Encountering the Foreign in *Alice in Wonderland* and its Arabic Translations

https://doi.org/10.33806/ijaes2000.23.1.3

Andrew J. Power, Eman Ibrahim Albawab, and Dana W. Muwafi
University of Sharjah, UAE

Received on 13.2.2022 Accepted on 31.8.2022 Published on 10.1.2023

Abstract: This study examines Lewis Carroll's Alice through the cultural glass of the Arabic translations of *Alice in Wonderland* by Amira Kiwan (2003), Shakir Nasr Al Deen (2012), Siham Bint Saniya (2013), and Nadia Al Kholy (2013), and of Through the Looking-Glass by Siham Bint Saniya (2013). It seeks to explore the engagement of several issues of language and meaning, and of foreignness and otherness, in both Alice in Wonderland and Through the Looking-Glass with the aid of a simultaneous examination of how key moments in the works are translated into Arabic. This exploration, in a cross-disciplinary study that combines both close-reading post-colonial literary analysis and Venuti's identification of domestication and foreignization as strategies of translation, sheds light both on the original works or source texts (STs) and on the translations or target texts (TTs) that transmit them to their respective Egyptian, Jordanian, and Moroccan Arab readers. The Alice that emerges is a divided one, simultaneously both language learner and guardian of the rules of language, explorer-foreigner and imperialist, vulnerable child, and tyrannical queen. In the TTs there is also a split between literary sophistication and playful childhood nonsense, difficult post-colonial text and celebration of local childhood culture. Further, the TTs are treated by their translators as at once entertaining childhood adventure domesticated to local tastes and also as complex literary allegory whose political source-text is preserved and adjusted for a more sophisticated adult target audience.

Keywords: *Alice in Wonderland*, cross-cultural encounter, foreignness, imperialism, translation, travel

1. Introduction

Lindseth (2016:21) opens his introduction to the compendious, 3 volume work on the translations of *Alice in Wonderland* into a veritable Babel of languages, with the assertion that it is a book "about language." As a child, Alice is a language learner. She is a proficient (if not loquacious) speaker, but at times she struggles to communicate with those she encounters. In 'Is there such thing as a language?', Whiting (2010) addresses *Alice in Wonderland*'s engagement with language as a ruled system of communication. His Alice is navigating the difficulties of those rules and their breaches. Whiting (ibid.) stresses how the rules of language and communication fail to aid Alice in understanding all that is said and done in the world in which she finds herself. Sometimes the linguistic error or slip is hers, often it is the fault of the characters and creatures that she encounters, and in many cases, the fault lies somewhere in between. Many of the examples that Whiting identifies as moments of failure in the linguistic rules might also apply to the issues involved

in translation. This is what the "Jabberwocky" episode of *Through the Looking-Glass* dares us to do; to translate. It gives us a poem "in some language [that Alice does not] know" (Carroll 2009:133). Alice figures out how to translate it by holding it up to the glass, seeing it again in its reflected opposite. Carroll may subtly allude to Hamlet's "mirror [held] up to nature" (Shakespeare 2017: 9.17-18) here. Hamlet too is concerned with "undiscovered countr[ies]" (8.80) and is a character who has returned unwillingly from foreign travels. This paper emulates Alice here by examining a handful of translations of Alice's worlds in Arabic, a language that is also like that of the mirror world in that "the books are something like our books, only the words go the *wrong* way" (Carroll 2009:127; emphasis added). Bint Saniya translates this, "في الواقع، لإن الكتب لديهم تشبه كتبنا، غير أن الكلمات مكتوبة في الاتجاه المعاكس" "[In fact, because their books are similar to our books but the words are written in the opposite direction.]" (2013:175) The discovery of this poem seems to add a third or possibly third and fourth language to those already encountered by Alice early in the first of the two novels. Alice learns French at school, her brother studies Latin, and the Jabberwocky poem seems to be in a 'nonsense' language. But the discovery of this text also opens up the possibility that she has discovered a language, like Arabic, that is written right to left rather than left to right.

There are problems inherent in Alice's approach that this article must also navigate. To begin with, our texts (so too Alice's discovered Jabberwocky poem) are, translated or not, "*rather* hard to understand!" (Carroll 2009:136). The complexity of the literary text must remain regardless of the language in which it is written. Further, the suggestion in Alice's use of the word "wrong" is that there is an order to things, a hierarchy, or preference that must only be a matter of perspective. In terms of Translation Studies, Alice might seem to be working from the point of view that the ST is the *right* one and the TT (particularly if it is not a good one) is *wrong*, but this evaluative approach to translation, prioritising 'origins' has not stood up well to modern scholarship (See Emmerich 2017). Worse still, Alice's evaluation here might be thought of as loaded culturally as much as linguistically. Is Alice's world (before the dream of *Wonderland*, or before entry through the *Looking-Glass*) the *right* world and are the others the *wrong*? Is English the *right* language and any other translated tongue the *wrong* one? And, in a story that by its very nature is a journey narrative, is there, by implication, a *right* culture and a *wrong* one?

The experience of the mirror world that Alice encounters, like her world in many ways but in the end vastly different, may be the same as that expressed in the phrase "Same, same, but different." Alice's explorations are weighted with the elitist cultural perspective of the encounter with the colonial Other. This study examines Alice through the cultural glass of the Arabic translations of *Alice in Wonderland* by Amira Kiwan (2003), Shakir Nasr Al Deen (2012), Siham Bint Saniya (2013), and Nadia Al Kholy (2013), and of *Through the Looking-Glass* by Siham Bint Saniya (2013). It seeks to explore the engagement of these issues of language and meaning, and foreignness and otherness, in both *Alice in Wonderland* and *Through the Looking-Glass*. It does so with a combination of the tools of literary analysis and of Translation Studies. From literary criticism, the study uses

the discourse of post-colonial studies, particularly as expressed in Edward Said's (1979) critique of Orientalism and of finding self-definition in response to the "Other". Key moments of the STs that reveal Alice to be engaged in Wonderland and the world of the looking-glass in a similar process of exploration and eventually conquest as were Victorian English colonisers are selected for close analysis. This exploration is illuminated by a comparative analysis of the TTs at these particular moments. Here, the analysis draws heavily on Venuti's (1995) oft-cited distinction between the strategies of domestication and foreignization in translation. The purpose and question of the essay is not qualitative or evaluative but rather, like Alice learning about herself by the encounters she has with the inhabitants of Wonderland, the article seeks to better understand the STs by how it looks in their TT variants, and to better understand the TTs for what they become for their respective Egyptian, Jordanian, and Moroccan Arab readers. Put another way, the essay asks, what do we learn about Alice, in her two adventures, when we look at her as a visitor, or even intruder into cultures? And, what kind of texts do *Alice's Adventures in Wonderland* and *Through the Looking-glass* become when they are translated into particular Arabic contexts? What further layers of complexity are revealed about the ST when it crosses language and cultures, and does the complexity of the ST translate across to its new contexts? Can its complexity be preserved by a strategy of foreignization? Is it lost and simplified in a strategy of domestication? Or can domestication generate new complexity in an old text?

