Abstract
The paper reflects on the translation of Lewis Carroll’s ‘Alice in Wonderland’ into Odia, an Indian vernacular language. It is produced as one of the numerous books under the Biswa Sahitya Granthamala project of a renowned Indian publisher, Granthamandir in the mid-twentieth century. The paper aims at analyzing the translation strategy used for translating the text for the non-English speaking readers of a provincial Indian State, Odisha. We intend to examine the relationship between the purpose of translation, receptivity of the target readers and the chosen strategy. It is observed that the translation is neither simplification nor Odianization of the ST. We shall explore both verbal and visual strategies used for translation of Carroll into Odia.

Key Words: Translation, Adaptation, strategy, Odia, Alice, Illustration

1. Introduction

Alice’s Adventure in Wonderland is one of the masterpieces of Lewis Carroll and one of the most translated children’s classics. It has been translated into one hundred and seventy-four world languages in the 19th century. With each translation, Alice became a familiar friend of children (irrespective of English or non-English speaking background). Translating Alice into different world languages has made it the literature of the world. A similar venture was made by a renowned Indian publisher, Granthamandir in 1976. It published a world literature series aptly titled Biswa Sahitya Granthamala, and Alice’s Odia translation contributed to the creation of world literature in Odia. It introduced Alice to the non-English speaking young readers of an Indian provincial state, Odisha, in their mother tongue (Odia). Before discussing the Odia translation of Alice’s Adventure in Wonderland, some essential aspects of children’s world literature should be mentioned because ‘how’ (strategy) is determined by ‘What’ (Content) and ‘Why’ (Purpose) of translation.
Defining translation in terms of children’s literature is difficult as the dilemma to choose between literal translation and adaptation makes the task complicated. The proximity to literalness may result in lack of readability, and adaptation may drag the translation too far from the original text. The translation challenges remain the same for children and adults, where purpose plays a significant role. In this context, *Biswa Sahitya Granthamala* (BSG) has specific pre-defined goals to accomplish, which gives rise to several challenges for the translators. The publisher intended to introduce the world authors and the world literature to the non-English speaking child readers in a vernacular language to enhance their international outlook, nurture their morale and skill of imagination. Furthermore, the books served as a medium to educate the children and polish their approach towards the world. The blurb of the book reveals the series intended to familiarize the target readers with world literature and develop a reading habit. The translator’s task becomes challenging while rewriting or translating a text for the young readers in a target language with different cultural values and language system. It adds to the translator’s commitment to the original author.

All translation implies a degree of manipulation of the ST for a particular purpose, either simplification or modernization of the ST for better comprehension. Zohar Shavit advocated the ‘freedom of manipulation’ while translating for children. The translator is expected to maintain fidelity with the ST and equally respond to the reader’s expectations. The translators enjoy individual liberty in changing, adding, deleting, enlarging or abridging the ST to adjust it within the frames of children’s literature (1986, 112-113). These adjustments make the TT appropriate and comprehensible in the target culture. The translator has to assess the background knowledge, age, receptivity of the target readers while translating and choosing the appropriate strategy for the same (Oittinen 2003:128, Puurtinen 1995:22). This analysis guides the translators to avoid uninteresting and overtly difficult translation that may alienate children from reading.

In this context, the translators of *Biswaahitya* series attempted to maintain the synchronization between the adults’ overprotective, sensitive attitude and the reader’s expectation. This tussle, as discussed earlier, makes the translation process critical but is proactively handled by using several techniques of translation. Lots of omissions, addition, and explanation are added to the TT that ultimately makes the text undergo a complete metamorphosis after the imposed censors. The resultant is the literary piece fit into the
children’s genre. The translator is expected to maintain fidelity and simultaneously, minimize the length of the TT to adjust within the fixed number of pages.

This paper focuses on some aspects of Subhendumohan Srichandan Singh’s translation of Alice in Wonderland into Odia as ‘Bichitra Desha re Alice’ in which, he manipulated the text using omission and adaptation. The study illustrates no intention to Odianize the plot or characters that abided by the publication objective of the series. The main intention of the paper is to analyze the strategies which adjusted the text into the frame of Children’s World Literature in Odia language.

