto o una pentola di terraglia fosse caduto in frantumi	65	pentola di terracotta	82	di stoviglie andate in pezzi		come di un piatto o un bricco andato in frantumi
	59	his eyes are so very nearly at the top of his head	77	gli occhi incastrati sul cranio	65	ha gli occhi piantati quasi alla sommità della testa	69	ha gli occhi in cima al capo	65	ha quasi gli occhi sulla cima della testa	83	ha gli occhi quasi sulla cima del capo	78	piantati in testa quasi sul cucuzzolo
	59	the creatures	78	coteste bestie	66	questa gente	69	tutti	66	animali	83	queste creature	78	queste bestie
	59	it's enough to drive one crazy	78	mi farebbero impazzire	66	c'è di che perdere la pazienza sul serio!	70	c'è da impazzire	66	c'è da impazzire	83	ti fanno proprio ammattire	78	c'è da diventar pazze!
	60	perfectly idiotic	78	idiota spaccato	67	non c'è proprio sugo	70	è un idiota	66	È matto da capo a piedi, poverino!	83	è un perfetto idiota	78	è completamente cretino
	60	large cat	79	grosso gatto	67	gatto d'Angora	70	grosso gatto	66	grosso gatto	84	grosso gatto	80	un grosso gatto
	60	grinning from ear to ear	80	ghignando con la bocca da un orecchio all'altro	67	se la rideva sotto i baffi	70	sorriveva da un orecchio all'altro	66	sogghignava con la bocca spalancata da un orecchio all'altro	84	con un sorriso che gli andava da un orecchio all'altro	80	sogghignando da un orecchio all'altro

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	60	Cheshire cat	80	Ghignagatto	68	felis catus	71	gatto del Cheshire	67	Gatto-del-Cheshire	85	gatto del Cheshire	80	gatto del Cheshire
	61	Cheshire-cats	80	gatti	68	gatti	71	gatti del Cheshire	67	Gatti-del-Cheshire	85	gatti del Cheshire	80	gatti del Cheshire
	61	shower	81	nembo	68	pioggia	72	a gragnole		--	85	pioggia	78	grandinata
	61	plates and dishes	81	di piatti e tondi	68	scodelle, piatti e bicchieri	72	piatti e padelle	67	piatti e vassoi	85	pentole, piatti e tegami	78	piatti e vassoi
	61	it	81	mimmo									80	un assaggio della sua cultura
	61	a little of her knowledge	81	far pompa	69	la sua erudizione	72	un pochino il suo sapere	68	far pompa della sua sapienza	86	sfoggiare un po' della sua scienza		
	61/2	axis - axes	82	asse - asce	69	asse - che asse – legnata	72	asse - asce	68	asse - ascie	86	asse - asce	80	asse - asce
	63	star-fish	83	quell'animaletto marino che si chiama stella	71	una stella di mare	74	stella marina	69	stella di mare	87	stella marina	81	stella marina
	63	snorting	84	stronfiava	71	sbuffava	74	grugnire	69	sbuffava	87	sbuffava	81	sbuffava
	63	in a day or two	84	qualche giorno		--		--	69	in poco tempo	88	entro un paio di giorni	81	in pochi giorni
	63	pig	85	porcellino	72	porchetto	75	maialino	70	porcellino	88	porcello	82	porcello
	64	it would be quite absurd	86	non c'era ragione	72	sarebbe stato assurdo di portarlo con sè	75	non c'era più nessuna ragione per tenerlo in braccio	70	sarebbe stato assurdo	89	alquanto assurdo	83	piuttosto assurdo
	64	Cheshire Puss	87	Ghignamicio	73	Micio, micino	76	micino Cheshire	71	Micetto-del-Cheshire	89	micetto del Cheshire	83	mammolino del Cheshire

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		--	87	sai il proverbio italiano, 'tanto cammina sino che arriva'	74	-Purché cammini - disse il Gatto - puoi star sicura di giungere in qualche sito.	76	Si giunge sempre a qualcosa, se si cammina abbastanza	71	«Questo avverrà sicuramente», disse il Gatto, «purché tu non ti stanchi di camminare»	90	«Ah, per questo stai pure tranquilla», disse il Gatto, «basta che non ti fermi prima.»	83	“Oh questo è garantito al limone” disse il Gatto, “basta che metti un piede dopo l'altro e ti fermi in tempo”
	65	Hatter	87	Cappellaio	74	Cappellaio	76	cappellaio	71	Cappellaio	90	Cappellaio	83	Cappellaio
	65	March Hare	87	Lepre Marzolina	74	Lepre marzolina	76	lepre marzenga	71	Lepre Marzolina	90	Lepre Marzolina	83	Lepre Marzolina
					76	E riandava con la mente lo stornello : “Piazza, bella piazza / ci passò una lepre pazza”								
	67	pig or fig?	91	porcellino o porcellana?	76	porcellino /uccellino	78	porcellino o forcillina?	73	porco o orco?	93	porcello o ombrello	85	porco o orco
	67	giddy	91	mi fai girare il capo	76	capogiro	78	capogiro	73	m'intontisci	93	mi fai girare la testa	86	mi stai tirando scema
	67	chimneys	92	gole dei camini	79	camini	79	comignoli	73	comignoli	94	comignoli	86	camini
	67	two feet high	92	due piedi	79	aumentare almeno di un piede	79	qualche palmo	73	sessantina di centimetri	94	un metro e quaranta centimetri	86	mezzo metro

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CHAPTER VII		A Mad Tea-Party		UN TÈ DI MATTI		UN THÈ DI MATTI		UNA TAVOLA DI MATTI		IL THE DELLA LEPRE MARZOLINA		Un tè di Matti		Un tè fuori di sè
	69	No room! No room!	93	Non c'è posto! Non c'è posto!	80	Non c'è posto, non c'è posto!	80	Non c'è posto! non c'è posto!	74	Non c'è posto! Non c'è posto!	95	Non c'è posto! Non c'è posto!	87	Tutto esaurito! Tutto esaurito!
	70	then it wasn't very civil of you to offer it	94	Ma allora non e' cortese invitandomi a bere quel che non ha	81	è ben poco corretto da parte vostra	81	non è educato offrire quel che non c'è	74	non è stato gentile da parte tua	96	allora non sei stata molto gentile ad offrirlo	87	e allora non è stato da persona beneducata offrirme lo
	70	personal remarks	94	osservazioni che sanno di personalita'	81	osservazioni	81	apprezzamenti personali	74	osservazioni personali	96	osservazioni	87	criticare gli altri
	70	why is a raven like a writing desk?	95	perche' un corvo e' simile a un coccodrillo?	81	sai dirmi perché un corvo assomigli a uno scrittoio?	81	perché il corvo è come una scrivania?	74	perché un corvo assomiglia a uno scrittoio	96	che differenza c'è tra un corvo e una scrivania?	87	che differenza c'è fra un corvo e un tavolino?
	70	riddles	95	indovinelli	81	indovinelli	81	indovinelli	74	indovinelli	97	indovinelli	87	indovinelli
	71	works	97	movimento	83	che il burro non è indicato	83	il burro non è buono per ungere l'orologio	75	il burro non serve ad aggiustare gli orologi	98	te l'avevo detto che il burro non andava bene!	90	il burro non andava bene per le rotelle
	71	crumbs	97	miche di pane	83	briciole	83	qualche briciola	75	briciole	98	briciole	90	briciole
	71	the best butter	97	del <i>miglior</i> burro	83	il miglior burro!	83	burro di prima qualità	76	<i>di prima qualità</i>	98	un burro ottimo	90	Burro Imparzialmente Scremato
	72	of course not	98	Perche' no?	82	questo no	83	no, naturalmente	76	No, naturalmente, no!	98	No, certo	90	certo che no
	72	it was certainly English	98	parlava correttamente	84	eppure erano parole italiane	84	queste parole parevano tutte chiare e correttamente connesse	76	le parole potevano li per li sembrare chiare	98	in buon inglese	90	parlando la stessa lingua
	72	politely	98	delicatezza	84	sforzandosi di essere gentile	84	gentilmente	76	tono più gentile	98	educatamente	91	gentilmente