Shavit (1981) claimed that *Alice's Adventures in Wonderland* was originally written for adults but subsequently adjusted for children. Translators of children's literature, hence, should choose their intended audiences. Shavit (1981) believed that the translators of children's literature are at liberty to manipulate its translations because they occupy a peripheral position in the literary polysystem. Adaptations of children's literature, according to Shavit (1981:201), occur due to what recipient societies and cultures assume is "good for the child" and the comprehension abilities of the child. Children's literature is arguably translated to introduce children to foreign cultures, despite their limited external-world knowledge to digest strangeness and foreignness. In fact, Stolze (2003:209) warned against producing a domesticated text that "[forces] children into simple texts that have lost any feature of difficulty, foreignness, challenge, and mystery". It is precisely, however, this foreignness that translators tend to eliminate, producing domesticated translations. This is all the more so in the Arab world where strict censorship is imposed on children's literature. In this regard, Mdallel (2003:300) averred that "the way we write for children […] governs to a great extent the way we translate for them". Put differently, Arab translators are expected to erase content in the original that is in conflict with Arabic culture and to create a domesticated text, to use Venuti's term (Al-Jabri 2020). Despite the fact that Venuti's neo-literalist approach to translation has been heavily criticized for its binary nature (Buzelin 2007; Inghilleri 2009; Tymoczko 2010; Shamma 2005), Venuti's work lends itself very well to the present discussion. Previous studies have looked at Alice's journey to other languages using strategies identified by Venuti (e.g., Berrani 2017; Vid 2008; Kérchy 2020; Nkomo 2019). Significant among these is Ambrosiani's (2012)

examination of *Alice's Adventures in Wonderland* in Russian translations (also "Chinese, Czech, Dutch, Finnish, French, German, Italian, Norwegian, Swedish, and Ukrainian"). Arabic is a notable absence in Ambrosiani's otherwise impressive survey of translations. Because Ambrosiani chooses such a range of languages, the selected piece of text excerpted from the ST for analysis has to be short. By contrast, this essay selects a wider range of episodes (including the mouse encounter discussed in Ambrosiani) where a similar set of cultural and linguistic issues arise; that is, moments in the ST where Alice encounters things foreign to her or to which she is foreign. We do not select an arbitrary dataset for analysis but rather select, as a work of literary criticism would, the sections most relevant to the discussion. In these moments, arguably, we learn as much or more about Alice as we do about what she encounters. Children's literature has traditionally had a lower status than that written specifically for an adult readership and the same has been true for the translation of children's literature (Lathey 2011: 198). However, as this reading illustrates, although never as clearly political as, for instance, the translation and mistranslation of news media (see Hamdan, et al., 2021), there is potential for significant cultural and political reading of both the children's ST and it TTs.

2. Falling into language

As Alice falls down the well, she begins to note "the cupboards and book-shelves" that line its walls:

> here and there she saw maps and pictures hung upon pegs. She took down a jar from one of the shelves as she passed: it was labeled "ORANGE MARMALADE," but to her great disappointment it was empty: she did not like to drop the jar, for fear of killing somebody underneath, so managed to put it into one of the cupboards as she fell past it. (Carroll 2009:10)

Here, Alice might be described as falling into language. The cupboards contain something, but she does not know what. The same is true of the bookshelves. Finally, she spots something she thinks she recognises: Marmalade. But it is not that. It is, rather, the word 'Marmalade' written on the outside of a jar that turns out to contain nothing. Is the same true of language? The word only means something while we recognise it as such. Beyond that recognition, the thing itself is absent. This, of course, is the essence of de Saussure's observation about the arbitrariness of the sign, as has been recently observed by Nace (2019). We might note that we also get "maps and pictures"; that is, pictorial representations of things. Could we grade these in relation to their proximity to the reality? A picture represents visually (and in a fair resemblance) something in nature, a map is more symbolic but still reproduces geography in a way that still connects to the physical world (the "key" being crucial to its decipherment), but the word (here the example "Orange Marmalade" is simply a sound-image that bears only an arbitrary relationship to the thing itself), and there are shelves and shelves, it seems, of books filled with these figurative empty jars.

In her sequel adventure through the looking glass, on the train to her next square, a bizarre telepathic problem occurs. In the course of the journey, she observes the other passengers "*thinking in chorus*" and we are treated to the

fabulous absurdity, "Better say nothing at all. Language is worth a thousand pounds a word!" (Carroll 2009:149). In this, we have both the sense that language has enormous value (perhaps especially in a colonial context) but also that it is worthless, even meaningless, for the value of language cannot be measured against a currency, here the British pound, which itself is reduced in value by everything being declared (or rather thought) to be "worth a thousand pounds" for each individual part. She is then accused first of not knowing "her own name" and of not knowing "her alphabet" (ibid.:150). A gnat subsequently queries the "use" of names for things that can't "answer to them" (ibid.:152). Letters, words, the names for things, language, are clearly centrally important to understanding Alice's two adventures but are also frequently enormously problematic and fraught with a tension between her understanding of them, or preconceptions about them, and the reality of what she experiences of them in her travels.