2. Bichitra Desha re Alice and Biswa Sahitya Granthamala

The title of the book, “Bichitra Desha re Alice,” is the lexical translation of the source text (ST). Bichitra means strange Desha is country. So the title means ‘Alice in a Strange Country.’ The target text (TT) cover page adds a subtitle- ‘Romanchh Bhara Kishore Kahani’ that hints at the genre of the story. Romanchh means ‘Thrill’ and Kishore kahani refers to ‘Children’s Literature.’ The translator considered it a story full of thrilling and exciting experience of a child in a strange land. The TT is divided into twelve sections, but the translator did not add any title head for each chapter as the source text (ST). The plot movement, the characters and the flow of events remain unchanged. The narrative style of the ST and the dialogues also appear the same to the maximum extent. The translation is not a literal translation of the ST, instead, an adaptation. In response to the growing literary consciousness of Odisha towards world literature, Granthamandir shared the responsibility of introducing the world authors to the readers through Odia translation, but owing to the crisis of printing paper; the selected texts had to be written within a fixed number of pages. The title page mentions the translation as ‘Odia Rupantara’ that means ‘Adaptation.’ The following section would highlight the various strategies adopted for translating the book into Odia.

2.1. A note on Translation Strategy

One of the primary challenges in translating Alice’s Adventure in Wonderland was the presence of numerous parodies of popular Victorian poems. Carroll himself admitted that the translation of the verse parodies without the knowledge of the original poem might become incomprehensible for the target readers (Weaver 1964, 33). Vladimir Nabokov domesticated Alice for the Russian readers and added didactic verses; parodies of popular Russian poems
which the target readers recognized (Vid 2008:222). The case was slightly different in Odia translation. Any reference to the Odia rhymes or parody of Odia poems would be equally incomprehensible for the readers because the synchronization between the context and the used poem would be missing. Furthermore, the limitation of pages did not allow any scope for adding footnotes or endnotes. The translator adopted different strategies to deal with parodies and songs. In some cases, he completely omitted all references of the poem, without hampering the plot movement. For instance, the first poem appears in chapter-2 when Alice tries to test her memory and narrates “How doth the Little Crocodile.” There is no reference to this poem in the TT. The other attempts of Alice to test her lessons in Mathematical calculations and Geography are mentioned that relates to the fact that whatever she tried to recall or narrate came out wrong. The long tale by the Mouse is also omitted, but the reference is added in the TT as:

TT: Taa pare musa gotie kabita suneila. Se kabitati taa laanjja pari lambaa thilaa (p-3, BSG)

(Then the mouse recited a poem. The poem was as long as his tail) (My Translation)

The line hinted at the long narrated tale without translating the Tale. The same strategy is used in chapter-5 when the caterpillar asked Alice to recite the poem “You are Old, Father William” and in chapter-10 Gryphon ordered her to recite a poem. Both the poems are excluded from the translation; the conversation between characters revealed that in both the cases, Alice recited wrong poems. Singh provided contextual references of the poems and maintained the connectivity with the plot. For the lullaby sung by the Duchess and the Turtle Soup song by the Mock Turtle, he attempted to translate a few lines from the ST that gave the essence of the song. For instance,

ST: Speak roughly to your little boy,

And beat him when he sneezes;

He only does it to annoy,

Because he knows it teases. (p-84)

TT: Nija Chhua ku sabubele dhamaka-chamaka re rakha

Se chhinkile taku khub pitib (p-20, BSG)

(Reprimand your child always; Beat him hard if he sneezes) (My Translation)
This is a partial translation of the rhyming lines of ST that retained the essence well. The rhyming lines are converted into plain instructions that miss the effect of a song. In the Turtle Soup Song by the Mock Turtle, only the last two lines are translated that reflected the theme of the entire song. The last two lines were:

ST: “Soo…oop of the e…e…evening

Beautiful…Beautiful Soup!” (p-161)

TT: “Mansha Jhola... Khub Badhiyaa Jhola

Khub Sundara Jhola... Sanjara Jhola” (p- 40)

(Meat soup… Tasty Soup, Beautiful Soup… Evening Soup) (My Translation)

The lines relate to the theme, i.e., the delicious soup, the Mock Turtle was preparing. He translated two verses from chapter 11 and 12. It is interesting to see the Odia translation the two verses by the White Rabbit. First, the accusation against the knave of hearts for stealing Queen’s Tarts, and another verse in the last chapter, which was all non-sense for Alice because she could hardly understand a bit of it. Singh translated the two verses in rhyming lines. In chapter 11, the four-line verse from the ST is made into eight lines in the translation.

ST: “The Queen of Hearts, she made some Tarts,

All on a summer day:

The Knave of Hearts, he stole those Tarts,

And took them quite away!” (p-166)

TT: Dine Depahara belare

Paana Raani thile naalaare

Masala aanile sastaa

Kachori karile khastaa

Paana r Gulam lobhi

Bhabilaa manare khaebi

Luchichapi Gala Chorai
Dharu Dharu Gala palai (P- 43, BSG)

The ST rhyme scheme was abab, whereas the TT had rhyming couplets. The ST verse directly reveals that the Tarts of the Queen are stolen by the Knave, whereas the translation made it into a story and dedicated to paragraphs for two actions. The first four lines refer to the Queen on a summer day; prepared some Tarts (which is translated as Kachodi) and the next four lines reflected the greedy knave, silently, stole those tarts and managed to escape. The translated version is descriptive and interesting to read. Singh managed to retain the comical effect in the translation and delivered the author’s intention accurately. The last verse from chapter-12 is translated into ten couplets that retain the ST essence and project the author’s style of writing. The translated poem appeared meaningful and informative.

There are several instances of deletion in the TT. The ST began with a well-encrypted preface poem, which served as a brief introduction or preparatory stage before landing the readers to Wonderland, is omitted from the translation. The TT begins with chapter-1. Next, in ch-3, the historical references, such as William, the conqueror, Edwin and Morcar, the earls of Mercia and Northumbria is not specifically mentioned in the TT, but the reference to the historical discussion is not omitted completely. It is translated as:

‘The Rat narrated events from the History book.’ (p-10, BSG) (My Translation)

The non-sense discussion between the Hatter, Mouse and Alice in the chapter titled ‘A Mad-Tea Party’ is minimized. The wordplay and the discussion on clock and time are omitted from the TT. The last three pages of the ST shed light on the shades of imagination Alice’s sister had, after listening to her strange but beautiful, adventurous dream. The author deliberately added the section to differentiate between the dreamy adventurous world and the dull reality. This section is missing in the TT. The translator’s intention was not to be judgmental on any of the worlds. The translator focused on the main plot and avoided additional dialogues. Alice’s imaginary talks in the second chapter and also after she becomes abnormally taller, are omitted from the translation.

