CHALLENGES AND SOLUTIONS IN TRANSLATING CHILDREN'S LITERATURE: THE CASE OF *ALICE IN WONDERLAND* AND ITS TRANSLATIONS IN MACEDONIAN[4]

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Abstract

In translating children's books, translators have to take into consideration the fact that children have limited knowledge of the world around them and reproduce the text in the target language by compensating for that lack of knowledge, i.e. by relaying information in a way that is understandable for children. In order for translators to achieve that, they use a wide array of translation strategies commensurate with the issues they are dealing with.

The goal of this study is to examine a specific set of translational challenges as well as the translation strategies used to overcome those challenges in translating children's books. More precisely, the study focuses on the translation of personal names, titles, food-related terms and puns, through a careful analysis of selected linguistic units of Lewis Carroll's "*Alice in Wonderland*" and their translational equivalents in the Macedonian translations of this novel (Gjuzel (1965); Temkov (1978), and Acevska (2009)). The results of this research indicate the Macedonian translators of "*Alice in Wonderland*" employed different translation strategies mainly directed at preserving the cultural significance of the source language terms but also at adapting some of the terms be more in line with the target language and culture.

Keywords: children's literature, translation, strategies, puns, names, titles

Introduction

This article deals with one of the most demanding types of literary translation – translation of children's literature. Children's literature presents a great way of exploring and experiencing the world through pictures and stories and is proof that readers, no matter how far away from each other, can still share the same feelings through reading. The concept of children's literature clearly encompasses literary pieces with topics relevant to children and closely related to childhood and the process of growing up.

Translating children's books necessitates a full understanding of the meaning of the story as well as solid knowledge of the different phases of children's development. Thus, for instance, the authors of children's books, and, consequently, the translators too, must take into account the various stages of language development in children. Children initially begin developing their language skills by forming just two-word sentences, usually a noun plus a verb, and gradually proceed towards more complex linguistic forms in the course of their physical and mental growth.

In this research an attempt is made to review the translation challenges that occur in translating children's literature related to translating titles, personal names, food-related terms and puns (wordplay), through a careful analysis and comparison of the famed English

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[4] Revisional scientific paper

children's novel "*Alice in Wonderland*" written by Lewis Carroll (1865) and its Macedonian translations done by Temkov (1961), Gjuzel (1965) and Acevska (2009). Namely, the analysis of the original and the translations is done in order to detect how these translation challenges are treated by the translators and what translation strategies they employed in their attempts to come up with the best possible translation solutions.

Theoretical background

Children's literature subsumes a wide range of material written to inform, instruct and entertain children. It can be written either in a poetry or in prose format. Prose is particularly diversified, including a number of different types of both fiction (e.g. mysteries, animal stories, myths, epics, legends, folktales, science fiction, etc.) and non-fiction works (e.g. biographies, biological science, social science, etc.), whereas children's poetry distinguishes primarily among nursery rhymes, lyric poems and narrative poems (Neshkovska, 2021, p.105). Contrary to the fiction for adults, the works in children's literature are generally shorter. The texts intended to be read to or by children are characterized with innocence, and are filled with action and dialogs. They are also optimistic, multicultural, and promote prominent moral values (Hollindale, 1997). The most frequent themes portrayed in these works include friendship, family and self-esteem (Schuna, 2021). The writing style is simple and lively or picturesque, and is often accompanied by illustrations (Fadiman, 1984).

In part the problematic nature of translating children's literature lies in the fact that very often children's works have a hidden meaning intended to be understood only by the adult audience, in addition to the surface meaning which should be understandable to children (Frimmelova, 2010).

Furthermore, one of the main problems translators face is that children have limited knowledge of the world around them, simply because they have lived shorter lives than adults (Oittinen, 2000). So, in order to make the necessary adaptations in the text, it is necessary for the translator to adhere to what is accepted by the social environment the text is transferred to and what is considered useful to the children. Understandably, the translated text should be at an appropriate level of difficulty too (Merve, 2019). Put differently, the translator has to produce a text that is not too difficult for the child to comprehend and, at the same time, not too simple, i.e. not stripped of all its strangeness and mystery (Stolze, 2003, p. 49).