Pragmatism (if not Deconstructionism) dictates that we carry on regardless in the same way that Alice's progress is unhindered by the empty jar and that the train proceeds regardless of a perceived lack of value in words. In fact, Alice revels in language and enjoys playing with it. After a long fall down what she supposes to be a water-well, she begins, "Well!". The word here might refer to the hole down which she has fallen, or simply act as a discourse marker. Kiwan (2003:8) is the only Arabic translator to retain the exclamation, "Well!" / "حسنا hasanan" in her translation. However, she does not preserve the pun, instead providing only the single discourse marker (i.e. "all right", "fine", etc.). Al Kholy (2013) uses the example of the "well" and the idea of "drawing" from it (in Chapter 7) to illustrate the problem posed by Carroll's frequent use of puns in the English text for translators. The episode is too long to quote in full, but the drawn out tale of the Dormouse describes "three little sisters" who "live at the bottom of a [treacle] well" and are "learning to draw" (Carroll 2009: 65-66). When Alice asks "What did they draw?", the Dormouse shifts the meaning from one verb to another, with the Hatter left to explain "You can draw water out of a water-well […] so I should think you could draw treacle out of a treacle-well". Finally, when Alice questions the mechanics of drawing from a well that you are in, the Dormouse admits that they were "well in" it. In the instance of the "drawing" pun, Al Kholy (2013) finds no equivalent puns in Arabic and abandons them as "completely lost", and must choose one meaning only, "[sketching] رسم". Alice makes no more of it when she finds herself to have fallen, but when she ponders the distance that she has travelled, she attempts to differentiate between Latitude and Longitude: "Alice had not the slightest idea what Latitude was, or Longitude either, but she thought they were nice grand words to say" (Carroll 2009:9). They are grand words in a nice set of binaries, which is a significant feature of language, relying as it so often does on opposites. The joke here is that in falling towards "the centre of the earth" (ibid.), as she surmises, she has travelled in neither of these two directions which are used to describe distance along the Globe's surface. Her fall reveals (although not to her) that the binary describes only an incomplete physical description of the world. Notably, Nasr Al Deen (2012:7) is alone among the Arabic translators in substituting the words for Longitude and Latitude, making it a question instead of

width or length. " لم تكن أليس تملك ولو أدنى فكرة عن العرض ولا عن الطول، لكنها كانت ترى أنهما كلمتان جميلتان جدا، جديرتان بالاستعمال." "[Alice had no idea about width or length, but she believed them very beautiful words, worthy to be used]". The other three translators include the word, "خطوط", which literally means "lines"; "latitude and longitude". In doing this, they render the two words more directly. Nasr Al Deen's adjustment thus removes the sense of travel and geography and cancels out any feeling for global exploration, but continues the opposition or binaries. A third dimension (down the rabbit hole, if you will) must be added in order to provide a fuller description of Alice's world. As of yet she only has language for two dimensions in the form of the seeming opposites, Latitude and Longitude (neither of which can she discern from the other). In a sense then Nasr Al Deen misses, or relinquishes, in his translation both the joke and the more complex satirical critique. Like Alice, Nasr Al Deen reduces something more complex to a simple binary. In the ST, Alice's approach to travel is reductive and simplistic, here reducing the three-dimensional nature of the globe (the world) to a simple binary, and more generally failing to see the complexity of the world that she visits. This is the flaw of the colonial gaze that sees only by its own measure, not accounting for other perspectives. Al Deen's translation, however, does not always simplify for the child reader, often elaborating metaphor and descriptive passages, but here as elsewhere it removes the complex political issue and leaves us instead with an entertaining, but less complicated, fantasy.

Alice proceeds to work with opposites, although she expands her exploration of the world and she proceeds to wonder if she will fall into the land of the "antipathies." This is such a capacious malapropism that it bears some explication. She means the place most foreign possible (at the exact opposite of the earth's circumference); that is, "Antipodes." The word is incorrect, suggesting the sort of mistake that someone new to a language might fall afoul of. But the word is also the epitome of othering, identifying and making opposite that against which we identify ourselves. Alice here defines herself in opposition to the 'others' that she might encounter on her journey to the "antipathies." The new word should, by its etymological parts mean "opposite feeling" deriving from the Greek *anti-pathos*. But there is a fine appropriateness in her error, for it highlights another common mistake when it comes to encounters with foreign cultures. It is the great myth (perhaps of the Empiricist) that foreign cultures do not feel as we (assuming a generic feeling of us – who?) do. Their foreignness is geographical, and linguistic, but also more fundamentally cultural and human. "They do not feel as we do." The responses of Arabic translators to this moment are really interesting: Kiwan (2003:10) has "البغيضين" which we might back translate as [the obnoxious people], Al Kholy (2013:12) refers to them as "المتنافرون [incompatibles]", Nasr Al Deen (2012:8) calls them "أعداء الأرجل" [legged enemies]", and Bint Saniya (2013:12) renders it as "الأعداء المنفرون" or "the repellent enemies". In fact, Bint Saniya also has recourse to an endnote in which she explains the malapropism. The note explains that when Alice says 'antipathies', which means "الأعداء المنفرون [repellent enemies]", she means antipodes, i.e., parts located on the other side of the world. The footnote might halt the flow and disturb children's reading experience

(O'Sullivan 2005) and Nord (2003) has argued that it is preferable to minimize the use of annotations for children, but the inclusion here suggests an understanding that the text is meaningful in its ST for a split audience and suggests an attempt to preserve that duality. All of the Arabic renditions lose the sense of the Antipodes that is suggested in the word where a current colonial space is alluded to, but all the translators pick up on the antipathy that is also inherent in the source words, of the othering and the disgust that is inherent in the very act of othering. The translators' linguistic choices for the translation of 'The Antipathies', though they seem devoid of colonial thought, insist that the citizens of Wonderland are strange, "curious" is Alice's word. But Alice remains a foreigner in the translations, too. Alice, however, regularly adopts a position of power and of self-determination / self-definition that implicitly prioritises her and reduces those she encounters to otherness. In her story, it is she who determines what is "curious" or strange, however strange she may also seem to the reader.

What Alice really seems to intend is the Antipodes. Australia has embraced the description culturally, but the linguistic and cultural difficulties that Alice encounters in Wonderland suggest something culturally more foreign than this English-speaking former British Colony, still a member of the British Commonwealth. The encounter with a foreign culture whose speech patterns differ to such an extent might suggest rather the aboriginal inhabitants of Australia, or the Celts closer to home. The tea party suggests perhaps India from whence England's tea supplies are imported by the East India Trading Company. The Hookah suggests north Africa or the Middle East. In fact, Wonderland could be and is any edge of the Empire far or near where culture and language use differ even while English is spoken.