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	72	that have no answers	99	non hanno senso	84	che non hanno spiegazione	84	che non si possono indovinare	76	che non han risposta	99	senza risposta	91	senza risposta
	73	Time	99	Tempo	84	Tempo	84	Tempo	77	Tempo	99	Tempo	91	Tempo
	72	you wouldn't be talking about wasting it. It's him!	99	Non si tratta di me, ma di lui!	85	-	84	È lui	77	È lui	99	--	91	È un lui, lui
	73	half past one	100	il tocco e mezzo	85	mezzogiorno	85	mezzogiorno	77	una e mezzo	100	l'una e mezzo	91	mezzogiorno e trenta
	73	you	100	ella	85	voi	85	tu	77	voi	100	tu	91	voi
	73 / 74	Twinkle Twinkle little bat	101	Tu che al ciel spiegasti l'ale...	86	trilla trilla pipistrello	86	Vola Vola Pipistrello	77	zitto zitto pipistrello corri avvolto in un mantello	101	brilla brilla pipistrello	91	brilla brilla pipistrella
	74	bright	102	luminosa	87	luminosa	86	lampo di comprensione	78	tutto chiaro	101	brillante	92	un lampo d'intuizione
	74	I'm getting tired of this	103	cotesto costi' mi secca mortalmente	87	e se cambiassimo discorso amici?	87	Parliamo d'altro	78	Meglio cambiar discorso	101	Se cambiassimo discorso?	92	E se cambiassimo discorso?
	74	I'm afraid I don't know one	103	temo di non sapere contarne alcuna	87	temo di non saperne	87	non so niente di bello	78	mi spiace ma non ne so	101	temo di non saperne	92	spiacente ma non ne so
	75	Elsie	103	Elce	88	Agrifoglia	88	Elsie	79	Elsa	102	Elsie	92	Elsie
	75	Lacie	103	Clelia	88	Ciclamina	88	Lacie	79	Luisa	102	Lacie	92	Lacie
	75	Tillie	103	Tilla	88	Celidonia	88	Tillie	79	Tilda	102	Tillie	92	Tillie
	75	Treacle	104	melazzo	88	perdinci	88	melassa	79	melassa	102	melassa	92	melassa
	75	treacle-well	105	pozzo di melazzo	88	pernici	89	pozzo di melassa	80	ruscello di melassa	103	pozzo di melassa	93	pozzo di melassa
	76	learning to draw	105	imparavano a trarne	91	pescare	89	disegnare	80	estrarre	103	imparando a disegnare	93	disegnare schizzi

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	76	but they were in the well ... well in	106	<i>omitted</i>	90	le bambine mangiano le piante con il loro nome	90	C'erano e ci stavano	81	c'erano e vi stavano bene	104	erano già dentro il pozzo... Ben dentro	94	Stavano <i>dentro</i> il pozzo
	77	everything that begins with M	107	tutto quello che comincia con una T	91	Cose che iniziano con la S	90	tutto quel che cominciava con una «M»	81	cominciano per M	104	tutto quello che comincia con la lettera M	94	cominciano con la emme
	77	mouse-traps	107	trappola	91	sogliole	91	museruola	81	marmitta	104	trappole per topi	94	macachi
	77	moon	107	topaja	91	sanguisughe	91	moneta	81	motore	104	la luna	94	meteoriti
	77	memory	107	troppo	91	serpi, salamandre, salami sentenze	91	memoria	81	memoria - mamma	104	la memoria	94	memoria
	77	muchness / much of a muchness	107	il troppo stropia	91	sistemi semplificati	91	molto / molto	81	marmitta-chebolle-al-fuoco	104	moltitudine / molto di una moltitudine	94	massima / linea di massima
	77	this piece of rudeness was more than Alice could bear	107	questa sgarbatezza urto' la sensibilita' di Alice	92	questo era troppo! Alice non poteva sopportare tanta sgarberia	91	questo era troppo	81	tanta scortesia	104	quest'ultima sgarberia fu più di quanto Alice potesse tollerare	94	quest'altra villania era più di quanto Alice potesse sopportare
	77	walked off	107	uscì fuori	92	andarsene	91	se ne andò	81	si avviò per andarsene	105	si avviò per andarsene	94	si allontanò
	77	they	108	le due birbe	92	il Cappellaio e la Lepre	91	li vide	82	li vide	105	nessuno degli altri due	94	--
	78	tea-party	108	società	92	thè	91	tavola da tè	82	il thè	105	a un tè	95	tè
	78	one foot	109	un piede	92	trentina di centimetri	92	un palmo	82	trentina di centimetri	105	mezzo metro	95	trenta centimetri
	78	passage	109	andito	93	corridoio	92	uscio	82	corridoietto	105	corridoio	95	corridoio

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CHAPTER VIII		The Queen's Croquet-Ground		IL CROQUET DELLA REGINA		IL «CROQUET» DELLA REGINA		IL CROQUET DELLA REGINA		LA PARTITA A CROQUET DELLA REGINA		Il Croquet della Regina		Il croquet della Regina
	79	Five	110	Cinque	94	cinque	93	Cinque	92	Cinque!	107	Cinque	99	Cinque
	79	Don't go splashing paint over me like that	110	non mi schizzare con le tue pennellate	94	Non schizzarmi di colore	93	mi schizzi addosso tutta la pittura	92	Non mi schizzare addosso la vernice!	107	Mi schizzi tutto il colore addosso	99	mi inzaccheri tutto di vernice
	79	Seven	110	Sette	94	Sette	93	Sette	83	Sette	107	Sette	99	Sette
	79	beheaded	111	decollato	94	decapitato	93	ti tagliasse la testa		decapitarsi	107	che ti tagliassero la testa	99	decapitato
	79	Two	111	Due	95	Due	94	Due	83	Due!	108	Due	99	Due
	79	Yes, it is his business	111	Gli preme certo!	95	Sì che lo riguarda	94	sicuro che gli riguarda	83	Sì che lo riguarda!	108	Si invece!	99	Si, e tu fatti i tuoi!
	81	carrying clubs	112	armati di bastoni	96	con le mazze levate	94	con grosse mazze in spalla	84	armati di bastone	108	armati di mazza	100	armati di picche
	81	ornamented all over with diamonds	112	sfolgoranti di diamanti	96	coperti di diamanti e di ogni specie di pietre preziose	95	coperti di diamanti	84	ornati	109	tutti adorni di diamanti	100	tutti inquadri
	81	ornamented with hearts	113	ornati di cuori	96	portavano dei cuori per tutto ornamento		---	84	ornati di cuori	109	tutti adorni di cuori	100	impataccati di cuori
	81	Kings and Queens	113	Re e Regine	96	Re e Regine	95	re e regine	84	Re e Regine	109	re e regine	100	Re e Regine
	81	smiling	113	bocca da ridere	96	sorridendo	95	sorridendo	84	sorriveva distratto	109	sorridendo	100	sorriveva
	81	Knave of Hearts	113	Fante di Cuori	96	Fante di Cuori	95	Fanti di Cuore	84	Fante di cuori	109	Fante di Cuori	100	Fante di Cuori
	81	King's Crown	113	Corona Reale	96	corona reale	95	corona reale	84	corona del Re	109	corona del Re	100	corona del Re
	81	THE KING AND THE QUEEN OF HEARTS	113	IL RE E LA REGINA DI CUORI	96	il Re e la Regina di Cuori	95	IL RE E LA REGINA DI CUORI	84	il «Re» e la «Regina di Cuori»	109	IL RE E LA REGINA DI CUORI	100	IL RE E LA REGINA DI CUORI

