

FOREIGNIZATION AND DOMESTICATION IN TRANSLATION ON THE
EXAMPLE OF ALICE IN WONDERLAND

by

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THESIS ABSTRACT

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In this thesis I would like to compare the principles of domestication and foreignization in translation using the examples of the Russian translations of Lewis Carroll's *Alice's Adventures in Wonderland* (commonly just *Alice in Wonderland*) (1865): *Аня в стране чудес* (*Anya v strane chudes/Anya in Wonderland*) by a bilingual Russian and American writer Vladimir Nabokov (1923) and *Алиса в стране чудес* (*Alisa v strane chudes/Alice in Wonderland*) by a Soviet translator and English philologist Nina Demurova (1966).

If Nabokov's in his translation was guided by the principle of domestication Nina Demurova, on the contrary, used the principle of foreignization in her work. I would like to make a comparative analysis of these two Russian translations and compare them to original in order to find out if the principles used by the translators made a reasonable difference on Russian translations and if they are conveying the original.

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I: INTRODUCTION

An important question in translation studies has been the question of domestication and foreignization in literary translation. What is better? To domesticate a translation so it would be understandable for a target audience, or it is better to save original's features to convey an atmosphere of foreign culture despite the fact that such text will be quite difficult and not clear enough for the target audience. In the principle of domestication there is an accent on the target audience and culture while in the principle of foreignization, on the opposite, we can see an emphasis on the source culture. If a translator uses a principle of foreignization, he tries to save the foreign atmosphere of the source text and to preserve an original text's cultural and linguistic features in the translation. As a result, a foreignized translation gives to readers more information on foreign culture of the source text but sometimes it makes harder to understand the translation due to unknown cultural differences.

In this thesis I would like to compare the principles of domestication and foreignization in translation using the examples of the Russian translations of Lewis Carroll's *Alice's Adventures in Wonderland* (commonly just *Alice in Wonderland*) (1865): *Аня в стране чудес* (*Anya v strane chudes/Anya in Wonderland*) by a bilingual Russian and American writer Vladimir Nabokov (1923) and *Алиса в стране чудес* (*Alisa v strane chudes/Alice in Wonderland*) by a Soviet translator and English philologist Nina Demurova (1966).

If Nabokov's in his translation was guided by the principle of domestication Nina Demurova, on the contrary, used the principle of foreignization in her work. I would like

to make a comparative analysis of these two Russian translations and compare them to original in order to find out if the principles used by the translators made a reasonable difference on Russian translations and if they are conveying the original.

Alice's Adventures in Wonderland (commonly *Alice in Wonderland*) is an 1865 English children's novel by Lewis Carroll. The main character of the novel, a young girl named Alice, falls through a rabbit hole into a fantasy world of anthropomorphic creatures. “It is seen as a prime example of the literary nonsense genre. Its play with logic gives the story lasting popularity with adults as well as children” (Lecerle, 51). The literary nonsense defined by Wim Tigges as “a genre of narrative literature which balances a multiplicity of meaning with a simultaneous absence of meaning (Tigges, 47). As Tigges states in his article “playing with the rules of language, logic, prosody and representation, or a combination of these” is the essence of Lewis Carroll’s *Alice’s Adventures in Wonderland* (Tigges, 47). The novel is quoted and referred to by literary critics, physicists, philologists, mathematicians, psychologists, linguists, and philosophers.

There are some special requirements for translating children’s literature. Age must be taken in consideration. Tone and vocabulary should be appropriate. Some words cannot be understood by children, so the words choice will be limited for a translator. Illustrations are appropriate for children’s literature as they help children to acquire information and can make reading more interesting and exciting.

Although the work has been translated into many languages, translators of *Alice in Wonderland* face a very difficult task. Translator Nina Demurova wrote an article in which she spoke about the difficulties associated with the translation of *Alice in*

Wonderland by Lewis Carroll. The work contains a huge number of allusions, understandable only to the English reader. Thus, there is another difficulty - translators have to convey the allusions used by Carroll. When translating *Alice in Wonderland*, translators face such problems as:

- Other culture and traditions
- Other literary attitudes and conventions
- The absence of a conceptual analogue in the translation language
- Names and titles associated with real-life historical people
- Alogisms, allusions, and puns
- Hidden meaning

Thus, when translating *Alice in Wonderland* the translators faced with such problems as different foreign culture and names, language games, historical facts, and linguistic and cultural realias. *Alice in Wonderland* provides the reader with the opportunity to observe a variety of language games and enjoy these findings. Of course, the greatest joy is reading in the original language, and, while a lot gets lost in translation, translated works may still be able to convey the ideas of Lewis Carroll along with original ideas of the translations' authors.

II: DOMESTICATION AND FOREIGNIZATION IN LITERARY TRANSLATION

The Definition of Translation. Domestication and Foreignization in Literary Translation

Written and spoken translation as an activity appeared in ancient times when the first contacts between multilingual societies began and played an important role in intercultural communication. However, the translation studies as an academic field appeared only fifty years ago thank to the “Dutch based US scholar” James S. Holmes who described the discipline as a field which focused on issues of translating and translations. (Munday, *Introducing Translation Studies: Theories and Applications*, 5) Also, Mary Snell Hornby in her book *Translation Studies: An Integrated Approach* proposed viewing translation studies as an independent subject. In the 20th century, translation problems were of great interest to researchers. The heyday of the theory of translation both in our country and abroad falls on the second half of the 20th century, when a lot of works devoted to translation appear. Currently, the discipline continues to grow and develop all over the world. Translation practice has always been ahead of theory, so many authors and researchers contribute to the development of translation theory through their practical activities. There are many publications in which authors share their experience as translators or give critical reviews of existing translations.

According to Jeremy Munday, “the term translation itself has several meanings: it can refer to the general subject field, the product (the text that has been translated) or the process (the act of producing the translation, otherwise known as translating). The

process of translation between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL)” (Munday, *Introducing Translation Studies: Theories and Applications*, 4-5)

Translation (which, hereafter will mean literary translation unless otherwise is specified) as a bridge between cultures helps us to get acquainted with foreign literature in translation. Literary translation is one of the most difficult types of translation. It is subjective in essence and is characterized by multiplicity, implying many translation versions for the same text. One of the problems of literary translation of fiction from the source language to the target language is the change of context in accordance with the target audience, which has a different culture and realities. An original text in the source language makes references to persons, objects, facts, and other realias, for example, food terminology which sometimes are meaningless to the target audience and cannot be easily understood by the target language readers as representatives of another culture. As a literary translator Clifford E. Landers writes in his book “In addition to a thorough mastery of the source language, the literary translator must possess a profound knowledge of the target language.” (Clifford E. Landers, 7), so it is necessary to have an appropriate language background to do literary translation. According to the above-mentioned translator, a translator should have in command such features as “tone, style, flexibility, inventiveness, knowledge of the source language, the ability to glean meaning from ambiguity, an ear for sonority, and humility” (Clifford E. Landers, 8) The author

refers to humility since he believes that “even our best efforts will never succeed in capturing in all its grandeur the richness of the original.” (Clifford E. Landers, 8)