3. Latin and French translation

At Alice's first encounter with another species, she broaches the encounter by trying out what she knows about foreign languages. The mouse is the point at which her real linguistic difficulties begin as she tries first Latin, and then French. She begins by thinking of her "brother's Latin Grammar" in which she seems to have seen verb conjugations in a table where, as is normal for such a grammar, the first person singular and plural will appear beside each other without their stem in the form "-o /-mus." Al Kholy (2013:26) removes the particular language from the moment and it is simply a grammar book, "[but she remembered that she read this name in her brother's grammar book] لكنها تذكرت أنها قرأت هذا الاسم في كتاب النحو الخاص بأخيها"; Latin is forgotten to the tale. Language here becomes generic and the ensuing mouse joke vanishes. Each of the other three maintains it as it is: "[but she remembered that she saw it in the Latin grammar book of her brother] لكنها تذكرت أنه رأته في كتاب قواعد اللغة اللاتينية الذي لدى أخيها" (Kiwan 2003:34); "[but she remembered that she saw it in the Latin grammar that her brother has] لكنها تذكرت أنها رأت في كتاب قواعد اللغة اللاتينية المملوك لأخيها" (Bint Saniya 2013:25); "[but she immediately remembered that she read in her brother's Latin grammar book] لكنها تذكرت على الفور أنها قد قرأت في كتاب أخيها للنحو اللاتيني" (Nasr Al Deen 2012:22).

From the Latin textbook, Alice has gleaned that "O Mouse!" is the appropriate way to address a mouse, and she proceeds to decline the Mouse as a language student would a verb, only mixing it up entirely to get various predicates combined to the noun. Instead of conjugating the verb "amo, amas, amat, amamus, amatis, amant", as a beginner learning Latin would, Alice has "O Mouse!...A mouse—of a mouse —to a mouse—a mouse—O mouse!" (Carroll 2009:21). " أيها يا فأر ... فأر .. يخص فأر إلى فأر ... " (Kiwan,2003:34); "الفأر ... فأر- لفأر-إلى فأر-فأر-أيها الفأر "أيها الفأر ... فأر – يفر – إلى فأر – فأر- أيها الفأر" (Bint Saniya 2013:25); "فأر ... فأر ... يا فأر (Al Kholy 2013:26); "أيا فأر .. من فأر، فأر، لفأر، أيا فأر فأر" (Nasr Al Deen 2012:22). The pun ("amo" and its variants and "a mouse" and its variants), of course, cannot be retained, although it seems that each translator has made some moves to play with the word "faʔr", or [mouse], to some extent. The Latin – English cross-linguistic joke cannot translate but the mouse offers a moment of linguistic playfulness that returns some of the inherent problematics of language to the ideas of Alice's adventure.

Uncertain if the mouse has understood her, she gets herself into cultural difficulty when she switches to French. Here the matter of cultural taboo rears its ugly (feline) head as she recalls out loud the first line of a French textbook, "*Ou est ma chatte*?" All of the translations have the exact same phrase: "أين قطتي؟" [where is my cat?]", in spite of the familiarity one might expect with the French language from a Moroccan readership. The Mouse's silent horror (at the mention of its natural enemy, the cat) reveals other problems in potentially speaking French, or being French as Alice surmises, "I daresay it's a French mouse, come over with William the Conqueror" (Carroll 2009:21). The inclusion of a footnote by Nasr Al Deen is interesting. It bridges the cultural gap and alludes to a cultural point of contact where the Arab(ic) world has an account in its own cultural tradition of the Anglo-French historic moment. The note reads: "In 1066, the conquests made by Normans in England started after the victory gained by William the Conqueror (1027-1087) as shown in Bayou's greatest manuscript" (Nasr Al Deen, 22n). This reclaims a culturally specific moment in the text as something also accessible to Arabic readers at the same time as acknowledging (by the very need for the note) that there is a cultural gap that needs traversing. Each of the other three translators translates the moment rather flatly. This is a fascinating moment because it alludes to historical events in which England was the conquered and not the conqueror. Had things not changed from that moment of conquest, England might just as easily have become another French-speaking nation.

The issue arises later again in *Through the Looking-Glass* where Alice is told by the Red Queen, "Speak in French when you can't think of the English for a thing" (Carroll 2009:147). The nature of the advice is ambiguous. In the Royal House of Hanover, to which Queen Victoria belonged, German might have been a more natural other language. Does the Red Queen assume that Alice's French will be better than her English? Does she recall an older tradition, going back to previous royal houses in England when French was the language of the court? Or, is it simply another absurdity of the world of opposites in Alice's imagination? In the end, it must raise the issue of colonial competitors which England and France remained at

the time Alice was written. The historical moment of 1066 remains a moment of tension between two countries who continue to vie for supremacy in the developing colonial map of 1865. Bint Saniya (2013:202) preserves this sense when she retains English and French as the languages in question in her translation even though her Alice must speak Arabic first, not English: "[Speak in French if you cannot think of something in English] تكلمي بالفرنسية لو عجزت عن التفكير في شيء ما باللغة الانجليزية." In Egypt, the Red Queen's advice might have further resonance as a state that fell under British rule in a period that included the Victorian era. At that time, however, the language of foreigners in Egypt was not English but French. As Jacquemond writes, "Egypt is a special case, in that the British occupation, from 1882, did not stop the continuation of a certain French influence" (2004: 125). In the ST, Alice is an English child who can be assumed also to speak French. In the TT, Alice now seems to be an Arab child who, for increased clarity, might speak either of the colonial languages available to her, English or French.

4. Sense for nonsense translation

It is in the decorum of communication that the most interesting problems occur – for Alice, the truly idiosyncratic nature of communication is most problematic. It is not in the word for word, or even sense for sense, transmission of communication between one language and a new one that causes most (perhaps the most severe, or fraught) problems in the loss or failure of meaning but in the cultural understanding of the rules of decorum. Wright (1994) explores the matter of propriety, and of the power dynamics in the ability to set the rule, in language usage. Almost incidentally she also refers to the experience of expat language usage: observing that "efficiency" and "social acceptability" are what are important rather than propriety and accuracy. As a child, Alice is learning a language and frequently displays the anxiety of a language learner although the ST could not be said to be didactic. Alice's anxiety about language is often connected to her youth and to growth, as it is when she eats the cake marked "EAT ME" and grows. "'Curiouser and curiouser!'" is her first thought, but in the narration that follows we instantly get the apologetic critique, "for the moment she quite forgot how to speak good English" (Carroll 2009:16). At this moment in the text, only the translation of Amira Kiwan preserves the language as English: "[So that, at that moment, she forgot how to speak good English] بحيث أنها في تلك اللحظة نسيت كيف تنطق بلغة انكليزية سليمة" (Kiwan 2003:24). While both Bint Saniya, who renders it "[to the extent that she, for a while, forgot to speak language articulately] إلى درجة أنها نسيت لبرهة كيف تتحدث بلغة سليمة" (2013:19) and Al Kholy, who translates it to "[she was so surprised that she forgot how to speak language articulately] فقد بلغ شعورها بالدهشة آنذاك مبلغا جعلها تنسى كيف تنطق بلغة سليمة", (2013:19), preserve the sense of a language mispronounced, Nasr Al Deen (2012:15) removes the particular language to focus only on speaking properly: "[She was so surprised that she forgot how to speak properly] كم كانت دهشتها كبيرة إلى حد أنها نسيت في تلك اللحظة الحديث بشكل لائق." Soon after, Alice laments not the form but the content, "'Oh dear, what nonsense I'm talking!'" (Carroll 2009:17). Kiwan's preservation of "English" as the language spoken by Alice draws attention jarringly to the very fact of the text's translation. Here, the ST Alice remains