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	81	child	114	fanciulla	97	ragazzina	96	bambina	86	bambina	109	bambina	100	cocca
	82	Nonsense	115	Eh, via!	98	Baie!	96	che idea!	86	bubbole	111	sciocchezze	101	dacci un taglio tu!
	82	child	116	bambina	98	bambina	98	bambina	86	bambina	111	una bambina	101	bambina
	84	Hush! Hush!	118	St! St!	100	Zitto! Zitto!	99	Zitta, per carità	88	Ehm Ehm	112	Ssssss! Sssss!	101	Ssst! Ssst!
	84	What for?	118	Per quale peccato?	100	e perché?	100	Che peccato!	89	Perché?	112	Perché?	102	Ma che cos'ha fatto?
	84	What a pity	118	Che peccato	100	Perché	100	No, non credo sia un peccato	89	Che peccato!	112	Peccato!	102	che peccato
	84	in a minute or two	118	finalmente	100	qualche momento dopo	100	dopo alcuni minuti	89	un paio di minuti	113	un paio di minuti	102	un paio di minuti
	84	mallets	119	mazzapicchi	100	martelli	100	mazze	89	mazze	113	mazze	102	mazze
	84	flamingoes	119	fenicònteri	100	fenicotteri vivi	100	fenicotteri	89	fenicotteri	113	fenicotteri	102	fenicotteri vivi
	84	unrolled itself	120	sricciato	101	sgomitatosi	101	si disvolgeva	89	pigramente srotolato	113	si era sgomitolato	102	si era già tutto sballato
	85	great wonder	120	meraviglia	102	miracolo	101	incredibile	90	c'è da stupirsi	114	miracolo	103	miracolo
	85	any one left alive	120	alcuno che abbia ancora il capo sul collo	102	che ci sia ancora qualcuno di vivo!	101	pare incredibile che ce ne siano ...	90	che non siano tutti morti	114	c'è ancora qualcuno in vita	103	che ci sia ancora qualcuno con la testa sulle spalle!
	86	likely to win	122	abile nel giocare e nel vincere	104	ha tutte le probabilità di vincere	103	che certo vincerà lei	91	un'impresa di gran conto arrivare alla fine della partita	115	quasi non vale la pena di finire la partita	105	non vale neanche la pena di continuare la partita; ha la vittoria in tasca
	87	went back to have a little more conversation with her friend	124	ritornò al micio per riappiccicar con lui il discorso	106	tornò a fare un po' di conversazione col suo amico	105	per tornare a chiacchiere coll'amico	93	tornò a conversare col suo amico	117	tornò a fare altre due chiacchiere col suo amico	105	per riprendere almeno due delle quattro chiacchiere col suo amico

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CHAPTER IX		The Mock Turtle's Story		STORIA DELLA FALSA-TESTUGGINE		LA FINTA TARTARUGA E LA SUA STORIA		LA STORIA DELLA FINTA TARTARUGA		I RICORDI DI SCUOLA DELLA FALSA TARTARUGA		La Storia della Finta Tartaruga		La storia della Tartaruga d'Egitto
	90	you dear old thing	128	bambina mia	109	frugolina mia	107	cara la mia pacioccona	94	cara vecchia amica	121	carina	106	vecchia mia
	90	hot-tempered	128	piccosa	109	Il pepe, che è un cibo riscaldante, riscanda senza dubbio, anche il carattere	107	andare su tutte le furie	94	irritabile	121	irascibile	107	infiammabile
	90	barley sugar	129	confetti	109	zucchero d'orzo e il torrone	107	caramelle	95	zucchero d'orzo	121	zucchero d'orzo	107	caramelle d'orzo
	91	Tut tut, child!	129	Che, che bimba	110	piano, piano piccina	108	no, no bambina	95	Mmmm, cara	122	Ssss, ssss	107	via, via sventatella!
	92	Oh 'tis love 'tis love that makes the world go round	130	E' amore -è amore - è il pazzeron d'amore // che fa girare il mondo - ed il mio cuore	111	Amore, amor che solo move il mondo!	108	«Amor, Amor sei tu che reggi il mondo!»	95	che è l'amore a far girare il mondo	122	Oh è l'amore, è l'amore che fa girare il mondo	108	Oh, 'l'amour l'amour è l'amore che fa girare il mondo'!
	92	take care of the sense, and the sounds will take care of themselves	130	guardate al franco; gli spiccioli si guarderanno da sé	111	Badate al senso, e le parole andranno a posto da sé	109	Bada al senso delle parole, e vedrai che le parole baderanno a se stesse	95	curati del senso e le sillabe si metteranno a posto da sé	123	Pensa al senso e i suoni si aiuteranno da soli	108	Chi semina suoni raccoglie senso'
	92	birds of a feather flock together	131	chi si rassembra s'assembra	111	ogni simile ama il suo simile	109	uccelli e piume vanno insieme, ovvero «Dio li fa e poi li accompagna»	96	gli uccelli della stessa specia vanno a stormi	123	Dio li fa e poi li accoppia	108	uccelli della stessa covata fan sempre rimpatriata'

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	92	the more there is of mine, the less there is of yours	132	la miniera è la maniera Di gabbar la gente intiera	112	Il Re ce n'ha qui accanto una gran cava. E la morale è che che quanto più cava, meno ce n'è	109	cava tu che cavo io e quel che resta sarà mio	96	più ne avrai tu e meno ne avrò io	123	Più ce n'è di mio, meno ce n'è di tuo	108	Più ce n'è per me, meno cene per te
	92	vegetable	132	vegetale	112	vegetale	109	un prodotto vegetale	97	vegetale	123	vegetale	108	vegetale
	93	birthday presents	133	quei regali ne' giorni natalizi	113	regali per il compleanno	110	mio onomastico	98	Son contenta che quando compio gli anni non mi fanno regali come questo!	124	per la mia festa	109	ai compleanni la gente non fa regali simili
	94	quarreling	134	querelarsi	114	attaccar lite	111	litigare	98	litigare	125	attaccare briga	109	baccagliare
	94	mock-turtle soup	135	la minestra di falsa Testuggine	115	è quella cosa con la quale si fa la zuppa di finte tartarughe, cioè la testina di vitello	112	E' quella che fa il brodo di tartaruga senza tartaruga	98	È quello con cui si fa Falsa Zuppa di Tartaruga	125	la Minestra di Finta Tartaruga	110	È quella roba che ci fanno il Brodo di Tartaruga d'Egitto
	94	(IF you don't know what a gryphon is, look at the picture.)	136	(Se voi non sapete che è il Grifone, guardate la vignetta)	116	(se non sapete che cosa sia un grifo, guardate le illustrazioni)		<i>omitted</i>	99	(Guardate la figura, se non sapete che cos'è un Grifone)	126	(Se non sapete cosa è un Grifone, guardate la figura.)	110	(Se non sai cos'è un Grifone, guarda la figura.)
	95	her fancy	137	ruzzo	116	sua mania	113	fantasia	99	sua fantasia	126	una sua fantasia	111	è un paesaggio della sua immaginazione
	95	his fancy	138	ruzzo	119	una mania	114	fantasia	100	è tutta una fantasia	127	tutta fantasia	111	immaginazione
	96	real Turtle	138	vera Testuggine	120	Tartaruga vera	114	vera Tartaruga	100	tartaruga vera	128	Tartaruga vera	111	tartaruga vera
	96	Hjckrrh!	138	Hjckrrh!	120	qualche versaccio	114	Hjckrrh!	100	Hjckrrh!	128	Hjckrrh!	112	Hjckrrh!