A work of fiction in a foreign language presents a lot of problems for the translator to solve. In any text, especially in fiction, there are many elements that require a special approach since they are components of national culture. National literature reflects culture, history, traditions, and customs of a specific nation. The translation of a foreign work creates a collision of cultures. The language reflects cultural and historical features such as mentality, culture, and history of its people, which may be completely incomprehensible to speakers of other languages. A literary translator needs to find an equivalent for a source language puns, allusions, slang, colloquialisms, proverbs, references to history or culture choose the appropriate style and tone to reproduce the original in the target language. Ideally, the translator should adapt and transmit the style and tone of the author of the original. As a translator Clifford E. Landers writes in his book “In technical translation, for example, style is not a consideration so long as the informational content makes its way unaltered from SL to TL.” (Clifford E. Landers, 7). For instance, in other kinds of translation such as legal, technical, commercial, scientific, or in interpretations (consecutive or simultaneous) a translator does not need to choose between “an unending skein of choices... and the role of choice in literary translation cannot be overemphasized.” (Clifford E. Landers, 9) In the mentioned above other branches of translation such a problem would not arise, and the information could be conveyed despite of style considerations. However, in literary translation a vast number of nuance affect word-choice and decisions, for example, such as choice between a

semicolon and a comma, adapting foreign names into the target language or leave them in the source language and just to transliterate.

The translation of a work of art includes not only translation from language to language, but also translation from culture to culture. If this circumstance is underestimated, the translation may be completely incomprehensible to the reader. Everyone who has ever faced the need for an adequate translation of a literary text from one language to another, sooner or later realizes that for a complete understanding it is clearly not enough just to know the languages of the original and translation – the source and target languages. Language is a symbolic mechanism through which individuals and groups mark their presence (identity). Language makes the existence of a national culture; it is an external manifestation of the character and expression of the soul of the people. A literary language has its own characteristics and differs from a business or technical language. A literary translation is a literary work reproduced in another language. The problem of translation lies in the impossibility of adequate translation due to cultural differences and the presence of untranslatable words. Translating business texts, the translator should strive for an objective and reliable translation, however, literary translation is not possible without the creative input of the translator. Therefore, a translation is a kind of work of art, and a translator is a kind of writer working at the intersection of two cultures. To make the text understandable to a foreign reader, the translator needs to have knowledge about the culture and history of the country of its original text. The translator should interpret the concepts in the source text with the help of ideas already available in his native culture based on his own experience. “The translator must be at the same time true to the original and focused on the recipient and

the norms of the target culture, so that the reader could receive a complete impression of the work. As Shiskova, a Russian literary critic and translator, mentions in her article “The translator should perceive the initial creative idea of the author, bearing in mind the specific socio-cultural, linguistic and stylistic features of a foreign text.” (Shishkova, 382) Doubts that the reality described in the original text would be understood by the target audience force the translator to use various kinds of transformations. The translator finds the most suitable translation option based on his own experience and intuition. In translation theory, there is a translation problem related to the difficulty of finding an equivalent unit of translation of the source language in the target language. This problem has always attracted the attention of both practical and theoretical translators. There has never been a common opinion on the fundamental possibility of implementing an adequate and equivalent translation. It is obvious that the influence of the language from which the translation is being translated, target language, i.e. interference, leads to inaccuracies in the translation, such as: borrowing, calquing, and saving untranslated words and expressions in the target text. However, translation from the source language to the target language often causes partial loss of original text meaning.

One of important translation issues is the problem of translating puns, allusions, and a play on words which are among frustrating forms of linguistic expressions. It can be hard for a translator to find or discover an appropriate target language equivalent for a source language pun or word play. Clifford E. Landers notes that “it is a fact that many if not most puns will be untranslatable”. (Landers, 109) searching for a target language equivalent depends on a translator’s imagination and cultural knowledge and background are still many puns and words plays can be lost in translation.

Different techniques exist in translation studies, for example, literal and free translation, foreignization and domestication, indirect translation. A literal translation is a translation very similar to the source text. Literal translation, direct translation or word-for-word translation, is a translation of a text done by translating each word separately, without looking at how the words are used together in a phrase or sentence. It can lead to unnatural translation and to mistranslation of idioms, which is a serious problem for machine translation. In literal translation the equivalent words go like in the original. A free translation is when a translator understands the meaning of the original sentence and provides a sentence in other words but with the same meaning in the target language with different words and/or a different word order to create a more natural-sounding sentence for the translation.

An important question in translation studies has been the question of domestication and foreignization in literary translation. The principle of domestication makes an accent on the target audience and culture while the principle of foreignization, on the opposite, makes an emphasis on the source culture. Foreignization tries to save the foreign atmosphere of the source text and its cultural and linguistic features while domestication try to transfer foreign notions in the way close to the target language culture, to adapt it to the target audience in order to make reading and understanding the original would be easier.

There is also such a technique in translation as indirect translation. It is translation in one language based on already translated text from a source language to another one. For instance, translating Russian novel into French and then from French translation to render in English. Such technique has its cons, for example, the mistakes of first

translation will be reproduced in the second one. As Landers mentions in his work “In today’s world there is little justification for indirect translation, certainly not when two major languages are involved.” (Landers, 131)

Natalia Vid argues about the principles of domestication and foreignization in her article: “The main question in the history of translation theory has been the question of the nature of translation. What is more important – to create a text which will be accepted in a target cultural environment or to preserve the formal and aesthetic original in order to evoke interest in a foreign culture? (Vid, Natalia. Domesticated Translation: The Case of Nabokov’s Translation of Alice’s Adventures in Wonderland. Nabokov Online Journal, v. 2. 2008. Web)

She believes that “this dilemma offers two primary methods of dealing with translation and its relationship to the reader: domesticated (emphasis on the language and culture of the target text) and foreignized (emphasis on the language and culture of the source text) translation strategies” (Vid, Web). Natalia Vid in her article states that using foreignization, “the translator is expected to preserve the foreign identity of the source text, i.e. to keep linguistic and cultural differences in the translation. Foreignized translation gives readers more information about the foreign culture but tends to increase the difficulty of understanding the text” (Vid, Web).

Literary Translation in Russian Empire and Soviet Times

Russian translation played an important role in the development of Russian literature and the evolution of the Russian language.

The historical features of the development of Russia and the USSR led to the fact that foreign-language cultures were inaccessible to people. Foreign literature in translation was one of the sources of knowledge about other cultures. Andrew Wachtel mentions in his article about the importance of literal translation in Russian empire: “For while Russia has unquestionably been and remains an imperialist power, it has also been a country in which translation has been held in high regard and consistently practiced, not only by professional translators but also by most major authors. It is rare to find a major Russian poet who did not translate extensively—and not only from Western European languages” (Wachtel, 53).