English rather than being domesticated (as she is in the other three translations) to the target language and culture. This is important because Kiwan's text thus preserves Alice as foreign, English, Imperial. She must speak good English and avoid sliding into 'nonsense'. A domesticated Alice is innocent of the imperialist prioritisation of the English language, but in breaking "the illusion of transparency" (Venuti 1995:310) and preserving Alice's reduction of language other than English to "nonsense" Kiwan embraces the source's implications for Alice as coloniser in Wonderland.

The Jabberwocky poem is perhaps the clearest moment of nonsense in the two stories. It gets its own translator or interpreter in the form of Humpty Dumpty who explains the meaning of the word "Brillig." However, as Sewell (1952) suggests, his is hardly the final word on the invented word. Sewell (ibid.) offers a helpful division of the nonsense words in the poem into "normal grammatical categories" as they were classified by Partridge (1950). But the poem is also an interesting cultural artefact, seemingly revealing a cultural rite of passage celebrated in a foreign language text from another, perhaps primitive culture. The approach of Bint Saniya is interesting here as she adapts a well-known colloquial Egyptian children's poem. This domestication of the text to make it familiar to Egyptian children recovering something of the lost Anglo-Saxon fairy tale feel to the poem with a local colloquial equivalent. Rather than a nonsensical, unintelligibly-foreign text that nonetheless retains some familiar features, it thus becomes a familiar local text made strange if not quite nonsense.

Even the invented 'nonsense' of the Jabberwocky poem suggests the curiosity of the travelling anthropologist. Travel narrative (particularly in the fantasy variation of Alice's adventures) might be thought of as having its origins in the Romance mode, where the quest leads the protagonist to foreign lands with strange inhabitants, and the genre regularly invokes other lands and other countries, where the encounters with Arab and Muslim (or other non-Christian) others is rendered dangerous if not horrific. Heng's survey of other races and religions as they are represented in such canonical English medieval travel texts as *Mandeville's Travels* (1368) and the Hereford *Mappa Mundi* (c. 1300) illustrates the tradition abundantly (Heng, 2007). The Jabberwocky poem itself also owes something to other elements within the Romance mode. It also centres on the plot device of the quest, here in much more localised form into the forest of the Jabberwock. However, the title suggests something more epic like the *Odyssey*.

In several significant ways, the "Jabberwocky" seems to be a miniature of the larger narrative. Both stories seem to involve the journey of a child into a world that might be considered dangerous and in which encounters with other creatures native to that world are fraught with peril. Both youthful protagonists respond (in the end, at least) with unmeasured violence. One great difference, however, is that Alice seems unguided in her journey. If the protagonist of the poem enters the forest alone and must triumph alone (in what seems like a coming of age trial), they do so with first the warnings of an elder and subsequently the congratulations and praise. Alice must guide, warn, and even admonish herself and emerge without any judgement of her violent actions within the Wonderland realm in which she has upturned a

whole legal system and monarchy. The entire Adventure might be read as an inversion of the traditional representation of the civilising maternal figure of the conqueror over the childlike natives in their conquered realms. In this new configuration, Alice / England is an unsupervised child marauding at will through a realm to whose customs and governance she pays little regard in satisfying her curiosity.

It is no great stretch to extend the generic comparisons to the beast fable tradition from which humanised talking animals were borrowed. That genre is often thought of as a veiled critique of political and social issues too sensitive to be addressed directly in Aesop's Greece. Indeed, Bivona (1986:144) has explored *Alice* in relation to the rules of "imperialism", reading the story as, in a way, an answer to the question "what happens when one deposits a representative of English culture in a foreign land populated by beings who live by unfamiliar rules?" Bivona's (ibid.) "position is that what appears to be 'nonsense' in Alice is simply 'sense' of an alien kind." He (ibid.) anticipates an objection that they speak English words, but suggests that "the needs of the English-speaking reader" dictate that it must be so. But this is not the only reason that someone speaking English words might not obey the "normal" rules of ("the Queen's") English. In the context of Empire, and/or in the aftermath of Empire, it is not unusual to find entirely proficient speakers of the English language who are nonetheless using the language quite differently from English native speakers. In an Irish context, this is referred to as Hiberno-English. In such instances, an English visitor might readily find themselves in the same situation as Alice with the Mad Hatter: "Alice felt dreadfully puzzled. The Hatter's remark seemed to her to have no sort of meaning in it, and yet it was certainly English" (Carroll 2009:62).

Graner (2013) reads the book in relation to contemporary travel narratives (specifically John Francis McLennan's *Primitive Marriage* [1865]) and Victorian imperialism. Particularly interesting here is the characterisation of Alice as a visitor to a "primitive" and "savag[e]" world: "Alice functions as a kind of ethnographer of Wonderland, an explorer of an underground world" (Graner 2013:254). Wonderland suggests a land that is strange, or foreign. That strangeness, to which Alice responds with curiosity and surprise, or wonder, might happily be thought of in terms of how the world is new to a child or it might be thought of in how a country is new to a foreigner. It is a -land after all, like Ire*land*, or Fin*land*, or Thai*land*, but in several ways not like Eng*land*. It is both like and unlike in a way that is rather reminiscent of the colonial or post-colonial world. In this vein, Kincaid reads Alice in the context of the underlying violence of both *Wonderland* and *Looking-Glass* worlds. He (1973:94) observes that Alice's ultimate goal in the second novel/realm is to "be[come] a Queen." He finds a succession of characters attacking "the autonomy of language and the notion that its understanding gives power" (ibid.:96).