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
	96	tortoise because he taught us	140	Tartaruga perché c'insegnava a tartagliare	120	Sardella - Aringa perchè arringava la scolaresca arringava	115	Testuggine Ma perchè ci insegnava.	101	La chiamavamo Testuggine perché era la maestra	128	Lo chiamavamo Testuggine perché ci dava i libri di testo	112	Testuggine perché a forza di test ti faceva venire la ruggine, no?
	96	don't be all day about it	140	non andare per le lunghe		<i>omitted</i>	115	non metterci tutta la giornata	101	non ci vorrai mica metter tutto il giorno	129	non ci mettere tutto il giorno	112	non vorrei mica metterci tutto il giorno
	97	washing	141	bucato		-	116	lavarsi la faccia	102	<i>bucato</i>	130	bucato	113	bucato
	98	reeling	142	reggere	121	recere	116	barcollare	102	annaspere	130	rotolamento	113	scansare le locali
	98	writhing	142	stridere	121	stridere	116	ruzzolare	102	contorcersi	130	grinze	113	arricciare le consolanti
	98	the different branches of Arithmetic	142	Aritmerica	121	operazioni aritmetiche	116	rami delle matematiche	102	quattro operazione dell'Aritmetica	130	le varie branche dell'Aritmetica	113	le quattro operazioni dell'Aritmetica
	98	Ambition	142	Ambizione	121	ambizione	117	ambizione	102	Ambizione	130	Ambizione	113	Ambizione
	98	Distraction	142	Distrazione	121	distrazione	117	distrazione	102	Distrazione	130	Distrazione	113	Soggezione
	98	Uglification	142	Bruttificazione	121	mortificazione	117	bruttizione	102	Bruttificazione	130	Bruttificazione	113	Mortificazione
	98	Derision	142	Derisione	121	derisione	117	derisione	102	Derisione	130	Derisione	113	Derisione
	98	beautify	142	bellificazione		<i>omitted</i>	117	bruttare	102	Bellificazione	130	abbellimento	113	Vivificazione
	98	Mistery	142	Stoia	121	storia - lozioni di storia	117	mistero	102	Mistero antico e moderno	131	Mistero	113	Scoria antica e moderna
	98	Seaography	142	Girografia	121	atrofia fisica	117	oceanografia	102	Marografia	131	Marografia	113	Mareografia
	98	Drawling	143	Disdegno	121	disegno	117	musoneria	102	Disdegno	131	Trascinamento	113	disdegno
	98	Stretching		Passaggio	121	distruzione religiosa					131	stiramento		
	98	old conger-eel	143	grongo	121	Seppia	117	congro	102	anguilla	131	vecchio grongo	113	vecchia anguilla
					122	salsa forte							113	frittura su tela
	98	Fainting in Coils	143	Frittura a occhio	122	frittura all'olio	117	e l'occhio da triglia	102	Disdegno frivolo e ottaedrico	131	svenimento spirale	113	findus Affresco alla mia maniera
	98	Laughing	143	Catino	122	letteratura gretta	118	lattime	103	catino	131	Riso	113	latinlover

	<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>	
	98	Grief	143	Gretto	122	cretina	118	grecale	103	gretto	131	Cruccio	113	amoregreco
	99	creatures	143	bestie	122	mostri		--	103	bestie	131	creatures	113	animali
	99	lessons / lessens	144	lezioni / lesioni		<i>omitted</i>	118	Non si dice «lessen», in inglese per dire «diminuire?» E «lesson» non vuol dire lezioni?	103	«Ma è la ragione per cui si chiamano lezioni!» osservò stupito il Grifone; «proprio perché ce n'è una ogni giorno»	132	«Per questo si chiamano lezioni», osservò il Grifone, «diminuiscono ogni giorno.»	114	“Ma è per questo che che sono chiamate ore <i>d'istruzione</i> ” osservò il Grifone: “Perché si distruggono”

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
CHAPTER X		The Lobster-Quadrille		LA CONTRADDANZA DE' GAMBERI		LA QUADRIGLIA DEGLI ASTICI		LA QUADRIGLIA DEI GAMBERI		LA QUADRIGLIA DELLE ARAGOSTE		La Quadriglia delle Aragoste		Le aragoste fan quadriglia
	100	flapper	145	natatoia	124	dorso di una zampa	120	natatoia	103	pinna	133	pinna	114	pinna
	100	Lobster-Quadrille	146	contraddanza de' Gamberi	125	una quadriglia d'Astici	120	quadriglia dei gamberi	104	quadriglia di Aragoste!	133	Quadriglia di Aragoste!	114	quadriglia di aragoste!
	101	jelly-fish	146	polipi viscosi	125	meduse	121	meduse	104	le meduse	134	meduse	114	meduse
	101	advance twice	146	<i>avant deux</i>	125	fate due volte un passo avanti	121	si avanza in coppie	104	due passi avanti	134	si avanza per due	115	fai due passi avanti
	101	set to partners	146	<i>balance'</i>	125	tornate indietro	121	e sempre in fila	104	ci si inchina alla dama / si scambian le aragoste	134	ciascuno in coppia	115	changez les aragostes
	101	retire	146	<i>en place</i>	125	nello stesso ordine riprendete i vostri posti	121	indietro nello stesso ordine	104	si fa un passo indietro	134	si torna indietro	115	ricomponiamo i ranghi
	102	ithing	149	Nasel	127	nasello	122	pesce	107	merluzzo	136	merluzzo	116	tonno
	102	porpoise	149	Porcellin di mare	127	marsuino	123	Tartaruga	107	porco di mare	136	marsuino	116	lumachina
	102	turtles	149	Testùdi	127	testuggini	123	Tartarughe		<i>changed</i>	136	tartarughe	116	tartarughe
	103	from England the nearer is to France	149	dall'Adria alla Dalmazia	127	troverem l'Africa bella, che ha tesori in abbondanza	124	più lontan dall'Inghilterra, più vicino a Francia sei		<i>changed</i>	136	più ci si allontana dall'Inghilterra, più ci si avvicina alla Francia...	116	c'è una terra dopo il mare, sai in quella direzione
	103	dinn-	150	tavo--	127	desi...	124	pran...	107	pran...	137	ce...	116	pra...
	104	"Do you know why it's called a whiting?"		<i>omitted</i>		<i>omitted</i>	125	Sai perchè so chiamano bianchetti?	108	Sai perché si chiamano naselli?	138	Lo sai perché si chiama merluzzo?	116	Sai perché si chiama tonno?

	<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>	
	104	"It does the boots and the shoes,"		<i>omitted</i>		<i>omitted</i>	125	Perchè lustrano le scarpe	108	Perché sono nipoti dei nasi!	138	<i>Perchè merlustra le scarpe e gli stivaletti</i>	116	Si per la collezione autunno-inverno sono indicati i tonni caldi
	105	it's all about as curious as it can be	152	È curioso come la curiosità	130	Tutto è curioso	126	questo è il colmo	109	è più strano di quel che può sembrare	140	è tutto straordinariamente curioso	118	più strano di così si muore
	106	Tis the voice of the sluggard	152	canzona piemontesa 'Trenta Quaranta'	130	«Ho sognato di viaggiare»	127	Ecco che viene il polpone	110	È la voce del poltrone	140	<i>È la voce del poltrone</i>	118	questa è la voce del fanagotta
	106	how the creatures	152	queste bestie	130	questa gente	127	tutti	110	animali	140	queste creature	118	animali
	107	uncommon nonsense	153	ma gli è sciocco oltremisura	131	che non abbia senso affatto	127	non capisco	110	una filastrocca senza senso	121	mucchio di sciocchezze	118	insolitamente assurda
	107	owl and panther	154	ostrica e civetta			128	porcospino / miccio	111	gufo e alla Pantera	142	Gufo e Pantera	119	Gufo e Pantera
	108	the most confusing thing I ever heard	155	Babelle di confusione	132	Ma che sugo c'è a ripetere quasto roba se non la spieghi?		Non ci capisco niente. Mai in vita mia ho sentito qualcosa di simile	111	è la poesia più balorda che abbia mai sentito	143	È di gran lunga la cosa più complicata che abbia mai sentito	119	È di gran lunga la poesia più macellaia che abbia <i>mai</i> sentita!