The influence of translation on Russian literary tradition is significant. Maurice Friedberg writes in her book *Literary Translation in Russia* “translations are in part a normal market response to insufficient or unsatisfactory domestic literary production.” (Maurice Friedberg, 2)

Translations and adaptations of Greek religious literature into Old Church Slavonic language thrived in Russia until the 17th century. Literature in Russia appeared only in the 18th century, hundreds of years after Dante, Shakespeare, Rabelais, Cervantes, and other famous Western writers. The history of literary translation of secular books into Russian in Russian empire started with Peter the Great’s reforms as he wanted to bring into Russia Western Europe culture. Despite this fact, in a short period of time Russian literature could produce works worldly recognized as equal to Western Europe literature which was older and had richer literary traditions. The impact of literary translations on the shaping of Russian literature was enormous. A major factor in the importance of translation is that Russia for a long time has been isolated from the rest of

the world. In the Soviet period Soviet literature has been isolated as well due to the building of Socialist Realism. Two famous novels such as “Queen of Spades” by Pushkin and “Woe from Wit” by Griboedov gave references to the fact of the importance of foreign literature to the small number of educated Russian readers.

The famous Russian writer and critic N. Chernyshevsky wrote that translated literature was of enormous importance to Russian literary tradition. Until A. Pushkin it was more important than original Russian writing. Many years of translating Western Europe literature into Russian provided the Russian language with adopting foreign words and producing calques and enriched Russian writers with models for emulation. Translations transferred alien ideas, values, beliefs, customs, traditions which contained in original Western fiction and poetry. Translation in the 18th and early 19th century served as a role model for writers who created only a secular Russian literature. To a lesser extent translation continued to be important later since it introduced new genres and poetic meters to Russian writers through Western aesthetics. For example, Russian Romanticism, Symbolism, and Futurism owed much to translations.

Among translators of Western Europe works were a lot of famous Russian writers and poets. As Maurice Friedberg writes in her book “In contrast to Western Europe, where few famous writers were translators, in Russia, nearly all important nineteenth-century poets and writers of prose did at least some translating. (Maurice Friedberg, 17) Many 19th century authors tried to translate some Western literary works, for example, poet Zhukovsky or Dostoevsky, who began his literary career as a translator. During the 19th century Vasily Zhukovsky translated a lot of foreign works. In her book, Friedberg

notes the famous words of Russian writer and literary critic Belinsky “Without Zhukovsky we would not have Pushkin.” (Maurice Friedberg, 39) Zhukovsky translated works of Schiller, Byron, Goethe, and W. Scott from German and English. As Maurice Friedberg writes in the book “During the first half of the nineteenth century the destinies of literary translation in Russia were dominated by Vasily Zhukovsky (1783-1852), a leading early Romantic poet. (Maurice Friedberg, 39) According to Friedberg “In fact, the publication in 1802 of his free rendition of Thomas Gray's "Elegy Written in a Country Churchyard" is sometimes considered the advent of Russian Romanticism." (According to Maurice Friedberg “The greatest Russian poet of all, Alexander Pushkin, was not interested in translation as such, though he found it useful for the study of poetic technique. (Maurice Friedberg, 39)

Among the translations of V. Zhukovsky are the translation of Byron’s Prisoner of Chillon, of Shiller’s *Ode to Joy*, of Gottfried August Burger’s poem Lenore translated with a Russian name and title Liudmila (very free version of translation).

Also, other Russian writers such as V. Trediakovsky and A. Sumarokov translated from French into Russian. N. Karamzin translated from English into Russian. A. Sumarokov confessed that he borrowed ideas from Western sources, from Racine and Shakespeare.

Versification in Russian poetry developed in parallel with the school of translation. For example, V. Trediakovsky held the position of translator at the Russian Academy of Sciences and regularly published not only original, but also translated works. Kantemir, Lomonosov, Sumarokov contributed to the development of the Russian literary

and translation tradition. In the 19th century, there was not a single Russian author who did not translate French, English or German works into Russian. Translation was not only a way for authors to translate other's literary works but also a way to develop and improve their own literary talents. According to Maurice Friedberg "The greatest Russian poet of all, Alexander Pushkin, was not interested in translation as such, though he found it useful for the study of poetic technique. (Maurice Friedberg, 37)

In the XX century with the revolution, Soviet literature and art were expected to reflect socialist Marxist-Leninist ideology. This ideology influenced translations as well. Soviet translations became more ideological and reflecting political ideology. After the Revolution of 1917 during the soviet time translation benefited through the notion of "proletarian internationalism". In 1918, the publishing house "*Vsemirnaia literatura*" (World Literature) was created. Its goal was to publish hundreds of volumes of Western Europe and American literature, and Oriental literature later as well. Also, a training studio for literary translators were established. As was mentioned above, before the Soviet period most of translators were famous Russian writers and poets. On the contrary, in the Soviet period majority of educated authors began to translate foreign works into Russian. It was closed in 1924. Literary translation declined in 1930s, after Stalin's death it increased again. The USSR was one of the world's leading publishers of translated works from foreign languages. The Soviet school of translation was universally recognized. However, Soviet translations were under the censorship, which is what prevented publications of Joyce, Kafka, Camus, Orwell etc. For example, in the Soviet period Samuil Marshak translated Robert Burns poems from English into Russian.

The translation in Russia and the Soviet Union was influenced by opposite trends. Throughout the existence of the Soviet school of translation studies, there was a gap between theory and practice, a confrontation between freedom and literalism, foreignization and domestication. The active interaction of opposite translation trends may be extremely productive, since in this way a balance between domestication and foreignization is created.

The years from 1917 to 1923 in Russian history have been known as the time of the Russian revolution. The Russian Revolution was a period of political and social revolution that took place in the former Russian Empire and began during the First World War. Beginning in 1917 with the fall of the House of Romanov the revolution ended in 1923 with the Bolshevik establishment of the Soviet Union (1922-1991), at the end of the Russian Civil War.

The Russian Revolution affected and changed Russian literature. The Bolsheviks sought to curb Russia's creative liberties almost immediately after they seized power, forcing some writers into exile and some into work camps – ultimately changing the course of Russian literature. The Russian Revolution affected and changed Russian literature. From the revolution Lenin and Stalin wanted to cultivate Soviet literature, to promote socialist realism and its ideology. The censorship and propaganda in the Soviet Union appeared in order to build an image of idealized USSR and so that Soviet values were reflected in literature and art and used to build the image of an ideal Soviet society.

The century before the Russian Revolution Russian literature had flourished with writers like Pushkin, Gogol, Lermontov, Turgenev, Tolstoy, Chekhov etc. The Bolshevik

victory and civil war broke this literary tradition. Politic leaders Vladimir Lenin and Joseph Stalin aimed to cultivate a "Soviet" literature. Social realism became the reigning style of the literature during the Soviet Period, aiming to build an ideal society. Some writers, for example Maxim Gorky, benefited from the rise of Bolshevism, but many writers and nobility were sent into an exile or work camps. The most famous of those exiled authors were Vladimir Nabokov, Ivan Bunin, Sasha Chorny - Russian writers who kept writing in the literary tradition even after they had been exiled from Russia and lived in Europe. As another example, the poet Osip Mandelstam died in a work camp. The Russian Revolution destroyed the literary culture of Chekhov and Tolstoy and sent hundreds of Russia's greatest artists to death or exile, however, due to the events of the October Revolution and the subsequent Bolshevik regime, many new prominent authors and novels appeared.