2.1.1. Proper Names in Bichitra Deshare Alice

The strategy of adaptation brought the text closer to the target readers, but the translator prefers foreignization. Lathey (2006: 8) and Klingberg (1978: 10) advocated foreignization and claimed that the presence of foreignness in the TT would prove beneficial in two ways. First, it would enhance the reader’s interest in a foreign culture and world literature. Second,
this technique would provide an opportunity for the readers to confront with the foreign and polish their level of understanding. In this regard, no instances reveal the intention of the translator to Odianize Alice in Wonderland while translating the same as Bichitra Deshare Alice. The name of the protagonist (Alice) and her two friends (Ada and Mabel) remain unchanged; even the name of her little cat, Dinah and the Duchess’ cat as ‘Cheshire cat’ is retained in the TT. The other creatures were addressed the same way as in the ST. For instance, the March Hare is translated as ‘Boishaakhi Thekuaa.’ The word ‘Boishaakhi’ is taken from one of the names of months in the Odia calendar, Boishakha that falls towards the end of March (of English calendar). This is the mating season for most of the creatures in India. Dormouse is translated as ‘mota musa’ (a fat Mouse). Dormouse is a species found in some parts of Africa, whereas the translator simplified it by addressing it as ‘a fat mouse,’ found anywhere in the world. The Mock Turtle is addressed as ‘Nakli Kaechha’ (False Turtle). The word ‘Nakli’ means ‘duplicate’ or ‘something that is not real or original’ which might not appear equivalent to the term ‘mock’ but is treated as the nearest equivalent. The name of the creatures mentioned in the ‘Pool of Tears’ chapter is directly translated into Odia, for instance, Duck as ‘Bataka,’ Eaglet as ‘Garuda’ and Lory as ‘Sua.’ Names of the creatures like Dodo, Flamingo remained unchanged that creates an impression of foreignness in the TT. While introducing Gryphon, an imaginary creature, the author (in the ST) preferred an illustration for clarification, whereas the TT added an explanation for the physical description of the creature. It is described as:

Aaga-deha, pachha-paada, laanjja Simha pari.”  (P- 35, BSG)

(It is a strange creature. Its neck, face and beak resemble an Eagle. The front part of the body, back leg, and tail is that of a Lion) (My Translation)

The half-Lion and half-bird body feature is well explained and is an accurate translation of the image shown in the ST. A similar explanatory translation is added while referring to the Mock Turtle in the same chapter (ch-9). Carroll need not introduce the bodily structure because the illustration spoke it well. Singh translated the picture into words and described the Turtle as:

dena achhi. Dehati Kachimara.”  (P-36, BSG)
(A Calf-headed creature with legs of a Goat, body of a Tortoise. It had a tail and a pair of wings) (My Translation)

The description justified the name ‘Nakli Kaecha’ (Mock Turtle). The features confirmed that it as an unreal, imaginary creature. Foreignization is visible in the name of the characters, setting of the story and the unchanged plot sequence.

Foreignization of the text is preferred as a strategy by Venuti (1995) and Klingberg (1978). They asserted that the element of foreignness would build up the literary consciousness towards world literature among the readers.

2.1.2. Cultural Equivalence in Bichitra Desha re Alice

It goes without saying; translation is a target-oriented activity. The next challenge, the translator encountered, while translating Alice’s adventure into Odia, is the cultural distinction between the source language (SL) and target language (TL). Klingberg (1978:86) asserted the difficulty of translation when the target readers (TR), translator and the ST stand at two opposite cultural ends. The translator has to look for the cultural equivalence in the TL to render the accurate message. Lathey (2006:8) and Klingberg (1978: 10) were not in favour of eliminating cultural elements or replacing the same from the TT. Owing to Klingberg’s theory of cultural adaptation, the translator attempted to adapt a few selective cultural elements like food and drink. We also find the use of several Odia proverbs, idioms, colloquial expressions in the TT, which is culture-specific. It is worth mentioning, the proverbs and idioms used in the text are not translations from the ST, instead, added by the translator for emphasizing the crucial events and better comprehension to bridge the gap between SL and TL.