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Emma Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
CHAPTER XI		Who Stole the Tarts?		CHI HA RUBATO LE TORTE?		CHI RUBÒ I TORTELLI?		CHI HA RUBATO I TORTELLINI?		CHI HA RUBATO LE TORTE?		Chi ha rubato le Paste?		Chi ha sgraffignato le pizzette?
	110	in chains	158	incatenato	135	mani e piedi incatenati	132	incatenato	113	incatenato	145	in ceppi	121	tutto incatenato
	110	tarts	158	torte	136	tortelli	132	tortelli	113	torte	145	paste	121	pizzette
	111	(look at the frontispiece if you want to see how he did it)	159	(guardate il frontespizio per averne un'idea)		<i>omitted</i>		<i>omitted</i>	113	(guardate la figura se volete sapere come aveva fatto)	146	(guardate il frontespizio se volete vedere come faceva)	121	(guardate il frontespizio se volete sapere come faceva)
	111	However jurymen would have done just as well		<i>omitted</i>		<i>omitted</i>	133	avrebbe potuto dire anche giurati	114	«membro della giuria»	146	«membri della giuria»	121	--
	111	slates	160	lavagne	136	lavagne	133	lavagne	114	lavagnette	146	lavagnette	121	lavagnette
	111	spell	160	sillabare	137	non sapendo come scrivere	133	come si scrive	114	ortografia	147	come si scrive	122	come si compita
	111	found an opportunity of taking it away	161	colse tosto il destro per strappargliela	137	trovò il modo di portarla via al Giurato	134	alla prima occasione s'impossessò del gesso	114	trovò ben presto l'occasione per rubargli il gessetto	147	ben presto trovò il modo di portargliela via	122	glielo fece sparire
	112	herald	161	uscire	138	araldo	134	araldo	116	araldo	147	araldo	122	araldo
	113	shilling and pence	163	a lire e centesimi	139	le cifre come se si trattasse di soldi	135	in scellini e in denari	117	in lire e centesimi	148	scellini e pence	123	in lire e caramelle
	113	evidence	164	testimonianza	139	deposizione	136	deposizione	117	deposizione	149	deposizione	123	
	113	a piece out of his teacup	164	un bel pezzo del labbro della tazza	140	addentò la tazza e ne portò via un pezzetto	136	addentò la sua tazza e ne staccò un bel pezzo	117	addentò la tazza	149	un gran pezzo della tazza	123	con un morso un grosso pezzo di tazza
	114	nonsense	165	sciocchezze	140	non dir sciocchezze	137	non dire sciocchezze	117	sciocchezze	149	non dire sciocchezze	124	non dire asinate
	114	sulkily	165	borbottando	140	borbottò il Ghiro stizzito	137	indispettito	118	indignato	149	molto imbronciato	124	indignatissimo

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
	114	wether you're nervous or not	165	poco importa che tremiate o no		--	137	v'imborghiate	118	che tu lo voglia o meno	150	o nervoso o non nervoso	125	altrimenti te lo curo io il nervosismo
	114	twinkling of the tea	166	alla testa soppressa	141	trepidare del thè	137	il te che vola vola	118	tremolio del the	150	e il tremolio del tè	125	brilla birilla biondo tè
	115	it began with the tea	166	la testa soppressa cominciò col tè		cominciò col thè	137	comincia col tè	118	il tremolio cominciò col thè	150	È cominciato col tè	125	tutto comincia con un tè
	115	twinkling begins with a T	166	sicuro che testa inizia con un T	141	So bene che trepidare comincia col T	137	Ma si sa che il tè comincia con una T	118	certo che comincia con T	150	certo che il tremolio comincia con la T	125	tutto comincia con un <i>ti</i>
	115	dunce	166	gonzo	141	balordo		--	118	asino?	150	idiota	125	Mi prendi per il sedere?
	115	twinkled	166	tentennavano	141	ricominciarono a trepidare		--	118	si misero a tremare	150	tremolò	125	brillare
	115	<i>must</i>	167	<i>dovreste</i>	142	dovete	138	dovete ricordare	119	<i>devi ricordartelo</i>	151	devi ricordarlo	125	<i>devi ricordartelo</i>
	115	poor man	167	povero mortale	142	povero diavolo	138	pover'uomo	119	pover'uomo	151	pover uomo	125	un povero cristo
	115	applause	166	applauso	142	applauso	138	applaudi	119	applaudi	151	applaudi	125	applauso
	115	applause	168	approvazione	142	applauso	139	applausi	119	applauso	151	applauso	126	applauso
	116	I can't go no lower		--		--	139	non so scendere più di così	119	non posso andar più giù	151	più di così non posso scendere	126	“Non posso ritirarmi” disse il Cappellaio, “non sono mica un cuffiotto infeltrito”
									120	scatola del pepe	152	scatola del pepe	127	pepiera
	116	pepper box	169	pepaiola	143	pepaiuola	140	la scatola del pepe	120	no	152	No	127	manco morta
	117	Sha'n't'	170	No	144	io non so niente	140	Io farò quel che mi pare e piace						

		Carroll		Pietrocola-Rossetti		Cagli		Benzi		Giglio-Vittorini		D'Amico		Busi
CHAPTER XII		Alice's evidence		TESTIMONIANZA D'ALICE		LA DEPOSIZIONE DI ALICE		LA TESTIMONIANZA DI ALICE		UN CURIOSO PROCESSO		La deposizione di Alice		Alice alla sbarra
	118	sprawling about	172	con le gambe all'aria	146	capovolti		--	121	conficcati a gambe all'aria	155	capitombolare	128	gambe all'aria
	118	gold-fish	172	pesciolini dorati	146	pesciolini rossi	142	pesciolini rossi	121	pesci rossi	155	pesci	128	pesci rossi
	119	I should think it would be quite as much use in the trial one way up as the other	174	“Non già perchè importi assai” disse fra sè, poichè ne' la sua coda ne' la sua testa recheranno vantaggio al processo	147	A dire il vero - pensò - per quello che serve al processo...	143	pensando però che, per quel che faceva, Bill avrebbe potuto benissimo restare anche così con la coda in aria	122	«Non che conti un gran che», pensava intanto, «nel processo avrebbe avuto lo stesso significato, tanto messa in un modo o nell'altro»	156	«non che faccia una grande differenza», si disse; «mi sa che in una posizione o nell'altra il suo apporto al processo sia più o meno uguale»		“non che voglia dire molto” pensò “credo proprio che in un processo nessuno fa caso se un Ramarro è messo per così o per così”
	119	the roof of the court	174	volta	147	soffitto della sala	143	il soffitto	122	il soffitto della sala	157	tetto dell'aula	128	soffitto dell'aula
	119	Nothign whatever?	175	Niente <i>affatto</i>	147	Niente di niente?	143	Proprio niente?	122	Niente <i>del tutto?</i>	157	Niente di niente?	128	Niente <i>niente?</i>
	120	<i>more than a mile high</i>	176	<i>supera il miglio</i>	148	<i>più alte di un miglio</i>	144	più alte di un miglio	123	alte più di un miglio	158	<i>alte più un chilometro e mezzo</i>	129	<i>alte più di un chilometro</i>
	120	I'm not a mile high	176	Io <i>non sono</i> alta un miglio	148	Io non sono alta un miglio	144	Io non sono più alta di un miglio	123	<i>Non</i> sono alta un miglio	158	Io non sono alta più di un chilometro e mezzo		Non sono mica alta un chilometro, io
	120	nearly two miles	176	quasi due miglia	148	per lo meno due miglia	144	Quasi due miglia	123	Quasi due, anzi	158	Circa tre chilometri	129	Un paio di chilometri a occhio e croce