Other challenges in transferring children's literature include translating titles, character names, puns as well as culture-related terms which refer to food, geographical terms, place names etc. In translating these terms it is not always possible to achieve total equivalence in the translation. In fact, in translating culture-related terms, translators very frequently are faced with partial equivalence and, sometimes, even with non-equivalence (Arsova Nikolikj, 1999).

Translating titles in children's literature

In translating children's literature, the translator first has to think carefully about how they are going to translate the title, because the title is the first thing that is visible to the reader and is used as a tool to catch readers' attention. The translation should be faithful to the original because the title is a part of the text and its identity is derived from the context (Baffa & Caruana, 2009). Titles in literary works can perform multiple functions. A reader-oriented title prepares the reader for what is to come in the literary work. The title can also identify the style or the genre of the work; it can introduce the reader to a topic or idea that will be

relevant to the understanding of the book and can identify a single character or a place of importance in the work (Boba-Dilla Perez, 2007).

Doyle (1989) classifies the translation strategies used for translating titles into three categories: 1) literal translations, 2) near literal translations, i.e. translations that are close to the literal, and 3) liberal or free translations. Translators need to take all the above-mentioned aspects of titles into consideration prior to making the decision on what strategy they should employ in each specific case.

Translating personal names in children's literature

Contrary to the translations of literature for adults, where names are very frequently left unchanged, the names in the books for children are often adapted by using equivalents in the target language (Lathey, 2016). However, this issue is still a topic of discussion among translation theorists because names are powerful cultural and social markers. Puurtinen (1995) suggests that the presence of many foreign names in a translation brings along the risk of creating disharmonious relationship and divergence between the names and the setting, thus creating linguistic barriers for young readers. This can result in the reader maintaining a certain distance to the text (Nord, 2003). Also, in dealing with personal names, translators need to think whether the original names will be appropriate in the target culture and whether they are actually dealing with existing names of protagonists and locations or perhaps with invented, i.e. imaginary ones.

In literature it is often said that every name has a function, no matter how faint. If the information a specific name is carrying is explicit, such as a descriptive name, it can be translated, but the translation can change the function of a culture marker. If the information is implicit, or if the function of a culture marker takes priority over the function of a proper name, then the meaning will be lost in translation unless the translator compensates by providing context or by attaching a glossary (Nord, 2003).

Given all these intricacies attached to translating names, a number of translation theorists offer different translation strategies for transferring names from one language and culture into another:

1. Transfer – the name remains unchanged in the translated text (Soltész, 1967; Newmark, 1988; Schultze, 1991; Tarnoczi, 1966; Elman, 1986; Pinczes, 1993).
2. Substitution – the translator logically replaces the name with another name, typical of the target language (Soltész, 1967; Newmark, 1988; Schultze, 1991).
3. Transliteration – a way of translating by transcribing the text from one language, by replacing the letters of the origin language with the corresponding letters of the alphabet of another language, without taking into consideration the correct pronunciation of the sounds (Tarnoczi, 1966; Newmark, 1988; Schultze, 1991).
4. Translating – or transferring the meaning of the text from one language to another in the way the original author imagined (Tarnoczi, 1966; Newmark, 1988; Schultze, 1991).
5. Transformation – the translator chooses a logical substitute for the name from the SL, which is not, or is partially related to the meaning of the original (Tarnoczi, 1966; Elman, 1986; Schultze, 1991; Klaudy, 1994).
6. Addition – adding an additional element or suffix to the name (Tarnoczi, 1966; Schultze, 1991; Pinczes, 1993).

7. Omission – omitting a part or the whole name (Schultze, 1991; Pinczes, 1993; Klaudy, 1994).
8. Generalization – generalizing the meaning of the name (Klaudy, 1994).