Alice's wariness in the realm to which she travels is evident in the overly formal first attempts she makes at communication, addressing the White Rabbit, "'If you please, Sir ——'." It is a failure as he scurries away without responding (Carroll 2009:17). Alice rather quickly experiences some of the loneliness, if not

homesickness, of the foreign traveller: "'I am so very tired of being all alone here!'" (ibid.:19). There is further confusion and anxiety about travel when she finds herself in a pool of salt water (her own tears) and she imagines herself mysteriously transported to the English seaside and wonders if she "'can go back by railway'" (ibid.:20). However, on encountering another creature "splashing about in the pool", she imagines next that it might be "a walrus or hippopotamus" (ibid.:21). Interestingly, here Kiwan is the only one of the three translators to Arabic who again preserves the original sea creature as it is: "[walrus or hippopotamus] حيوان الفظ أو فرس النهر" (Kiwan 2003:34). Each of the three other translators seeks to realign the discovered animal with something more recognisable to their own geographical audience, although this might also be accounted for in the variety of existing Arabic variants available for the word "walrus". Bint Saniya and Nasr Al Deen make it a sea horse rendering it respectively, "[sea horse or hippopotamus] حصان البحر أو فرس النهر" (Bint Saniya 2013:25) and "[sea horse or hippopotamus] فرس البحر أو فرس النهر" (Nasr Al Deen 2012:21), while Al Kholy makes it a seal/sea lion: "[seal or hippopotamus] كلب البحر أو فرس النهر" (Al Kholy 2013:26). Alice's confusion of locations here is interesting for she had been pondering the practices of English holidaymakers in England, only next to be transported, by the animals imagined to two wildly different zones of exploration, the walrus native to the Arctic and the Hippopotamus to Sub-Saharan Africa. Alice's travels through the looking glass almost bring her into contact with an unusual kind of insect seen from afar which, "in fact, it was an elephant" and as she wonders how to explain the encounter to an unknown hypothetical interlocutor she imagines replying, adding the qualifier to her assertions that she liked her travels, "only it *was* so dusty and hot, and the elephants *did* tease so!" (Carroll 2009:148). This episode thought of in terms of "a grand [geographical] survey of the country she was going to travel through" (ibid.), again sounds decidedly like an Englishman or Englishwoman's description of their visit to colonial Africa or India. Bint Saniya, the only one to translate *Through the Looking-glass* to Arabic, renders this neutrally to the Arab child reader, as if learning geography: "أن تجري مسحا للبلد التي ستعبره" (2013:203). Indeed, as Reichertz (1997:31) observes, Alice is using the standard methodology of geographical explication taught in English school textbooks, until the "geographical catalogue breaks down" at the native inhabitants who don't match her expectations. The particular textbook in question here is William Pinnock's *A Catechism of Geography* (1822). Again, though Alice continues to engage with school texts and practices, there is nothing particularly didactic in the episode. In fact, here and in other similar moments in Wonderland and the looking-glass world, part of the fun of the experience is in encountering something that in school would contain an obligation to learn as now nonsensical, or absurd, where the imperative to mean something is removed. In essence, in these new worlds the usual rules and expectations do not apply.

Again, the matter of time difference arises in the Red Queen's garden. Alice explains, "hot and thirsty", that "in *our* country" there is an expectation that "you'd generally get to somewhere else" if you exerted yourself as she and the Red Queen have (Carroll 2009:145). This could be construed as the sort of frustration travellers

feel when they encounter a different pace of life in a new cultural environment. The Red Queen patiently confirms the difference in expectations and offers her a local snack that is not to Alice's satisfaction. She holds her tongue to be "civil" but "she thought she had never been so nearly choked in all her life" (ibid.:146). In these passages, the focus is on the physical discomfort of cross-continental travel. Alice struggles with the physical difficulties of movement and transport, with the bodily discomfort of the environment, and is struck by the unfamiliarity of the animals encountered. In Wonderland, Alice had encountered an entirely different sort of discomfort in her encounter with a foreigner who bears several of the Anglocentric stereotypes of North African and Middle Eastern peoples.

Culturally, the Caterpillar is a very striking figure because his otherness is figured as a sort of changeability (if not inconsistency) and the encounter causes a psychological or existential discomfort that leaves Alice wondering whether she has been changed by her travels. Indeed, she can barely remember who she is/was and as she tries to express this mixture of feelings of chassis to the Caterpillar the translators render Alice's dilemma as of being strange "غريب." In the frustrating encounter, she repeatedly swallows her anger and speaks in a polite way, aware that she is the 'interloper'. However, this does not last long and she soon adopts a superior position, "I think, you ought to tell me who you are, first" (Carroll 2009:41). His most striking cultural identifier is the hookah he smokes (most often associated in English minds with North Africa and the Middle East and translated by all translators as "[hookah] نارجيلة", as it is called in the Middle East and Africa), and he offers her food (which is translated by all translators as "[mushroom] الفطر"). It is foreign to her and she is (rightly, it transpires) uncertain about it. For an English child it is both culturally strange and belonging to adults rather than children, to an Arab child it is not culturally strange although it remains age inappropriate. It thus relates to mental or social growth in the same way as the food which makes her grow prematurely tall. In an Arab context the encounter is still strange but not culturally. The encounter does indeed transform her to such an extent that a Pigeon (rather common in English cities) mistakes her for a snake (again most commonly associated in the English mind-set with Africa and further afield and they are translated in every case into "[pigeon] حمامة" and "[snake] ثعبان" respectively) and they close again talking about what food it is appropriate to eat and how (which, of course, varies from culture to culture). It is difficult to say how this will feel to a child Arab reader. Retaining the ST here, as opposed to using a domesticating strategy in which other animals might be substituted, means that potentially geographically- and culturally-loaded animal associations are lost or even reversed. A snake will not seem so foreign as a pigeon to an Arab reader, nor will the snake resonate with the story of Adam and Eve to non-Christian readers as it would for children familiar with the book of *Genesis*.

5. Sentence endings and conclusions

Alice's journeys give us the sense of an unfixed character, inconsistently aware of her transitional status as growing child, never fully certain of her status. Many of the communication failures that we encounter in Alice's adventures might be

reminiscent of the kinds of failure of understanding encountered by non-native English speakers, or language learners. This is because it is Alice's world, all of which stems from her child's mind; Wonderland is a dream, and the Looking glass world is her imagination. Though loquacious, she is nonetheless a child still learning her native language. In many of the exchanges that she experiences in the novel, she takes the place of a native speaking teacher, too, correcting her interlocutors, but often she is the one chastised by someone for failing to speak clearly and within the rules of language.