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
	120	at any rate	176	ebbene poco mi cale	148	in nessun caso	144	adesso che ci sono ci resto	123	in ogni caso	157	Be' comunque sia, non me ne vado	129	io da qui non mi muovo
	121	You <i>must</i> have meant some mischief	178	Voi <i>dovevate</i> avere l'intenzione d'offendere	150	Se non aveste avuto intenzioni losche	146	Infatti ciò dimostra una cattiva intenzione	124	<i>Devi</i> aver avuto in mente qualche misfatto	159	Evidentemente le tue intenzioni non erano buone	130	Dovevi avere uin testa qualche malefatta
	121	really clever thing	178	detto spiritoso	150	le sole veramente notevoli	146	la prima cosa intelligente	124	cosa sensata	159	la prima cosa sensata	130	realmente sensata
	121	so, off with -		--	150	Dunque decapi...		--		--	159	dunque, mozza...	130	boia, dacci...
		--	180	contro l'accusato		--		--		--		--		--
	122	six pence	180	cinquanta centesimi	152	dieci soldi	148	mezzo scellino	125	mezza lira	162	sei soldi	131	una bambolina
	122	atom of meaning	180	neppure un briciolo di senso comune	152	Non v'è in tutto ciò un briciolo di senso comune	148	senza una briciola di significato	125	un briciolo di senso	162	un atomo di senso	131	un atomo di senso
	123	no meaning	181	Se non c'è senso comune	152	se non c'è senso	148	Se non c'è significato	125	Se non ha nessun senso	162	Se non ha senso	131	Se non c'è nessun senso
	123	some meaning	181	un senso occulto	152	di scorgervi significato	149	mi pare che un certo senso ci sia	126	qualche significato	162	un po' di significato	131	un qual senso c'è
	123	<i>if she should push the matter on</i>		--	153	<i>S'ella facesse scandalo</i>		--		--	162	<i>se lei dovesse insistere</i>	131	ma se lei gioca pesante, e tien duro fino in fondo
	124	<i>before she had this fit</i>	182	<i>un attacco ella senti</i>	153	E poi quell' <i>accesso</i>	149	«Prima che lei andasse sulle furie»	126	prima ch'ella avesse quell'attacco	162	<i>prima che a lei venisse questo attacco</i>	131	prima ch'ella avesse accessi della bile più inconsulta

		<b>Carroll</b>		<b>Pietrocola-Rossetti</b>		<b>Cagli</b>		<b>Benzi</b>		<b>Giglio-Vittorini</b>		<b>D'Amico</b>		<b>Busi</b>
	124	then the words don't fit you	193	queste parole non si <i>attaccano</i> a voi	153	Queste parole, allora, non si applicano a voi	150	Allora si capisce che non si tratta di te	126	non ti riguarda	163	Allora ogni riferimento a te è <i>accidentale</i>	131	Questa cosa non ti è <i>accessi-bile</i>
	124	pun	183	bisticcio	153	cuculiatura	150	--	126	è un gioco di parole	163	È una freddura	132	è un gioco di parole
	124	who cares for you?	184	Chi vi stima? Chi vi teme?	154	e chi si cura di voi?	151	non ho paura di voi	127	a chi credi di far paura?	163	A chi credete di far paura?	132	Ma a chi credete di far paura voi ?
	124	bank	185	poggio	154	panca	151	argine	128	argine	163	panca	132	riva
	125	tea	185	te'	155	vai a prendere il thè	151	tè	128	merenda	164	tè	132	tè
					157	mamma a sua volta	153	perché lei, la mamma,						
							153	una mamma sempre memore						
									130	si ne era certa				

## APPENDIX B

### Overview of the Italian editions of *Alice*

The following pages provide a list of the Italian editions of *Alice's Adventures in Wonderland* published between 1872 until 2016.

The list was obtained carrying out an online search using the national Italian library catalogue (<http://www.iccu.sbn.it/opencms/opencms/it/>) and limiting the search query to printed editions of *Alice*. The list includes translations, abridgements and adaptations derived from animated movies inspired by Carroll's books. The catalogue records are not always complete, but they provide a broad overview of *Alice's* history in the Italian language and culture.

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| 1872 | <i>Le avventure d'Alice nel paese delle meraviglie</i> , trans. by T. Pietrocòla-Rossetti; with 42 vignettes by John Tenniel. (Turin: Loescher) |
| 1908 | <i>Nel Paese delle Meraviglie</i> , trans. by Emma Cagli (Bergamo: Istituto Italiano d'Arti Grafiche)   |
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| 1931 | <i>Alice nel paese delle meraviglie</i> , trans. by Maria Giuseppina Rinaudo, ill. by E. Anichini (Florence: Bemporad & figlio)                 |
| 1932 | <i>Alice nel paese delle meraviglie</i> (Florence: A. Salani)   |
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- 1940 *Alice nel paese delle meraviglie*, ill. by E. Mercatali (Milan: Garzanti)
- 1947 *Alice nel paese delle meraviglie* (Turin: Ramella)
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- 1950 *Alice nel paese delle meraviglie*, trans. by Elda Bossi, ill. by Bernardini (Florence: Ofiria)
- 1951 *Alice nel paese delle meraviglie*, abr. from Walt Disney movie (Milan: A. Mondadori)
- 1952 *Alice nel paese delle meraviglie*, ed. by Tommaso Giglio (Milan: Universale Economica)
- 1952 *Alice nel paese delle meraviglie* (Milan: Tip. Ed. Lucchi)
- 1952 *Alice nel paese delle meraviglie*, trans. by Laura Okely Romiti (Milan: G. Conte)
- 1952 *Alice nel paese delle meraviglie*, trans. by Vito Montemagno, ill. by Adriana Saviozzi (Florence: R. Franceschini)
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- 1953 *Alice nel paese delle meraviglie*, abr., trans. by Eugenia Segnali (Brescia: La Scuola)
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- 1955 *Alice nel paese delle meraviglie* (Milan: Boschi)
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- 1955 *Alice nel paese delle meraviglie*, trans. by Orio Vergani, ill. by H. Z. Tobel (Bologna: Ed. Celi Casa Ed. Libr. Italiana)
- 1955 *Alice nel paese delle meraviglie*, trans. by Giuliana M. Poppi, ill. by Gaetano Proietti (Rome: A. Curcio)
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- 1957 *Alice nel paese delle meraviglie*, trans. by Olga Visentini (Turin: UTET)
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- 1987 *Alice nel Paese delle meraviglie*, ill. by Elena Foi (La Spezia: Fratelli Melita)
- 1987 *Alice nel paese delle meraviglie*, ill. by Maraja e Nardini (Milan: Fabbri)
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- 2006 *Alice nel Paese delle meraviglie*, abr. by Roberto Piumini, ill. by Nicoletta Costa (San Dorligo della Valle: Emme)
- 2006 *Alice nel paese delle meraviglie e Attraverso lo specchio magico*, trans. by Paola Faini and Adriana Valori-Piperno (Rome: Biblioteca economica Newton)
- 2007 *Alice nel paese delle meraviglie* (Florence: Giunti Demetra)
- 2007 *Alice nel paese delle meraviglie* (Turin: Marco Valerio)
- 2007 *Alice nel paese delle meraviglie*, ill. by John Tenniel colorised by Harry Theaker and Diz Wallis, trans. by Lucio Angelini (Einaudi ragazzi: San Dorligo della Valle)
- 2007 *Alice nel paese delle meraviglie*, afterword by Antonio Faeti (Milan: Fabbri Editori)
- 2007 *Alice nel paese delle meraviglie Attraverso lo specchio*, trans. and notes by Milli Graffi, ill. by John Tenniel (Milan: Garzanti)
- 2007 *Alice nel Paese delle Meraviglie e Attraverso lo specchio magico*, ed. by Paola Faini (Rome: Newton Compton)
- 2007 *Le avventure di Alice nel paese delle meraviglie*, trans. by Francesco De Rosa (Milan: Mursia)
- 2007 *Le avventure di Alice nel paese delle meraviglie*, trans. by Masolino D'Amico, ill. by Paolo D'Altan (Milan: Mondadori)
- 2008 *Alice nel paese delle meraviglie* (Bergamo: Larus)
- 2008 *Alice nel paese delle meraviglie*, ill. by Claudio Cernuschi and Maria De Filippo (Legnano: Edibimbi)
- 2008 *Alice nel paese delle meraviglie*, ed. and trans. by Carla Muschio, ill. by Arthur Rackham (Viterbo: Stampa alternativa/Nuovi equilibri)
- 2008 *Alice nel paese delle meraviglie [Alice nello specchio]*, trans. by Elda Bossi (Milan: Il Giornale)
- 2008 *Alice nel paese delle meraviglie*, trans. by Aldo Busi, foreword and