Translating food-related terms in children's literature

The translation of food and food-related terms, which have essential, specific, cultural significance, brings special challenges for the translators because food in children's books can be seen as a cultural marker and can have multiple functions (Chiaro and Rossato, 2015). Epstein's short study "*What's Cooking*" (Epstein, 2009) is one of the first to address the issues that translators may face when translating food-related terms. In an attempt to translate these terms in children's literature scholars have adopted two different perspectives: domestication and alienation. Domestication occurs when the translated text assimilates the meaning to the cultural norms of the target audience; whereas, alienation is when the translation retains something foreign, different, exotic, i.e. when the cultural differences are being respected. These concepts were established by Antoine Berman (2000) and Lawrence Venuti (1995).

The terms related to food and food products are often studied as a subcategory of culture specific terms, and it is often discussed what strategies are used when translating them. Examining the functions of food terms, Davies (2003) concludes that these terms can have a powerful cumulative effect and that food scenes in children's books add a lot to the setting and the characterization (Davies, 2003, p.32). According to Davies (2003) it is better to use a "wider perspective" when looking at the cultural terms, than to look at them individually. To this end, in order to help with translating, Davies introduces seven procedures for translating specific cultural terms into children's books*: preservation, addition, omission, globalization, localization, transformation* and *creation.* However, choosing the right strategy can be quite challenging. For example, while localization can be a good way to bring the text closer to the reader, adapting the culture references for another culture can cause confusion in the text and the original values to be lost. Then, the issue with globalization is that by globalizing the term it may lose its authenticity. Omission as well is not the ideal choice because by deleting the terms it destroys the feeling that has been building up in the text. The translators have to be careful when choosing the strategy and take into consideration the context of the work and the culture in which they are translating.

Translating puns in children's literature

In order to be able to analyze the translation of puns (wordplay), one must first recognize them in the source text. A pun is specifically a joke created by making use of the multiple meanings of a word or by exploiting the fact that some words with different meanings sound the same. Or as Delabastita (1993) puts it "a pun involves a clash of linguistic forms that are similar, but have different meanings".

The role of puns in the text is to catch readers' attention by creating humor. But, creating humor is a delicate matter and translators need to pay careful attention to the language and culture in which they are translating. They need to identify the taboo topics in the target culture so as not to offend the readers of that given culture. For example, in many cultures it is not common to ridicule death because passing away is something that is respected and the reader may feel offended if the translated text makes fun of death. However, in other cultures, such as Mexico, for example, it is a tradition to make jokes about this same delicate topic.

There are different types of puns which Delabastita (1993) classifies in terms of their formal structure or according to their inherent linguistic features. More precisely, according to Delabastita (1993, p.33) there are four types of puns:

1. Homonymic puns – they consist of words that are pronounced or spelled the same, but have different meanings.
2. Homophonic puns – they consist of words that sounds the same, but have different meanings and spelling.
3. Homographic puns – they consist of words that are spelled the same but have different meanings.
4. Paronymic puns – they consist of words that have similar spelling and pronunciation, but different meanings.

In order for translators to better handle the above-mentioned types of puns in the process of translation, Delabastita (1993, p.191) offers the following translation strategies:

1. *Pun to pun* – the pun found in the original text translates to a pun in the target language, which may be, more or less, different from the original in terms of its morphological or semantic structure.
2. *Pun to a figure of speech* – this strategy is supposed to capture the effect of the pun that is located in the original text.
3. *Pun to zero pun* – this strategy is employed when it is very difficult to translate the pun and the part of the original text that contains the pun is completely omitted.
4. *Pun ST = Pun TT* – the translator reproduces the pun in its original from, without any translation.
5. *Addition* – the translator introduces puns in positions in the text where there is no pun in the original text, as a compensation for the original puns that he has missed.
6. *Pun to non-pun* – the pun is rendered by a non-punning phrase.

Research Methodology

The aim of this research is to compare and contrast the English children's novel, "*Alice in Wonderland*" (1865) written by Lewis Caroll, and its translations in Macedonian done by Gjuzel (1965), Temkov (1961) and Acevska (2009). More precisely, the analysis is qualitatively-oriented and is directed towards comparing and identifying the translation strategies that these three translators employed in handling chapter titles, personal names, food-related terms and puns used in this novel.