The historical features of the development of Russia and the USSR led to the fact that foreign-language cultures were inaccessible to people. Foreign literature in translation was one of the sources of knowledge about other cultures. "For while Russia has unquestionably been and remains an imperialist power, it has also been a country in which translation has been held in high regard and consistently practiced, not only by professional translators but also by most major authors. It is rare to find a major Russian poet who did not translate extensively—and not only from Western European languages." (Wachtel, 1999)

The period from the 1920s to the 1990s is an important stage in the formation and evolution of the practice and theory of translation in Russia. The Soviet School of

Translation Studies brought together talented translators and defined the traditions, methodology, and principles of modern Russian translation theory. The creation of the publishing house "Всемирная литература" ("World Literature"), headed by M. Gorky, marked the beginning of the formation of the Soviet school of translation studies. The publishing house existed from 1919 to the mid-1920s and strove to introduce classical foreign literature to Soviet people. There was an interest in Western European fiction. A lot of translations were published, often already existing translations were revised from an ideological point of view. The editorial staff was highly developed in the publishing house, since one of its goals was to improve the quality of some old translations. There was a translator training workshop at the publishing house. A manual for novice translators was also published - "Principles of Literary Translation" (1919). However, the publishing house's activities were censored and guided by ideological considerations. The translator had to take into account the ideology of the political system translating a source. However, focusing on mass perception, the translation was not tasked with the task of adapting to the tastes and habits of the audience; on the contrary, the purpose of the publication was to raise the reader to the level of translated literature.

During this period, the basic principles of the Soviet school of translation were laid down such as an educational function of translation orientation to the mass reader – translation was addressed to give knowledge of foreign literature to a typical Soviet proletarian man. Translation should have been compliant with the rules and norms of the Russian language. During Soviet times, the advanced editing institute appeared so that authors' texts were adjusted with ideological considerations: new translations were edited

and polished with a point of socialistic ideology and also the earliest Russian translations were revised and published in a new versions.

The 20-30s of the twentieth century was the period of practical translation. There was an interest in Western European fiction. A lot of translations were published, often already existing translations were revised from an ideological point of view. When preparing translators, the Soviet school of translation studies paid great attention to the practical training of specialists through the unity of translation requirements and the joint work of experienced and novice translators. Famous translators of the period were K. Chukovsky, N. Gal, M. Lyubimov, A. Argo, M. Lorie, etc.

The Soviet translation school was influenced by opposite trends such as foreignization and domestication. “The main question in the history of translation theory has been the question of the nature of translation. What is more important – to create a text which will be accepted in a target cultural environment or to preserve the formal and aesthetic original in order to evoke interest in a foreign culture? This dilemma offers two primary methods of dealing with translation: domesticated (emphasis on the language and culture of the target text) and foreignized (emphasis on the language and culture of the source text) translation strategies” (Vid, Web). Using foreignization, “the translator is expected to preserve the foreign identity of the source text, i.e. to keep linguistic and cultural differences in the translation. Foreignized translation gives readers more information about the foreign culture but tends to increase the difficulty of understanding the text.” (Vid, Web)

So, as we see during Soviet times, there was a gap between theory and practice in literary translation, a confrontation between freedom and literalism as well as foreignization and domestication. Through the example of the Soviet translation school, it is obvious that the active interaction of opposite translation trends is extremely productive, since in this way a balance between domestication and foreignization is created.

III: RUSSIAN TRANSLATIONS OF ALICE IN WONDERLAND

Alice in Wonderland by Lewis Carroll and Russian Translations

There are more than twenty published Russian translations and interpretations of Alice's Adventures in Wonderland. Their authors approached their work in different ways, but the whole variety of interpretations is concentrated between two main poles: Anglicization and Russification, and there are much more translations (interpretations) of the second type.

Carroll's book was translated in Russian in 1879. It was a russified anonymous translation, russified. This first Russian translation of *Alice in Wonderland* was published in Moscow under the title *Sonia v tsarstve diva* (Соня в царстве дива/ Sonya in the Kingdom Diva) made by an unknown translator. In 1908 the translation into Russian was done by A. Rozhdestvenskaya. Also, in 1909, N. Solovyova's translation under the pseudonym Allegro was published under the title *Alice's adventures in land of wonders*, in St. Petersburg.

Of the more than twenty translations of *Alice in Wonderland* into Russian, only a few have passed the test of time. And among the popular translations of Alice in Wonderland are the translations of Vladimir Nabokov (1923), Nina Demurova (1966), and Boris Zakhoder (1971).

After N. Demurova's translation, *Alice in Wonderland* was translated four more times by such Russian translators as A. Shcherbakov in 1977, V. Orel in 1988, B. Zakhoder in 1971, and L. Yakhnin in 1991, and D. Ermolovich in 2016. By that time, a

typical model had been created, following which it was possible to reproduce in Russian the world of Carroll's fantasies. Russification of the fairy tale went to a new round: nonsense was easily transferred to Russian culture; the game became the main element of the book. The process of turning *Alice in Wonderland* into a "Russian children's book" is particularly evident in the example of the translation made by B. Zakhoder and V. Nabokov which perhaps are the most popular and republished ones, along with the translation by N. Demurova. According to Demurova, one can highlight two general approaches to the interpreting of *Alice*. The first is to bring the English text as close to a Russian child reader as possible by changing English actuals (names, notions, parody poems) to Russian ones as we can see it Nabokov's version. The second approach is to reproduce the text in a thoughtless, illiterate way. The second approach was typical for many Russian translations of *Alice* in the 19th century (Shishkova, 379).

Vladimir Nabokov's Russian Translation of *Alice in Wonderland* as an Example of Domestication

In this chapter we will explore the Vladimir Nabokov's Russian translation of *Alice in Wonderland* of Lewis Carroll printed in 1923.

Almost a century ago, the English novel was translated into Russian by an unknown young writer Vladimir Nabokov (1899 - 1977) who managed to immerse Carroll's text in the context of Russian culture and everyday life. In 1923, a completely "russified" version of Lewis Carroll's novel *Alice's Adventures in Wonderland* was published in Berlin under the pen name Vladimir Sirin and with the title *Anya v strane*

chudes (*Аня в стране чудес*, *Anya in Wonderland*). I argue that Nabokov's translation of *Alice in Wonderland* is an example that applies the principle of domestication or russification.

In Nabokov's translation, the main character changed her name from Alice to Anya, and the fairy tale was called *Аня в Стране чудес* (*Anya v strane chudes/Anya in Wonderland*). In other words, the English girl Alice became a Russian girl under the name Anya. He plunged the main heroine into the atmosphere of Russian lifestyle and culture. The reader has a feeling that the main character is Russian. Nabokov used strategies of domestication or russification in this case in order to make the novel more suitable for Russian culture and more understandable for Russian readers and children in particular. He wanted to convey the paradoxes, absurdity, and logic games of Lewis Carroll's story, providing it with a clear native context and words for Russian readers. As we see Nabokov's translation of *Alice in Wonderland* was guided by the strategies of russification and domestication. Such "domestication" gives to the target language readers ease in reading but at the same time they lose opportunity to get close to the English culture of Lewis Carroll's time. The aspect of russifying the original identifies this translation as free one.