- notes by Carmen Covito (Milan: Feltrinelli)
- 2008 *Alice nel Paese delle Meraviglie Attraverso lo specchio*, intr., trans. and notes by Milli Graffi, ill. by John Tenniel (Milan: Garzanti)
- 2009 *Alice in wonderland = Alice nel paese delle meraviglie*, abr. by Suzy Lee (Mantova: Corraini)
- 2009 *Alice nel paese delle meraviglie*, ill. by Anna Sosso and Roberta Lonardi (Legnano: Vega)
- 2009 *Alice nel paese delle meraviglie*, ill. by Cinzia Battistel (Monte San Vito: Raffaello)
- 2009 *Alice nel paese delle meraviglie*, trans. by Aldo Busi, foreword and notes by Carmen Covito (Milan: Feltrinelli)
- 2009 *Alice nel paese delle meraviglie Alice nello specchio*, trans. by Elda Bossi (Milan: A. Mondadori)
- 2009 *Alice nel paese delle meraviglie e Attraverso lo specchio*, intr. and notes by Paola Faini, presentation by Simona Vinci (Rome: Newton Compton)
- 2010 *Alice nel paese delle meraviglie* abr. by Geronimo Stilton (Milan: Piemme junior)
- 2010 *Alice nel paese delle meraviglie*, ed. by Adriano Milesi, trans. by Erminia Dell'Oro, ill. by Davide L. Marescotti, coloured by Simone Pieralli and Davide L. Marescotti (Genova: Edicolors)
- 2010 *Alice nel paese delle meraviglie* (Santarcangelo di Romagna: Joybook)
- 2010 *Alice nel paese delle meraviglie* (Novara: De Agostini)
- 2010 *Alice nel paese delle meraviglie*, ill. by Massimiliano Longo (Novara: De Agostini)
- 2010 *Alice nel paese delle meraviglie*, ill. by John Tenniel coloured by Harry Theaker and Diz Wallis (San Dorligo della Valle: Einaudi ragazzi)

- 2010 *Alice nel Paese delle Meraviglie*, abr. by Harriet Castor, trans. by Federica Magrin, ill. by Zdenko Basic (Novara: De Agostini)
- 2010 *Alice nel paese delle meraviglie*, trans. by Aldo Busi, foreword and notes by Carmen Covito (Milan: Feltrinelli)
- 2010 *Alice nel paese delle meraviglie*, ed. and trans. by Andrea Casoli, foreword by Lella Costa (Milan: Baldini Castoldi Dalai)
- 2010 *Alice nel Paese delle Meraviglie*, ill. by Andrea Rauch (Pian di Sco: Principi & Principi)
- 2010 *Alice nel paese delle meraviglie*, ill. by Anne Herbauts (Milan: Rizzoli)
- 2010 *Alice nel Paese delle Meraviglie Attraverso lo specchio*, intr., trans, and notes by Milli Graffi, ill. by John Tenniel (Milan: Garzanti)
- 2010 *Alice nel paese delle meraviglie Attraverso lo specchio e quello che Alice vi trovò*, ed. and notes by Martin Gardner; trans. by Masolino D'Amico, ill. by John Tenniel (Milan: BUR Rizzoli)
- 2010 *Alice nel Paese delle meraviglie e Alice nello specchio*, trans. by Donatella Ziliotto and Antonio Lugli, ill. by John Tenniel (Florence: Salani)
- 2010 *Alice nel paese delle meraviglie e Attraverso lo specchio*, foreword by Simona Vinci, intr. and notes by Paola Faini, ill. by John Tenniel (Rome: Newton Compton)
- 2010 *Le avventure di alice nel paese delle meraviglie*, trans. by T. Pietrocola-Rossetti, ill. by Wolfango (Bologna: L'artiere edizionitalia)
- 2010 *Le avventure di Alice nel paese delle meraviglie*, trans. by Masolino D'Amico, ill. by Paolo D'Altan (Milan: Mondadori)
- 2011 *Alice nel paese delle meraviglie*, abr. by Emma Chichester Clark (Cornaredo: La Margherita)
- 2011 *Alice nel Paese delle meraviglie*, ill. by Richard Johnson (Legnano: EdiCart)
- 2011 *Alice nel paese delle meraviglie*, ill. by Claudio Cernuschi and Maria

De Filippo (Legnano: Edibimbi)

- 2011 *Alice nel Paese delle Meraviglie*, trans. by Masolino d'Amico, ill. by Rebecca Dautremer (Milan: Rizzoli)
- 2011 *Alice nel Paese delle meraviglie*, abr. by Roberto Piumini, ill. by Nicoletta Costa (San Dorligo della Valle: Einaudi ragazzi)
- 2011 *Le avventure di Alice nel paese delle meraviglie*, trans. by Masolino D'Amico, ill. by Paolo D'Altan (Milan: Mondadori)
- 2012 *Alice nel paese delle meraviglie*, abr. by Stefano Bordiglioni, ill. by Carlotta Castelnovi (San Dorligo della Valle: EL)
- 2012 *Alice nel paese delle meraviglie* (Varese: Crescere edizioni)
- 2012 *Alice nel paese delle meraviglie* (Casoria: Ardea)
- 2012 *Alice nel paese delle meraviglie*, afterword by Antonio Faeti (Milan: RCS quotidiani)
- 2012 *Alice nel paese delle meraviglie* afterword by Antonio Faeti (Milan: BUR ragazzi)
- 2012 *Alice nel Paese delle Meraviglie: da Le avventure di Alice nel paese delle meraviglie di Lewis Carroll*, adapt. by David Chauvel, ill. by Xavier Collette (Milan: Renoir)
- 2012 *Alice nel Paese delle Meraviglie*, abr. by Roberto Piumini, ill. by Nicoletta Costa (San Dorligo della Valle: Einaudi ragazzi)
- 2012 *Alice nel paese delle meraviglie Attraverso lo specchio e quello che Alice vi trovò*, foreword and trans. by Masolino D'Amico (Milan: BUR Rizzoli)
- 2012 *Alice sotto terra: liberamente tratto da Le avventure di Alice nel Paese delle Meraviglie e Attraverso lo specchio di Lewis Carroll*, abr. by Stefano Bessoni (Modena: Logos)
- 2012 *Le avventure di Alice nel paese delle meraviglie*, trans. by Masolino D'Amico, ill. by Paolo D'Altan (Milan: Oscar Mondadori)