For the purpose of this study, the analysis of the translated chapter titles was based on Doyle's classification of the translation strategies used for translating titles (2003). The analogy of the names with their Macedonian translations was built upon the previously mentioned strategies for translation of names (discussed in Section 2.2); whereas, the analysis of the translation of food-related terms was done according to the strategies offered by Davies (2003). Finally, what served as a basis for the last part of the research which included translation of puns was Delabastita's (1993) classification of puns and the translation strategies he offered for tackling puns.

Results
Translating titles

The first part of the research was directed towards detecting how the three Macedonian translators have dealt with the titles of some of the chapters in Lewis Carroll's "*Alice in Wonderland*" in their translations. Some chapters have been purposely left out so as to avoid repetition of similar information and flooding the reader with too much information (see Table 1).

Carroll (1865)	Temkov (1961)	Gjuzel (1965)	Acevska (2009)
THE POOL OF TEARS	ЕЗЕРО ОД СОЛЗИ	БАРА ОД СОЛЗИ	ЕЗЕРО ОД СОЛЗИ
THE RABBIT SENDS IN A LITTLE BILL	ЗАЈАКОТ ГО ПРАЌА МАЛИОТ БИЛ	ЗАЈАКОТ ГО ИСПРАЌА МАЛИОТ БИЛ	ЗАЈАКОТ ГО ИСПРАЌА МАЛИОТ БИЛ ВНАТРЕ
THE QUEEN'S CROQUET – GROUND	НА ИГРАЛИШТЕТО ЗА КРОКЕТ	ИГРАЛИШТЕТО ЗА КРОКЕТ И КРАЛИЦАТА	КРАЛСКОТО ИГРАЛИШТЕ ЗА КРОКЕТ
THE LOBSTER QUADRILLE	МОРСКИ КАДРИЛ	КАДРИЛОТ НА МОРСКИТЕ РАКОВИ	КАДРИЛ НА ЈАСТОГОТ
ALICE'S EVIDENCE	АЛИСА КАКО СВИДЕТЕЛ	СВЕДОЧЕЊЕТО НА АЛИСА	ИСКАЗОТ НА АЛИСА

Table 1 Translating chapter titles from "*Alice in Wonderland*" in Macedonian

Observing the table above, it is clear that literal translation is the dominant strategy used in the translation of the selected titles. The translators advocate for literal translation whenever possible, but use different terms that they think will best convey the meaning of the original to the Macedonian language in order to improve the readability in the target language.

(1) *The Pool of Tears* – here the translators used literal translation. The meaning of the English *pool (базен)* in this context has the meaning of something in large quantity. In this case a closer meaning is conveyed by the translations of Temkov (1961) and Acevska (2009) who use the term *езеро (lake)*, whereas Gjuzel's (1965) choice of the term *бара (pond)* diminishes the original meaning to a lesser significance.

(2) *The Rabbit Sends in a Little Bill* – this is a case where only Acevska (2009) has selected literal translation, while Gjuzel's (1965) and Temkov's (1961) translations omit the word *Внатре (in)* but still preserve the same general meaning.

(3) *The Queen's Croquet Ground* – as can be seen from this example, Acevska (2009) uses literal translation and comes closer to the original meaning because *Queen's* has a possessive function which means that the playground belongs to the queen, while Gjuzel's (1965) and Temkov's (1961) translations are near-literal and completely omit that meaning.