The literary translation was made while Nabokov and other Russian intelligentsia were living in exile. Vladimir Nabokov, also known by the pen name Vladimir Sirin, was a Russian-American novelist, poet, translator, and entomologist. He was born in Russia but was forced to emigrate with his family to Europe and later to the United States in the wake of the Russian Revolution. The family lived for some time in England, where Vladimir studied zoology and Slavic and Romance languages in Cambridge and became

interested in literary translation between English and Russian. In 1922, after graduating from Cambridge, Nabokov joined to his family in Berlin, where he wrote his first novels (from 1922 to 1937).

In 1921, Nabokov tried his hand at translating works of English classics into Russian and translated poems by English poets. Later, Nabokov would use his Cambridge experience in his writing and translating. He achieved international success and acclaim after moving to the US and beginning to write in English language. He was a bilingual writer, working both in English and Russian languages. In the 20th century, there were several famous bilingual writers who became famous for creating works not in their native language, such as V. Nabokov, J. Conrad, and S. Beckett. According to Hokenson, “We use the term “bilingual” to designate anyone who, in addition to speaking and writing one language idiomatically, has acquired a high degree of control over the spoken and written forms of a second language and has authored work in both languages. Of course, at a basic level, the term “bilingual” might refer to people who speak one language at home and another at school or work. But when we refer to bilingual writers, we mean quite specifically authors who compose texts in at least two different languages” (Hokenson, et al. 14).

Since childhood, Nabokov had been surrounded by the atmosphere of England – its language, books, art, people. Nabokov, by the will of fate, belonged to two cultures: Russian and English. His first words were in English, and he had difficulties with Russian. As the author himself wrote in his memoirs *Speak, Memory*: “...my mother, with her three children, returned to St. Petersburg after almost a year of foreign resorts. This was in the beginning of 1905. State matters required the presence of my father in the

capital... During one of his short stays with us in the country that summer, he ascertained, with patriotic dismay, that my brother and I could read and write English but not Russian (except KAKAO and MAMA). It was decided that the village schoolmaster should come every afternoon to give us lessons and take us for walks.” In the 20s, the writer went to study in Cambridge, after which he spent many years in Europe, earning a living by giving private English lessons. All this time, he improved his knowledge of foreign languages and was engaged in literary work. During Nabokov's extensive translation work, there was also a need to develop a kind of theoretical framework. This resulted in the publication of several scientific articles on translation, for example, *The Art of Translation* (1941) and other works.

At the same time, the years from 1917 to 1923 in Russian history have been known as the time of Russian revolution. The Russian Revolution was a period of political and social revolution that took place in the former Russian Empire and began during the First World War. Beginning in 1917 with the fall of the House of Romanov the revolution ended in 1923 with the Bolshevik establishment of the Soviet Union (1922-1991), at the end of the Russian Civil War. The Russian Revolution affected and changed Russian literature. The Bolsheviks sought to limit writer's creative freedom after they took power, forcing many writers into exile and some into work camps and thus changing the course of Russian literature. The century before the Revolution Russian literature had flourished with writers like Pushkin, Gogol, Lermontov, Turgenev, Tolstoy, Chekhov etc. The Bolshevik victory and civil war broke this literary tradition. Politic leaders Vladimir Lenin and Joseph Stalin aimed to cultivate a “Soviet” literature. Social realism became a reigning style of the literature during the Soviet Period, aiming to build

an ideal society. Some writers, like Maxim Gorky, benefited from the rise of Bolshevism, but many writers and nobility were sent into exile or work camps. The most famous of those exiled authors were Vladimir Nabokov, Ivan Bunin, and Sasha Chorny – Russian writers who kept writing in the literary tradition even after they had been exiled from Russia and lived in Europe. The Russian Revolution destroyed the literary culture of Chekhov and Tolstoy and sent hundreds of Russian greatest artists to death or exile, however, due to the events of the October Revolution and the subsequent Bolshevik regime, many prominent authors and novels appeared.

Nina Demurova's Russian Translation of *Alice in Wonderland* as an Example of Foreignization

For a more focused comparison with Vladimir Nabokov's translation, we took the translation of *Alice in Wonderland* produced by Nina Demurova in 1966. While Russian readers have viewed Vladimir Nabokov's translation to be an excellent retranslation, the Soviet translator Nina Demurova's translation has been considered as an example of classical translation. As a Russian literary critic Irina Shishkova mentioned in her article, "in her translation, Demurova "preserved Alice's 'Englishness', conveying a young Victorian's mentality" (Shishkova, 379). In the opinion of Irina Shishkova, Nina Demurova's translation is the most accurate version of translation.

Irina Shishkova writes in her article that according to Demurova one can highlight two general approaches to the interpreting of *Alice*. The first is to bring the English text as close to a Russian child reader as possible by changing English actuals (names,

notions, parody poems) to Russian ones as we can see in Nabokov's version. The second approach is to reproduce the text in a thoughtless, illiterate way. (Shishkova, 380). As was mentioned in the previous chapters, the second approach or the principle of domestication was typical for many Russian translations of *Alice* in the 19th c. (after 1879) (Shishkova, 380). Before Demurova all translators tended to use a domestication principle and adapted the English novel to a Russian reader. So, Nina Demurova decided to use the opposite approach and was guided by the principle of foreignization in her translation in order to get acquainted a Russian target audience with the culture of Victorian England of XIX century.

Unlike Nabokov's translation of *Alice in Wonderland*, Nina Demurova was guided by the principle of foreignization in her translation of Lewis Carroll's novel. Her Russian translation was published in 1966.

Nina Demurova (1930 – 2021) is a Russian literary critic, researcher, and a lover of the literature of Great Britain and the USA, a children's English literature translator, and a doctor of philology. She is the author of the book *Lewis Carroll: An essay on life and creativity*. Demurova's translation of *Alice in Wonderland* was subsequently reworked into the series *Literary Monuments* (1978) and became a kind of "canonical" or "classical" translation of *Alice in Wonderland*.

In her article "Голос и скрипка" ("Golos I Skripka", Voice and Violin") N. Demurova mentions that the publishing house Sofia offered to her to either translate or edit previous Russian translations of *Alice in Wonderland* such as the A. Olenich-Gnemenko's translations and claims that these translations were of bad quality and sounded just like the speech of a foreigner: "Язык этого отрывка, тяжелый и

неестественный, был противен самой природе русского языка. Ни в какую жару не скажешь, что “Алиса чувствовала себя сонной и глупой”. И уже совсем как речь иностранца звучала фраза: “... стоит ли удовольствие плести венки из маргариток беспокойства идти собирать маргаритки.” (Demurova, Golos i skripka, Web)And later in the same article she claims that in the A. Olenich-Gnenenko's translation the lightness and naturalness of Carroll's intonation, brilliant wit, and most importantly puns, the verbal game on which the entire text is based are lost: «Здесь потеряно все: легкость и естественность кэрролловской интонации, блестящее остроумие, а главное — каламбуры, словесная игра, на которой строится весь текст. Здесь всё не по-русски, всё не так: “смею сказать, что ты удивлена...” (Demurova, Golos i skripka, Web)

After reading the above-mentioned translations, Demurova clearly understood that Lewis Carroll appears in them to Russian readers as a strange, stupid and flat author. She agreed to translate the book for the publishing house Sofia.