Alice might also be thought of a culturally unsettled, perhaps unsettling, in her new cultural setting of Wonderland. As a traveller, she finds that "what would be 'natural' behaviour in an English setting is now inappropriate; the social codes that determine what is or is not 'natural' are very different in the two spheres." (Bivona 1986:145). Alice is also astonished to find that the flowers of the mirror world can speak, "[a]s well as [she] can", they claim (Carroll 2009:138). In terms of intercultural encounter, it might seem to a modern perspective quite striking that the Tiger-lily specifies that she doesn't "care about ... colour" in reference to Alice's complexion, although she is not too taken with her "petals" (ibid.:139). Here, Alice might seem to suffer cultural shock as a traveller, an 'other' in the world native to her flower interlocutors. However, the novelty of finding that they talk soon wears off and we find Alice trying to silence them with the threat of violence, "If you don't hold your tongues, I'll pick you!" (ibid.:139). This is a pattern that she has learned from the Queen in the first novel and reflects the arrogance of the traveling imperialist, confident in the example, and the assumed authority, of the Monarch.

The translators studied here deal variously with Alice's childhood and the nature of the text as children's story. Finding a ST packed with sophisticated wordplay, culture-loaded parody, and coded symbolism, Nasr Al Deen's (2012) translation responds to the challenges of the text by recreating it in a domesticated text as if it were addressed to adult recipients, prioritizing its cultural and literary value, often retaining ambiguous phrases which will be difficult for child readers to understand. Nonetheless his text also simplifies out, in his lexical choices, many of the political and cultural complexity of the ST. Each of the other three treat the text as a child-oriented text. Of the four, Amira Kiwan (2003) is the one that most clearly adheres to the ST text on the lexical, syntactic and cultural level. In contrast, by mirroring the ST on the lexical and syntactic level, Bint Saniya (2013) brings a domesticated TT closer to the level of the feelings, language, and cultural environment of her expected child readers. She tends to use clarifying words in descriptions that might make it easier for the child to imagine the events in Wonderland. Further, when it comes to translating the "Jabberwocky" poem in *Through the Looking-Glass* she adapts an Egyptian colloquial poem that will be known to Egyptian children. Finally, El Kholy (2013) takes up a colloquial Egyptian dialect that seems also to prioritize a child's understanding of the text. El Kholy follows the domestication strategy in her translation, which retains the flavour of the text that is loaded with logical wordplay and reasoning nonsense words.

To state the obvious, *Alice in Wonderland* ends with a sentence, as all stories do and as all trials do. The sentence that the story ends in is long and rambling and does not hold particular interest here. The judicial sentence that ends the trial, and is the end of Alice's journey, is much more interesting in that it is meaningless. Just before she pronounces the sentence, the Queen orders Alice, "Hold your tongue!"; she does not. And then, "Off with her head!" she commands. All the translators translate her phrase as a 'judicial sentence', a judgement ordering Alice's execution by cutting off her head. The same sentence had been passed on the Cheshire-Cat earlier when he broke the norms of the court and refused to kiss the king's hand. The grin without the cat is already disjointed which, combined with his tendency to disappear, renders the judicial sentence in his case absurd. In Alice's case, although she remained present and intact, still "Nobody moved" (Carroll 2009:109). The effect here is almost Beckettian. Linguistically speaking, the grammatical sentence is fine, but it receives no response. In judicial terms too then, it is thus meaningless, which in turn renders it semantically meaningless, for the Queen can hardly be said to mean it. When she says the linguistic sentence, no legal sentence is carried out. If the source text is regularly rendered nonsense, then the effect in translation need not always be meaningful (semantically) in order to be meaningful on other levels. Neither, need it carry the original intent (could we fathom it); in translation, that must be lost, as it was always playfully negated. The journeys of Alice remain captivating cultural ones in the cross-linguistic setting of the Arabic translations, and perhaps especially in the context of a post-colonial experience and of the cross-cultural encounter.

Andrew J. Power, PhD
Assistant Professor of English Literature
Department of Foreign Languages
The University of Sharjah
ORCID Number: 0000-0001-6722-5923
Email: apower@sharjah.ac.ae

Eman Ibrahim Albawab, M.A.
Department of Foreign Languages
The University of Sharjah
ORCID Number: 0000-0002-5087-2275
Email: ealbawab5@gmail.com

Dana W. Muwafi, M.A.
Department of Foreign Languages
The University of Sharjah
ORCID Number: 0000-0001-7304-7748
Email: danamuwafi7@gmail.com

References

Al-Jabri, Hanan. (2020). 'Purification strategy in the Arabic translations of *Diary of A Wimpy Kid'*. *International Journal of Arabic-English Studies*, 20:(1), 187-202.

Al Kholy, **Nadia.** (2015). 'The pains and pleasures of translating *Alice* into Arabic'. In Jon Lindseth and Alan Tannenbaum (eds.), *Alice in a World of Wonderlands*, 134-136. Delaware: Oak Tree Press.

Al-Kholy, Nadiyah. (2013). *Adventures of Alice in Wonderland*. Cairo: Al-Markaz al-Qawmi: littarjamah.

Ambrosiani, Per. (2012). 'Domestication and foreignization in Russian translations of Alice's Adventures in Wonderland.' *Domestication and Foreignization in Translation Studies*, Hannu Kemppanen, Maria Jänis, Alexandra Belikova (eds). 79-100. Berlin: Frank & Timme.

Berrani, Chiara. G. (2017). Alice's Adventures in the Italian Land: Translating Children's Literature in Italy Across a Century (1872-1988). Unpublished PhD Dissertation, The University of Manchester, United Kingdom.

Bint Saniyah, Siham. (2013). *Alice in Wonderland and Alice in the Glass*. Cairo: Dar al-tanwei:r

Bivona, Daniel. (1986). 'Alice the child-imperialist and the games of Wonderland' *Nineteenth Century Literature*, 41 (2): 143-171.

Buzelin, Hélène (2007). 'Translation studies, ethnography and the production of knowledge'. In Paul St-Pierre and Prafulla C. Kar (eds.), *In Translation: Reflections, Refractions, Transformations*, 39-56. Amsterdam & Philadelphia: John Benjamin's.