(4) *The Lobster Quadrille* – in this example all three translators have opted for a literal translation; however, Temkov (1961) generalizes the meaning by using the adjective *морскиот (The sea)* which relates to all things that live in the sea and not just the lobsters as opposed to Acevska's (2009) *Јастогот (The Lobster)* and Gjuzel's (1965) *Морските Ракови (The sea Lobsters).*

(5) *Alice's Evidence* – this is again an example where all three translators used literal translation. The term *evidence* in this title has a meaning of a testimony, or something that consolidates the proof. Here, all three translators have chosen different terms: *исказ, сведочење* and *свидетел,* which, although different, have a meaning of *witness, testimony* and *evidence.*

As can be seen from the examples above, almost all of the analysed titles were transferred using literal translation, apart from two cases where Temkov (1961) and Gjuzel (1965) chose near-literal translations by omitting words from the original titles while still preserving the original meaning (see examples 2 and 3 above).

Translating personal names

In the second part of this research, we analyzed how the personal names in Lewis Carroll's "*Alice in Wonderland*" have been translated in the Macedonian language and what translation strategies were used by the three Macedonian translators.

From the examples excerpted and analyzed for the purposes of this part of the research we could see that the majority of the translations were done by means of transfer. This means that the translators transferred the names without any change or, with some small changes, adapting some vocal features of the personal names to the phonological system of the Macedonian language (see Table 2). Thus, as can be seen in the examples below the names, such as *Alice, Dinah, Ada*, etc. retained their authenticity and preserved their recognizability in the Macedonian translations. However, a few cases of transformation and a case of omission were spotted among the analyzed examples as well.

Carroll (1865)	Temkov (1961)	Gjuzel (1965)	Acevska (2009)
Alice	Алиса	Алиса	Алиса
Dinah	Дина	Дина	Дина
Mabel	Џејн	Мејбл	Мејбел
Ada	Ада	Ејда	Ада
Mary Ann	Мери	Маријана	Мери Ен

Table 2 Translating personal names from "*Alice in Wonderland*" in Macedonian

As can be seen in the table above, Temkov's (1961) translation of *Mabel* stands out because he opted for the strategy of transformation and *Mabel* is transformed into *Џејн*, which is not related at all to the original meaning, therefore, the authenticity is lost. Moreover, a back translation of *Џејн* in English, would result in *Jane*. Another interesting example is Gjuzel's (1965) transformation of the name *Mary Ann*. In fact, unlike Acevska (2009) who simply transfers the name, he substitutes it with a logical replacement in the Macedonian language, *Маријана*. Temkov (1961), on the other hand, simply omits *Ann* from *Mary Ann* and translates the name into *Мери*.

Translating food-related terms

In analyzing "*Alice in Wonderland*" and its Macedonian translations, as mentioned previously, the focus was put on terms related to food, too (see examples (6) and (7)).

(6) ORANGE MARMALADE
(a.) СЛАТКО ОД ЛИМОНИ (Gjuzel, 1965)
(b.) МАРМАЛАД ОД ПОРТОКАЛИ (Acevska, 2009)
(c.) МАРМАЛАД ОД ПОРТОКАЛИ (Temkov, 1961)

In the example (6) above both *слатко* and *мармалад* have the same meaning. The difference is in that Acevska (2009) and Temkov (1961) both preserve the meaning of *orange* (*портокал*) in the target language, whereas Gjuzel (1965) transforms the term into *лимони* (*lemons*) which is, of course, a different kind of fruit, not typically used for making marmalade in the Macedonian culture. With that the tradition–related information in the original term may be lost.

(7) *"Have you seen the <u>Mock Turtle</u> yet?"*
    "No," said Alice. "I don't even know what a <u>Mock Turtle</u> is."
    "It's the thing <u>Mock Turtle Soup</u> is made from," said the Queen.
(a.) *"Си ја видела ли досега <u>Лажната Желка</u>?"*
    "Не," одговори Алиса. "Не знам дури ни што е тоа <u>Лажна Желка</u>."
    "Тоа е она од што се прави <u>Лажната Желкина Чорба</u>", рече Кралицата.
    (Gjuzel, 1965).
(b.) *Си видела ли некогаш <u>Лажна Желка</u>?*
    Не – одговори Алиса. Не сум ни слушнала дека постои.
    Лажна Желка е она од што се прави <u>лажна чорба од желка</u> – рече Кралицата.
    (Acevska, 2009).
(c.) *"Си ја видела ли досега <u>Необичната Желка</u>?"*
    "Не" – одговори Алиса. "Воопшто не знам како изгледа <u>Необичната Желка</u>."
    "Од неа се прави <u>необично убава чорба</u>" – рече Кралицата. (Temkov, 1961).