Demurova mentioned that she read the previous translations carefully working on *Alice in Wonderland*. She noticed that the previous translations (P. Solov'eva (a pseudonym Allegro), Rozhdestvenskaya. and V. Nabokov (under the penname V. Sirin)) adopted text to a children's readers and replaced English realias and notions by Russian equivalents; and that the translators mistakenly translated text literally: “Работая над “Алисой”, я сознательно избегала старых переводов. Теперь, когда я принялась за эту статью, я прочла их очень внимательно. Мне кажется, что в прежних переводах “Алисы” можно выделить два основных направления: попытку максимально приблизить английский текст к русскому читателю-ребенку путем замены

английских реалий (имена, понятия, пародируемые стихи и пр.) русскими и буквальное (это в применении к Кэрроллу!), зачастую бездумное и безграмотное “воспроизведение” текста... Из книги Уивера я узнала о существовании еще одного перевода “Алисы” на русский язык. Это вышедший в 1923 году в Берлине перевод В. Сирина (псевдоним В. Набокова)... Судя по тому, что пишет о нем Уивер, В. Сирин пошел вслед за первыми переводчиками “Алисы” (Demurova, Golos i skripka, Web)

While Vladimir Nabokov’s translation (1923) is russified, Nina Demurova’s translation (1966) preserves all its Victorian England atmosphere. Nina Demurova decided to save original Englishness in her translation and to transmit to Russian readers an original English atmosphere of Victorian England which was lost in the mentioned above previous Russian translations. For the first time, the task was set to preserve the "Englishness" of the fairy tale and its unique originality. N. Demurova’s translation was focused on layers of the book which were previously inaccessible, looking into the literary, philosophical, and linguistic depths of Lewis Carroll's novel. The publication in *Literary Monuments* due to its academic nature provided an opportunity for a more extensive commentary, appendices, and explanations.

Translator Nina Demurova wrote an article in which she spoke about the difficulties associated with the translation of *Alice in Wonderland* by Lewis Carroll. In her opinion, the most powerful character in Carroll's novel is not any person but the English language. The work of Lewis Carroll contains a huge number of allusions which are understandable only to English readers. Thus, another difficulty for translators was to convey the allusions used by Carroll.

N. Demurova in one of her interviews said that she translated interesting authors for her and somehow close to her. As N. Demurova says about her translation work, she usually reads not only the text she works with, but also other works of the writer, namely his biography, autobiography (if available), memories (of him or about him) and so on. It helps her to translate. I think it is a good idea that a translator should not take only a single work of translation as representative of a whole culture. I agree with Demurova, and I find it very useful, since it is important for a translator to immerse himself in the atmosphere and culture of the original. N. Demurova believes that a translator should know the biography of the author he is translating. However, there is an opposite opinion that says that a translator doesn't need to know anything about the author and his work: he only needs to get inspired and start translating the original. As N. Demurova wrote in her article, she always wants to share with the reader what she knows about the author and his book. When she read for the first time *Alice in Wonderland* in original, she had a desire to re-translate it in order to explain something what was lost in previous translations and also because a lot of readers of old translations complained that the book was incomprehensible.

Also on her article, N. Demurova shared her opinions about other Russian translations of *Alice in Wonderland*. I think it is a good idea to compare different previous translations and that a translator should compare it to other translations of the same work as well. For example, regarding the translation of *Alice in Wonderland* by A. Olenich-Gnenenko N. Demurova wrote that when she was reading this translation, she did not have a very good impression of it and that it distorts the meaning of the original. In the Soviet Union, *Alice in Wonderland* by Olenich-Gnenenko was first published in

1940 and had been reprinted until the early 1960s. Regarding earlier translations, N. Demurova said that they all proceeded from the principle of Russification, so words such as "province" and "Siberian cat" appeared in the texts every now and then... For example, in 1879 the first anonymous translation was published. It was *Sonya v tsarstve Diva* (Sonya in the kingdom of Diva) where main heroine the Alice became a girl with the Russian name Sonya. N. Demurova spoke with delight about the translations of *Alice in Wonderland* by A. Rozhdestvenskaya (1908) and V. Nabokov (1923).

According to N. Demurova, she noticed that Carroll is very popular in Russia and she wondered why there is the same interest in him in Russia as in England. N. Demurova wrote a book about Carroll emerged from conversations with thirty-eight readers *Картинки и разговоры* (Kartinki i Razgovory/Pictures and Conversations). All the interlocutors were happy to talk about how their acquaintance with Carroll took place, how they "discovered" the book, how they perceived it as a child and then, when they grew up, what thoughts they had while they were reading this book, and why, in their opinion, Carroll is so popular in Russia. There are also a lot of pictures in the book - two hundred and seven illustrations.

N. Demurova does not consider herself a professional translator since she earned her living not by translations but by teaching. She was engaged in translations out of interest, namely, she translated what she was interested in and made a strong impression on her. She notes that she often offered authors and titles to publishers by herself. *Russian Diary* by Carroll was also translated by N. Demurova but not published.

As N. Demurova notes, losses are inevitable in any translation and that translation is the art of losses. In some cases, there are more of them, in other cases there are less of

them. N. Demurova believes that it is possible to compensate for something that was lost in translation. She also argues that it is better when a translator is close to and consonant with the author of the original and understands him not only with his head but with his heart as well. That is why, in my opinion, she decided to re-translate *Alice in Wonderland* - in order to compensate the translation losses made in the previous translation and interpretations and in order to bring true and original English atmosphere to Russian readers.

In her translation Demurova conveyed specific national historical culture of Victorian England. “In my translation I discarded both Russification and literal translation. I also tried to avoid modernization. I wanted to recreate Carroll's particular style with the particular tone and cadence of his choice... At the same time, I set myself another, far more difficult task: to try to render, with the help of the Russian language, the particular imagery of Carroll's tale, its originality and eccentricity. I realized, of course, that strictly speaking, this was an impossible task, since one cannot render exactly the notions and concepts of one language and culture into another language and culture in which they have never existed. Yet, I wanted to come as close to the original as I could, to follow a parallel path, if none converged; in short, I tried to render as much as possible of the organic unity of the original's spirit and letter” (Demurova, 1995, 22).

IV: COMPARATIVE ANALYSIS OF V. NABOKOV'S AND N. DEMUROVA'S TRANSLATIONS

Comparative Analysis of Names and Characters

As an example of opposite translation trends, let us first consider different translations of *Alice in Wonderland* done by Nina Demurova (1966) and Vladimir Nabokov (1923).

The aim of the study is to explore how did techniques used by Nabokov and Demurova influence the original novel and what pros and cons of such choices are. We will focus here on the names of the heroes and literary allusions which Nabokov recreate focusing on the Russian culture while Demurova focuses on the English one.

According to a literary critic Irina Shishkova, the translators “approached their task differently and portrayed Carroll's Alice in different guises. As Shishkova writes, Nabokov made Alice “purely Russian,” while Demurova preserved “a lovely Victorian girl.” Each translation is creative, “full of Russian idioms, sophisticated puns, parodies and amusing epithets chosen for substituting Carroll’s exquisite language. The two different approaches demonstrated a deeply caring attitude of the translators to Carroll's masterpiece” (Shishkova, 379).