Singh in the translation used a few proverbs and idioms to explain the ST scenario in a better way. These target culture-specific expressions relate to the seriousness of the situation and the temperament of the protagonist. Following is the list of Odia idioms and proverbs with their meaning and the context of use. For instance, when Alice realized that she had forgotten to get the keys before drinking the liquid that squeezed her size, the source text expresses her expressions as ‘Alas! for poor Alice.’ She was unable to get into the beautiful garden without the key.
<table>
<thead>
<tr>
<th>Sl. No</th>
<th>Idiom/proverb/expression</th>
<th>Meaning (In English)</th>
<th>Context</th>
<th>Chapter No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Ashaara deuli Bhangila (Broken Castle of hope)</td>
<td>Expectations Scattered</td>
<td>Alice tried to open the locks of all the door with the key she found, but all her efforts went in vein</td>
<td>Ch-1</td>
</tr>
<tr>
<td>2.</td>
<td>Nedi Guda jaai Kahuneere (Jaggery slips from palm to Elbow)</td>
<td>To be in an awkward position</td>
<td>She realized she had left the key on the table before drinking the liquid that shrunk her to ten inches. She could not enter the beautiful garden without the key</td>
<td>Ch-1</td>
</tr>
<tr>
<td>3.</td>
<td>Tintibheej sudubudu</td>
<td>Completely drenched</td>
<td>Alice and the other creatures got wet in the pool of tears</td>
<td>Ch-3</td>
</tr>
<tr>
<td>4.</td>
<td>Mana marigla (Heart Died)</td>
<td>disheartened</td>
<td>Alice turned to ten inches and realized her desire to enter through the small door went in vein</td>
<td>Ch-5</td>
</tr>
<tr>
<td>5.</td>
<td>Maattire misiglaa (mixed in mud)</td>
<td>End of hope</td>
<td>The non-sense talk of the mouse at the mad-Tea party</td>
<td>Ch-7</td>
</tr>
<tr>
<td>6.</td>
<td>Bindubisarga Bujhi na paribaa</td>
<td>Unable to understand anything</td>
<td>The King of hearts ordered to think and find the meaning of the verse read by the White Rabbit in the court</td>
<td>Ch-12</td>
</tr>
<tr>
<td>7.</td>
<td>Munda khelaibaa (play with the brain)</td>
<td>Think seriously</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Table 1: proverbs/idioms in Bichitra Desha re Alice, BSG*
The back-translation of the above idioms and proverbs imply that it is not a literal translation, instead, addition from the target culture to make the translation comprehensible. There are other references to such proverbs in ch-9. The translator manipulated the text to retain the essence of the same. For instance:

ST: “The Earth takes twenty-four hours to turn round on the axis” (Ch-6)

TT: “Pruthibi choubisa ghantaare nijara dhuli-----” (Ch-6, P-20, BSG)

In the ST, the confusion is between ‘axis-axes,’ whereas the TT used ‘dhuli-churi.’ The word ‘dhuli’ means ‘dust,’ and no way comes closer to the meaning of axes for which ‘Akhya’ would have been more appropriate translation. ‘Dhuli’ is not a proper fit and makes no sense in the sentence but it is used to bring the term closer to ‘churi’ which is not a literal translation of Axe but ultimately performs the same function. The focus of translation is not on accurate word choice, instead, reflecting the confusion due to similar-sounding words. Similar textual manipulation is noticed in chapter-9, where Alice met the Duchess for the second time. She learned the Duchess’ habit of finding meaningless moral messages in every occurrence. The Duchess referred to moral lessons, which are manipulated in the translation.

ST: “Birds of a feather flock together” (Ch-9, p-133)

TT: “Gotiye Rangara pakhikara aachaar- byabahaara eka pari hoithaaye.” (Ch-9, p-34, BSG)

[Birds of same colours behave in the same manner] (My Translation)

The ST mentions nothing of the colours but slight manipulation is made in the TT. Similarly, in the following expression:

ST: “The more there is of mine, the less there is of yours.” (Ch-9, 134)

TT: “Khaadan jete Gabhira, Udibaa sete uchara.” (Ch-9, 34, BSG)

(The more the depth of the mine, the more is the possibility to fly higher) (My Translation)

The back-translation of the second expression implies that the second part of the sentence appears meaningless and has nothing to do with the context. This is the example of
Information change. The ST referred to some moral but the TT expressed the weirdness in the expression.