In (7) the term *mock turtle soup* (*лажна супа од желка*) is an English and American soup created in the middle of the 18th century as an imitation of *green turtle soup*. Gjuzel (1965) and Acevska (2009) here chose to preserve the term and rendered it in its original form into the Macedonian language. The translation sounds unnatural for the Macedonian reader, because the Macedonian culture is not familiar with *mock turtle soup* but still, the meaning is preserved, the information intact and now the Macedonian reader can get familiar with its meaning. Temkov (1961), in an attempt to bring the text closer to the target readers, chose to use transformation and translated *mock* with the term *необичната* (*unusual*). This caused the original term to lose its function of a culture marker in the target text and thus made the existence of *mock turtle soup* unknown to the Macedonian readers.

Translating puns

The last part of this research deals with the translations of puns. Using Delabastita's classification of puns as a basis, we tried to locate instances of puns in Carroll's "*Alice in Wonderland*", and then, relying on the translation strategies proposed by the same researcher, we analyzed their translations in Macedonian. The aim was to gain a better understanding of the strategies and solutions used by the three Macedonian translators.

The analysis showed that the way puns are translated varies from translator to translator; however, there is a clear tendency on their part to use the pun to pun translation strategy wherever possible by adapting the form of the pun to an appropriate form in the Macedonian language. Thus, as can be seen in the examples (8) and (9) below, they managed to create wordplay that is not confusing, and yet is interesting and understandable for the Macedonian readers.

The example (8) below is an instance of a homophonic pun. Homophones are words that sound the same, or are pronounced in the same way but have very different meanings. In this case, the terms used in the original text are *axis* and *axes*.

(8)"You see the earth takes twenty – four hours to turn on its <u>axis</u>"

   "Talking of <u>axes</u>," said the Duchess, "chop off her head!

   a) *"Ете, Земјата се врти за дваесет и четири часа околу својата <u>оска</u> и никој не <u>се секира</u>..."*

   Кога зборуваме за <u>секири</u>, рече Војвотката, отсечете и ја веднаш главата!" (Gjuzel, 1965)

   b) *"Видете, на Земјата и се потребни дваесет и четири часа за да се сврти околу својата оска, но нека не ве <u>секира</u> тоа...*

   "Кога веќе рече <u>секира</u>", рече Војвотката "пресечете и ја главата!" (Acevska, 2009).

   c) *"Знаете, на земјата и се потребни дваесет и четири часа да се <u>заврти</u> околу својата оска."*

   "Кога веќе го спомна завртувањето" – рече Војвотката – "<u>заврти</u> му го вратот" (Temkov, 1961).

In this case, the three Macedonian translators managed to successfully translate the pun with another suitable pun in the target language. Acevska (2009) and Gjuzel (1965) made use of the Macedonian term *секира* which is a homograph. Homographs are words that are spelled in the same way but have different pronunciations and meanings. Thus, when the stress is on the first syllable of the word (*сéкира*), its meaning is *axe*, but when the second syllable of the word is stressed (*секúра*), then the word carries another meaning – *to worry/fret about something*.

Temkov (1961) succeeded in translating the pun with a suitable pun as well. However, unlike Acevska (Acevska, 2009) and Gjuzel (1965), he chose to use a different term which is neither a homonym nor a homograph, but derives its meaning from the context of the text which in the first part of the sentence would be *to turn* or *spin*, while in the second part the meaning would be *to turn someone's head*, i.e. *to kill somebody*.

In the following example (9) we are looking at instances of paronyms, i.e. a paronymic pun. Paronyms are words that sound and are spelled similarly but have different meanings. In this case, the terms used in the original text are: *lessons* and *lessen*.