For a more focused comparison with Nabokov's translation, we took the translation of *Alice in Wonderland* produced by Demurova. Her translation is considered to be the most accurate translation. In her translation, Demurova “preserved Alice’s ‘Englishness’, conveying a young Victorian’s mentality” (Shishkova, 379).

Unlike Demurova's, Nabokov's translation of *Alice in Wonderland* was guided by the strategies of russification and domestication. In Nabokov's translation, the main character changed her name from Alice to Anya, and the fairy tale was called *Аня в Стране чудес* (*Anya v strane chudes/Anya in Wonderland*). In other words, the English girl Alice became a Russian girl under the name Anya. He plunged the main heroine into the atmosphere of Russian lifestyle and culture. The reader has a feeling that the main character is Russian. Nabokov used strategies of russification and domestication in order to make the novel more suitable for Russian culture and more understandable for Russian readers and children in particular. He wanted to convey the paradoxes, absurdity, and logic games of Lewis Carroll's story, providing it with a clear native context and words for Russian readers.

Analysis of Names of Heroes and Characters

Based on Demurova's article, we decided to start analyzing translations by comparing the names of heroes, because Demurova claims that the most difficult task for a translator is translating names and titles.

Characters of the Book

In *Alice in Wonderland* there are much more names associated with English realities and folklore. Names and titles reflecting the national history of England often remain incomprehensible to Russian readers. First, let us give short explanation on the novel's main heroes.

Alice - the main character, who is about seven years old. It is believed that the prototype of the protagonists was the author's friend, Alice Liddell, although Lewis

Carroll stated several times that the image of Alice is fictional. In the novel, Alice is a schoolgirl with a logical mindset; she is very inquisitive.

Demurova: Алиса – Alisa

Nabokov: Аня - Anya

Unlike Demurova, who translated the names by transliteration, Nabokov substitutes them with more familiar names for the Russian reader. He changes the main character's name Alice into the more familiar and homely name Anya. Unlike Demurova's, Nabokov's translation of Alice in Wonderland was guided by the strategies of russification and domestication. In Nabokov's translation, the main character changed her name from Alice to Anya, and the fairy tale was called Аня в Стране чудес (Anya v strane chudes/Anya in Wonderland). The English girl Alice became a Russian girl under the name Anya. He plunged the main heroine into the atmosphere of Russian lifestyle and culture. The reader has a feeling that the main character is Russian.

White Rabbit - is a talking animal with pink eyes, dressed in a vest and kid gloves. He carries a watch in his pocket and lives in a clean house with the inscription: "W. Rabbit." In the first chapter of the novel, the Rabbit is late somewhere, and Alice, seeing him, runs after him, jumps into a hole and gets into Wonderland.

According to the plot, the Rabbit was constantly in a hurry, was afraid of something and worried. Nabokov is guided by applying the principle of domestication and a lexico-semantic substitution gives this character the speaking surname Trusikov which goes from the Russian word for coward – трус (trus):

- Carroll: White Rabbit

- Demurova: Белый Кролик (Belyi Krolik) – White Rabbit

- Nabokov: Дворянин Кролик Труси́ков (Dvoryanin Krolik Trusikov) –

Nobleman Rabbit Trusikov

Dodo is a bird that Alice discovers on the shore next to the Sea of Tears. Eagle Ed notes that Dodo speaks "not humanly": his speech is overloaded with scientific terms. He arranges a "running in a circle", after which he announces the winners of all those who participated in the race. As a result, Alice has to give everyone a candied fruit, and she herself has to get her own thimble from Dodo. The Dodo bird is a reflection of Carroll himself. When the writer stuttered, he pronounced his name as "Do-Do-Dodgson." He is usually depicted as looking like an extinct dodo.

Carroll: Dodo

Demurova: Додо (Dodo)

Nabokov: ДронТ (Dront)

Cheshire Cat is the Duchess's cat, which often smiles. The character looks good-natured, but he has a lot of teeth and long claws. The cat himself thinks that he is out of his mind, because he grumbles when he is happy, and wags his tail when he is angry. He knows how to disappear - both completely and partially - leaving only a smile or a head. In Carroll's time, there was a saying in use: "Smiles like a Cheshire cat."

In Victorian England, the expression "smiles like a Cheshire cat" was often used. There is a version of the origin of this saying. According to this version, in the county of Cheshire, where Carroll was born, an artist painted smiling cats over the doors of taverns.

Demurova leaves the hero's name in its original form, which, however, may raise questions from Russian readers who are not familiar with the history of the County of Cheshire. Nabokov, on the contrary, takes a bold step, uses the adaptation technique

again and gives the cat a completely different name that has nothing to do with Carroll's. Here is a quote from the Russian translation: «Это Масленичный Кот... Не всегда коту масленица, – ответила Герцогиня – Моему же коту – всегда. Вот он и ухмыляется» (This is a Shrovetide Cat. Not always it's “Shrovetide (Maslenitsa)” for the cat," the Duchess replied, "always for my cat. So, he grins.")

Carroll: Cheshire cat

Demurova: Чеширский кот (Cheshirskii kot)

Nabokov: Масляничный кот (Maslyanichnyi kot) – Shrovetide Cat

Demurova uses transliteration for a character's name William the Conqueror when translating. Nabokov, however, adhering to his goal, adapts the hero's name for the Russian reader, who is undoubtedly more familiar with Владимир Мономах (Vladimir Monomakh), famous Grand Prince of Rus.

Carroll: William the Conqueror

Demurova: Вильгельм Завоеватель (Vil'gel'm Zavoevatel') - William the Conqueror

Nabokov: Владимир Мономах (Vladimir Monomakh)

Mock-Turtle is a turtle with a calf's head, tail, big eyes and hooves on its hind legs. The turtle said that once he was a real Turtle and went to school at the bottom of the sea, where he studied French, music, arithmetic, mud writing and other sciences.

Carroll: Mock-Turtle

Demurova: Черепаха Квази (Cherepaha Kvazi) – Turtle Kvasi

Nabokov: Чепуха (Cherupaha) – from the word “чепуха” (in Russian mean “nonsense”)

Mad Hatter is a hatmaker, one of the participants of the Mad Tea Party. When meeting Alice, she behaves tactlessly, so the main character asks him "not to go personal." He makes riddles to her and periodically tries to wake up the Dormouse Mouse. In the words of the Cheshire Cat, the Hatter is "out of his mind." In addition to the fact that the character constantly drinks tea, he sells hats and sings songs. His name and character presumably originated from the saying "Mad as a hatter" (Eng. Mad as a hatter). That, in turn, was based on the fact that hatters could really go crazy because of mercury vapors used to process felt.