Carroll, Lewis. (2009). *Alice's Adventures in Wonderland* and *Through the Looking Glass*, Peter Hunt (ed.). Oxford: Oxford University Press.

Emmerich, Karen. (2017). *Literary Translation and the Making of Originals*. New York & London: Bloomsbury.

Graner, Emma. (2013). 'Dangerous Alice: Travel narrative, empire, and *Alice's Adventures in Wonderland*'. *The CEA Critic, 7*6 (3): 252-258.

Hamdan, Jihad M., Randa S. Naser and Hady J. Hamdan. (2021). 'Arabic-English translation in the Palestinian-Israeli 'conflict': Ideology in the wings'. *SKASE Journal of Translation and Interpretation*, 14 (2): 80-96.

Heng, Geraldine. (2007). 'Jews, Saracens, 'black men', Tartars: England in a world of racial difference'. In Peter Brown (ed.), *A Companion to Medieval English Literature and Culture, c. 1350-c. 1500*, 247-269. Oxford: Blackwell.

Inghilleri, Moira. (2009). '"Translators in war zones: Ethics under fire in Iraq."'. In Bielsa and C.W. Hughes (eds.), *Globalization, Political Violence and Translation*,207–221. Basingstoke: Palgrave Macmillan.

Jacquemond, Richard. (2004). Translated from French by Philip Tomlinson. 'Towards an economy and poetics of translation from and into Arabic'. In

Said Faiq (ed.) *Cultural Encounters in Translation from Arabic*, 117-127. Cleveland: Multilingual Matters.

Kérchy, Anna. (2020). 'The creative reinventions of nonsense and domesticating the implied child reader in Hungarian translations of Alice's Adventures in Wonderland'. *Translation, Interpreting and Transfer*, 159.

Kincaid, James R. (1973). 'Alice's invasion of Wonderland'. *PMLA*, 88 (1): 92-99.

Kiwan, Amira. (2003). *Adventures of Alice in Wonderland*. Biuret: Dar Al-Buha:r

Lathey, Gillian. (2011). 'The translation of literature for children'. In Kirsten Malmkjaer and Kevin Windle (eds.) *The Oxford Handbook of Translation Studies*, 198-214. Oxford: Oxford University Press.

Lindseth, Jon. (2016). 'Introduction'. In Jon Lindseth and Alan Tannenbaum (eds.), *Alice in a World of Wonderlands: The Translations of Lewis Carroll's Masterpiece*, 21-27. New Castle, DE: Oak Knoll, in cooperation with The Lewis Carroll Society of North America.

Mdallel, Sabeur. (2003). 'Translating children's literature in the Arab world: The state of the art'. *Meta: journal des traducteurs/Meta: Translators' Journal*, 48:1: 298-306.

Nace, Nicholas. (2019). 'Promise of Marmalade in *Alice in Wonderland*'. *Notes & Queries*, 66 (2): 291–29.

Nasr Al Deen, Shakir. (2012). *Adventures of Alice in Wonderland*. Casablanca: Al-Markaz al-arabi littarjamah.

Nkomo, Dion. (2019). 'The translation and adaptation of Alice's Adventures in Wonderland into isiNdebele'. *Southern African Linguistics and Applied Language Studies*, 37 (2): 130-141.

Nord, Christiane. (2003). 'Proper names in translations for children: Alice in Wonderland as a case in point'. *Meta: journal des traducteurs/Meta: Translators' Journal*, 48 (1-2): 182-196.

O'Sullivan, Emer. (2005). *Comparative Children's Literature*. London and New York: Routledge.

Partridge, Eric. (1950). 'Nonsense words of Lear and Carroll'. In Eric Partridge (ed.), *Here, There, and Everywhere: Essays Upon Language*, 162-181. London: Hamish Hamilton.

Pinnock, William. (1822). *A Catechism of Geography*. London: G. & W.B. Whittaker.

Reichertz, Ronald. (1997). *The Making of the Alice Books: Lewis Carroll's Uses of Earlier Children's Literature*. Montreal & Kingston; London; Ithaca: McGill-Queen's University Press.

Said, Edward. (1978). *Orientalism*. New York: Pantheon.

Sewell, Elizabeth. (1952). "The balance of Brillig" In Elizabeth Sewell (ed.), *The Field of Nonsense*, 115-129. London: Catto and Windus.

Shakespeare, William. (2017). *Hamlet*, ed. John Jowett. In gen. eds. Gary Taylor, John Jowett, Terri Borous, Gabriel Egan, *The New Oxford Shakespeare: Modern Critical Edition*. Oxford: Oxford University Press.

Shamma, Tarek. (2005). 'The exotic dimension of foreignizing strategies: Burton's translation of *The Arabian Nights'*, *The Translator*, 11(1): 51-69.

Shavit, Zohar. (1981). 'Translation of children's literature as a function of its position in the literary polysystem'. *Poetics Today*, 2 (4): 171-177.

Stolze, Radegundis. (2003). 'Translating for children–world view or pedagogics?' *Meta: journal des traducteurs/Meta: Translators' Journal*, 48 (1-2): 208-221.

Tymoczko, Maria. (2010). *Translation, Resistance, Activism.* Amherst: University of Massachusetts Press

Venuti, Lawrence. (1995). *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.

Vid, Natalija. (2008). 'The challenge of translating children's literature: Alice's Adventures in Wonderland translated by Vladimir Nabokov'. *ELOPE: English Language Overseas Perspectives and Enquiries*, 5 (1-2): 217-227.

Whiting, David. (2010). 'Is there such thing as a language?'. In Richard Brian Davis (ed.), *Alice in Wonderland and Philosophy: Curiouser and Curiouser*, 107-121. New Jersey, NY: John Wiley and Sons.

Wright, Julia. (1994). '"Which is to be master": Classifying the language of Alice's "antipathies"'. *ESC: English Studies in Canada*, 20 (3): 301-317.

TTs:

الخولي، نادية. (2013). *مغامرات أليس في بلاد العجائب*. القاهرة: المركز القومي للترجمة.

بنت سنية، سهام. (2013). *أليس في بلاد العجائب وأليس في المرأة*. القاهرة: دار التنوير.

كيوان، أميرة. (2003). *أليس في بلاد العجائب*. بيروت: دار البحار.

نصر الدين، شكير. (2012). *أليس في بلاد العجائب*. الدار البيضاء: المركز الثقافي العربي.