   (9)"That's the reason they're called <u>lessons</u>," the Gryphon remarked:

   a) *"because they <u>lessen</u> from day to day.""Затоа и се викаат <u>часови</u>," забележа Грифонот:*

   "зашто од ден на ден <u>се смалуваат за еден час</u>." (Gjuzel, 1965)

   b) *"Па затоа се нарекуваат <u>предавања</u>" – забележа Грифин –*

   "затоа што <u>предаваш секој ден по еден час</u>." (Acevska, 2009)

   c) *"Затоа тие и се викаа <u>искусни предавања</u>" – забележа Јазовецот –*

   "зашто секој ден се <u>скусуваше по еден час</u>." (Temkov, 1961)

From the offered solutions in the Macedonian translations, it is clear that Gjuzel (1965) successfully translated the pun with another type of pun in the target language. In fact, he created a homonymic pun in the TL by using the homonym *час* which has the meaning of *час* as in *hour* and *час* as in *lesson*.

Temkov (1961), instead, chose to take another approach. He focused on producing a paronymic pun in the Macedonian language by using the terms *искусни* (*experienced*) и *скусуваше* (*shortened*), which are similar in appearance and pronunciation but differ in meaning.

Acevska (2009) fell short on the translation of this specific pun because while attempting to pun with *предава* and successfully adapting the first part of the pun by using the term *предавања – lessons*, she fails to convey the meaning of the second part of the sentence with the choice of the term *предаваш – teach*, which is unfit, confusing and does not make a lot of sense for the Macedonian readers in the given context.

In the last analyzed example (10), the wordplay revolves around the English word *dry*, which is a homonym, with two different meanings: *dry* as in *not wet* and *dry* as in *boring*.

> *(10) Are you all ready? This is <u>the driest</u> thing I know.*
>
> a) *"Ова е <u>најсувата</u> работа што ја знам."* (Gjuzel, 1965)
> b) *"Ќе ви одржам едно <u>сувопарно</u> предавање."* (Temkov, 1961)
> c) *"<u>Најсувопарната</u> работа што ја знам."* (Acevska, 2009)

The analysis of the three translations showed that none of the Macedonian translators have translated the pun with another pun in the target language; instead, they tried to adapt the pun to a term that does not have two meanings and is not confusing to the Macedonian readers. Thus, Gjuzel (1965), with his solution, *најсувата*, covered only the meaning *not wet* of the word *dry*; whereas, Acevska (2009) and Temkov (1961) have used the term *сувопарно* which is related to the other meaning of dry – *tedious, boring*.

Conclusion

The conclusion that can be reached on the basis of this study is that to achieve successful translation and transmission of comprehensible information, the Macedonian translators of "*Alice in Wonderland*" used different translation strategies mainly directed at preserving the cultural significance of the source language terms but they also adapted some of the linguistic items in order to make them more in line with the target language and culture.

By examining the way chapter titles from "*Alice in Wonderland*" are translated into Macedonian it is clear that the translators were inclined towards using literal translation, and when literal translation was not possible, a near-literal translation with an adaptation that would make sense in the target language was employed. Furthermore, the results of this research indicate a clear tendency on the part of the translators to translate personal names by transferring them without any changes, or by introducing a slight modification to the names in order to make them sound more acceptable in the target language. However, attempts at using transformation that would make more sense in the Macedonian language were spotted as well, when transferring the name was the least preferable option. In translating food-related terms preservation was the translators' chosen strategy in order to transfer the foreign traditions to the child reader, because these terms are a great way to become acquainted with foreign culture and traditions. Finally, the study has shown that in translating puns, the translators strived to preserve the puns by using the pun to pun translation strategy, even though that meant introducing a distinct type of pun in the target language from the one used in the source text, because of the difference in the two languages in question – English and Macedonian.

To sum up, irrespective of the translation strategies used, the ultimate goal of translators should always be to produce a text that will not underestimate the child's knowledge about the world, and will convey the elements of the unusual and yet be acceptable and easy to read and remember.

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