- 2012 *Le avventure di Alice nel paese delle meraviglie con Attraverso lo specchio*, trans. and notes by Masolino D'Amico, ill. by John Tenniel, with an essay by Wystan Hugh Auden (Milan: Oscar Mondadori)
- Alice nel paese delle meraviglie*, abr. by Gloria Maurizi, ill. by Stefania Colnaghi (Chiaravalle: Tresei scuola)
- 2013 *Alice nel paese delle meraviglie*, trans. by Aldo Busi, afterword and notes by Carmen Covito (Milan: BUR Rizzoli)
- 2013 *Alice nel paese delle meraviglie*, ed. by Luigi Lunari (Milan: Feltrinelli)
- 2013 *Alice nel paese delle meraviglie: dal capolavoro di Lewis Carroll*, adapt. by Giada Francia, ill. by Manuela Adreani (Novara: White star kids)
- 2013 *Alice nel Paese delle meraviglie*, intr. by Beatrice Masini, trans. by Silvio Spaventa Filippi (Rome: Fanucci kids)
- 2013 *Le avventure d'Alice nel paese delle meraviglie*, trans. by T. Pietrocòla-Rossetti, ill. by JohnTenniel (Cusano Mutri: Tipolitografica Nuova Impronta)
- 2013 *Le avventure di Alice nel paese delle meraviglie*, trans. by Milli Graffi, ill. by Yayoi Kusama (Rome: Orecchio acerbo)
- 2013 *Le avventure di Alice nel paese delle meraviglie*, trans. by Masolino D'Amico (Milan: Mondadori)
- 2013 *Le avventure di Alice nel paese delle meraviglie*, intr. by Loredana Frescura, trans. by Mario Sala Gallini, ill. by Sara Not (Milan: Piemme)
- 2013 *Le avventure di Alice nel paese delle meraviglie*, trans. and notes by Masolino D'Amico, ill. by John Tenniel (Milan: Mondolibri)
- 2013 *Le avventure di Alice nel paese delle meraviglie Attraverso lo specchio (e cosa Alice ci trovò)*, intr. by Bianca Tarozzi, *Le avventure di Alice nel paese delle meraviglie*, trans. by Bianca Tarozzi, *Attraverso lo specchio*, trans. by Margherita Bignardi (Rome: La biblioteca dell'Espresso)

- 2014 *Alice nel paese delle meraviglie: dal capolavoro di Lewis Carroll*, adapt. by Giada Francia, ill. by Francesca Rossi (Novara: White star kids)
- 2014 *Alice nel paese delle meraviglie* adapt. by Geronimo Stilton (Milan: Piemme)
- 2014 *Alice nel paese delle meraviglie* (Cercenasco: Marcovalerio)
- 2014 *Alice nel paese delle meraviglie*, adapt. by Iris De Paoli (Rome: ComicOut)
- 2014 *Alice nel paese delle meraviglie*, abr. by Sarah Rossi, ill. by Stefano Turconi (Edizioni San Dorligo della Valle: EL)
- 2014 *Alice nel paese delle meraviglie Attraverso lo specchio*, intr., trans. and notes by Milli Graffi, ill. by John Tenniel (Milan: Garzanti)
- 2014 *Alice nel paese delle meraviglie e Attraverso lo specchio*, foreword by Simona Vinci, intr. and notes by Paola Faini, ill. by John Tenniel (Rome: Newton Compton)
- 2014 *Le avventure di Alice nel Paese delle meraviglie attraverso lo specchio*, intr. by Pietro Citati, trans. and notes by Masolino d'Amico, ill. by John Tenniel (Milan: Oscar Mondadori)
- 2015 *Alice e attraverso lo specchio*, trans. by Margfherita Giromini ([n. pl.]: La Ponga)
- 2015 *Alice nel paese delle meraviglie* (Milan: De Agostini Libri)
- 2015 *Alice nel paese delle meraviglie*, trans. by Masolino d'Amico (Milan: BUR ragazzi)
- 2015 *Alice nel paese delle meraviglie*, trans. by Luigi Lunari, ill. by John Tenniel (Milan: Gribaudo)
- 2015 *Alice nel paese delle meraviglie*, trans. by Masolino d'Amico, ill. by Rébecca Dautremer (Milan: Rizzoli)
- 2015 *Alice nel paese delle meraviglie: dal capolavoro di Lewis Carroll*, adapt. by Giada Francia, ill. by Agnese Baruzzi (Novara: White star

- kids)
- 2015 *Alice nel paese delle meraviglie: il primo libro dei colori con scenario di gioco*, adapt. by Jennifer Adams, ill. by Alison Oliver (Novara: White star kids)
- 2015 *Alice nel paese delle meraviglie Attraverso lo specchio e quello che Alice vi trovò*, ed. and notes by Martin Gardener, trans. by Masolino D'Amico, ill. by John Tenniel (Milan: BUR)
- 2015 *Alice nel Paese delle meraviglie e Alice nello specchio*, trans. by Donatella Ziliotto and Anonio Lugli, ill. by John Tenniel (Florence: Salani)
- 2015 *Alice nel paese delle meraviglie e Attraverso lo specchio*, foreword by Simona Vinci, intr. and notes by Paola Faini (Rome: Newton Compton)
- 2015 *Le avventure di Alice nel paese delle meraviglie di Lewis Carroll*, trans. by Susanna Basso, ill. by Yelena Bryksenkova (Rome: Gallucci)
- 2015 *Le avventure di Alice nel paese delle meraviglie e Al di là dello specchio*, intr. by Stefano Bartezzaghi, trans. by Alessandro Ceni (Turin: Einaudi)
- 2016 *Alice: avventure nel Paese delle meraviglie: un favoloso pop up* (Edizioni San Dorligo della Valle: EL)
- 2016 *Alice nel paese delle meraviglie*, adapt. by Valeria Manfredto de Fabianis, ill. by Manuela Adreani (Novara: White star kids)
- 2016 *Alice nel paese delle meraviglie* (Legnano: Edibimbi)
- 2016 *Alice nel paese delle meraviglie* (Milan: Doremi)
- 2016 *Alice nel Paese delle meraviglie*, trans. by Elda Bossi (Florence: Giunti)
- 2016 *Alice nel paese delle meraviglie*, trans. by Silvio Spaventa Filippi, ill. by Arthur Rackham ([n. pl.]: De Bastiani)
- 2016 *Alice nel paese delle meraviglie: nella tana del Coniglio*, adapt. by Joe Rhatigan & Charles Nurnberg, trans. by Anselmo Roveda, ill. by Eric

Puybaret (Turin: Giralangolo)

2016 *Alice nel paese delle meraviglie Attraverso lo specchio e quello che Alice vi trovò*, ed. and notes by Martin Gardner, trans. by Masolino D'Amico, ill. by John Tenniel (Milan: BUR)

2016 *Le avventure di Alice nel Paese delle meraviglie Attraverso lo specchio*, intr. by Pietro Citati, trans. and notes by Masolino d'Amico, ill. by John Tenniel (Milan: Oscar Mondadori)