There are references to other culture-specific words used in the text. The girl is addressed as ‘Devi’ in chapter-3 by the creatures present in the pool of tears. Devi is used while addressing ‘someone of noble birth’ and also to a goddess. The author placed Alice amidst the other creatures, which acknowledged her as a superior being and asked her to give a prize to others. Another essential cultural element is food items. ‘Orange Marmalade’ in chapter-1 is translated as ‘Narangi Marmalade.’ Lexical translation of the colour and the name of the fruit remain unchanged. ‘Tarts’ refer to ‘open pastry cake’ which is translated as ‘kachori’ that does not mean a pastry but is generally considered as a type of stuffed food. The ST mentions of ‘Comfit,’ a kind of sweet consisting of nut, seed coated with sugar that is translated as ‘Mithai.’ This generalization in the TT does not explain the taste but confirms that it is a type of sweet. In a similar note, ‘Cake’ is adapted as ‘Pitha,’ a very common Odia dish. It is also generalized translation, as the target culture is acquainted with a variety of ‘pitha,’ but cake is certainly not one. March Rabbit, in A Mad-Tea Party chapter, offered Wine to Alice which is made ‘Sarbat’ in the TT. Wine is not a general drink in the target culture, but ‘Sarbat’ is one. It refers to a sweet cold drink made of fruit juice. There is also a reference to a liquid that Alice drank in the hall in chapter 1. The ST named several ingredients to explain the taste of the liquid. ‘Sarbat’ replaced the same in translation that indicated ‘sweet taste.’ Alice found the hall and the events mysterious which is expressed through the word ‘Indrajaal’ which is a culture-specific word. It relates to ‘Illusion.’ The target readers are well acquainted with the significance of the term in the context as it refers to ‘an illusion that entraps people.’ Alice found the liquid and the cake, uncontrollable transformation of her body, the little door and the entire hall as captivating and equally mysterious.

2.2. Note of Illustration

Tenniel added forty-two illustrations in the ST. The illustrated action, in each chapter, moved hand-in-hand with the plot and retained vibrancy of the text. Carroll, in ‘Alice in Wonderland’ stated the significance of illustration in a book meant for children. The line,

“What is the use of a book without pictures and conversation” (Ch-1, p-1)

reflected not only the temperament of the child protagonist, but also acknowledged the significant role of illustration in a book dedicated to young readers. He used illustration for
describing the imaginary creatures like Gryphon and the Mock Turtle. The setting and the events are made lively through the images. Pereira, in her article titled “Book Illustration as (Intersemiotic) Translation (2008)” noted the action reflected through the illustrations in ‘Alice in Wonderland.’ Translators of Alice, later made changes with the images, depending on their objective of the book, target audience and other commercial aspects. In this context, *Biswa Sahitya Granthamala* series preferred using less illustration and more text to adjust it within limited pages.

The picture on the cover page of *Bichitra Deshare Alice* depicted Alice in the Court, which is also used in chapter-11. It is a drawn image on a yellow surface with no other embellishment. There are two more pictures added in the book. The first image in chapter-1 shows Alice in the hall, sitting on the floor, and crying over her shrieked size (p-6, BSG). The table and the small key on it, by her side, looked large and a small mysterious door behind her. The setting of the hall, as described in the narrative, got exactly portrayed in the image. The second picture illustrated Alice in the Rose garden (chapter-8), where she saw three gardeners painting the white Roses into Red (p-17). The pictures are placed in the middle of the page that covered half of the space. No major changes are made in the images. It is worth noting that all the three illustrations focused on the chief protagonist and reflected the mysterious land, in the background, she had been to.

3. **Conclusion**

Translating Carroll’s *Alice in Wonderland*, Subhendumohan Srichandan Singh considered, primarily, the target readers and abided by the publication objectives of the concerned series. He used omission to retain the size of the TT, foreignization, and adaptation to meet with the translation objectives and deal with the culture-specific elements, respectively. The other strategies were generalization, information change, partial and explanatory translation. Even though, limitation of pages demanded deletion of passages, lengthy conversations, and descriptive passages; the TT reflected the creative effort of the translator. The essence of the ST is well retained, and the objective is adequately met. We further observed that the translation of a world classic into a provincial Indian language promotes the idea of exploring world literature without English. *Bichitra Deshare Alice* is an attempt to create space for world literature in Odia.
4. References

Primary Sources


Secondary Sources