Carroll: Mad Hatter

Demurova: Болванщик (Bolvanshchik) - Hatter

Nabokov: Шляпник (Shlyapnik) - Hatter

Nabokov gives the other characters Russian names as well. Alice's friend turns into Asya instead of Mable. Russian names are also given to the nobleman Rabbit Panty and his servants Petka and Yashka. Here is the list of several characters' names in the original and target texts:

Carroll: Mary Ann, Bill, Pat, Mable, Tillie, Elsie

Demurova: Мэри-Энн (Meri Enn), Билль (Bill'), Пат (Pat), Мейбл (Meibl), Тилли (Tilli), Элси (Elsi)

Nabokov: Аня (Anya), Маша (Masha), Яшка (Yashka), Петька (Pet'ka), Ася (Asya) Дася (Dasya), Мася (Masya)

Carroll: Father William

Demurova: Папа Вильям (Papa Vil'yam) – Father William

Nabokov: Дядя (Dyadya) - Uncle

If Nabokov uses a principle of domestication while translating the characters names, on the contrary, Demurova tries to bring “Englishness” in her translation using principle of foreignization. For example, in some cases in Russian translation she even gives her heroes English names, for example let us look on the hero Eaglet in Lewis Carroll’s novel:

Carroll: Eaglet

Demurova: Орлёнок Эд (Orlyonok Ed) – Eaglet Ed

Nabokov: Орлёнок (Orlyonok) – Eaglet

Carroll: Duck

Demurova: Робин Гусь (Robin Gus’) – Goose Robin

Nabokov: Утка (Uтка) – Duck

Some other characters were translated in the same way by Nabokov and Demurova due to the fact of absence cultural meaning behind them, so we will not compare their names in this thesis. However, let us look, for example, only at two characters such characters as March Hare and Caterpillar which were translated in the same way since these names do not need cultural adaptation in translation.

The March Hare is a crazy hare that Alice meets at a Crazy Tea Party. He offers a little girl to drink wine and believes that you should always say what you think. The appearance of the character was influenced by a saying popular in Carroll's time — "Mad as a March hare" (Eng. Mad as a March hare). The phrase itself comes from observing the "crazy jumps" of hares in March during the mating period.

Carroll: March Hare

Demurova: Мартовский заяц (Martovskii zayats) – March Hare

Nabokov: Мартовский заяц (Martovskii zayats) – March Hare

Caterpillar is an insect of blue color and three-inch height, found in the 4th and 5th chapters. He sits on a white mushroom and smokes a hookah. Caterpillar's advice that you should always keep yourself in hand expressively parodies the main method of moralizing literature for children of the early XIX century.

Carroll: Caterpillar

Demurova: Синяя гусеница (Sinyaya gusenitsa) – Blue caterpillar

Nabokov: Гусеница (Gusenitsa)

Comparative Analysis of Historical Facts and Linguistic and Cultural Realities

An issue of translating food terminology exists in literary translation. Except for food or dishes that are well known internationally and do not require translation such as sushi or hamburgers. However, each dish unknown for the target language readers will require a translator's thorough study.

For instance, instead of translating “tarts” like “пирожки” (pirozhki) Demurova uses English word and cultural reality such as “pretzels” which in Russian is sounds like a foreign word and is not common in language use. Nabokov uses Russian equivalent for English tarts applying principle of domestication – he uses “pirozhki”, the word that is Russian; it is very common, and everyone knows what they are.

Chapter 11:

Carroll: Who Stole the Tarts?

Nabokov: Кто украл пирожки? (Kto ukral pirozhki?) - Who stole the pies/tarts?

Demurova: Кто украл крендели? (Kto ukral krendeli?) - Who stole the pretzels?

In another example, the difference in the transfer of the phrase "orange marmalade" is noticed. In Carroll's novel we see "orange marmalade". In her translation Demurova just borrows the original "orange jam." However, Nabokov, uses the transformation technique of adaptation and turns "orange marmalade" into "strawberry jam," which of course at the time was a more familiar phrase to a Russian child than orange marmalade.

Carroll: orange marmalade

Demurova: апельсиновое варенье (orange jam)

Nabokov: клубничное варенье (strawberry jam).

Let's analyze the titles of Chapter 3 in the original and in translations:

Carroll: The Caucus Race and a Long Tale

Nabokov: Игра в куралесы и повесть в виде хвоста (Igra v kuralesy i povest' v vide hvosta) -The game of kurales and the story in the form of a tail

Demurova: Бег по кругу и длинный рассказ (Beg po krugu i dlinnyj rasskaz) - Running in a circle and a long story

Here we see that Nabokov uses in translation the name of a Russian game – kuralesy. Demurova uses a notion of running in a circle (beg po krugu) like an equivalent Russian saying for the expression "the caucus race." Nabokov used strategies of domestication in order to make the novel more suitable for Russian culture and more understandable for Russian readers and children in particular. He wanted to convey the paradoxes, absurdity, and logic games of Lewis Carroll's story, providing it with a clear native context and words for Russian readers.

Another very difficult task in translation is the translation of historical facts and realities related to the history of England. In *Alice in Wonderland* there are much more notions and names associated with English realities and folklore. Names and titles reflecting the national history of England often remain incomprehensible to Russian readers.

So, for example, in chapter 5, new heroes appear — madmen. These characters are characteristic only of English folklore, there is no analogue to this concept in the Russian language, hence the question arises before the translator: how to convey to readers who are madmen? Associations come to the rescue here. In the associative field, Russian fools are closest to English madmen: both of them do everything wrong, on the contrary; they all do not look like "people".

For example, the third chapter of Carroll's work contains a passage from the history of England, which was taken from the history textbook of those times familiar to English schoolchildren. Demurova translates this passage literally. However, Nabokov replaces it with the historical fact from the history of Kievan Rus, which is more familiar to Russian children.

Another differences in translations, I noticed, it is in translating measures, weight measurements and money.

Carroll in the novel uses an English measure of measurement such as a mile. Nabokov, russifying the translation, uses a Russian measure of length such as a verst (верста/versta) which is well known to Russian readers while Demurova uses an English measure as in the original (See in Appendix).

Alexandrov notes, “When Carroll’s Mouse tells a “dry” tale about William the Conqueror, Nabokov provides his Mouse with an equally dry tale about the problems of succession following the death of Vladimir Monomakh... The sum of one hundred pounds becomes one thousand rubles; shillings and pence are converted to kopecks; the command to “Speak English!” becomes a command to “Speak Russian” (Alexandrov, 1995).

Words that are not translated are called, for example, borrowings. Non-equivalent words are not translated at all. Equivalent words are words that serve to express concepts that are absent in another culture and, as a rule, are not translated into another language in one word, have no equivalents outside the language to which they belong. These are linguistic and cultural realities.

V. CONCLUSION

Having analyzed two translations of *Alice in Wonderland*, we can conclude that each of the translations differs in the stylistic originality of the authors-translators. The book is filled with word games and puns, which makes reading more interesting, but at the same time complicates the translator's work. Nina Demurova, a researcher of Carroll's work, in her article listed all the difficulties encountered in translating this work. The biggest of them are puns, hidden meaning, and other cultural and historical realities. In the study, we mentioned the basic concepts of translation theory and techniques and types of translation, studied the history of Russian translations, compared the features of Nabokov and Demurova's translations. Nabokov Russified the work, made it as close as possible to the Russian reader, while preserving the plot of the original. N. Demurova tried to convey the features of the original as accurately as possible and tried to preserve the English atmosphere and realias. Each author presented the image and character of the main character in his own way, moreover, without departing from the general storyline built in the original.

In conclusion, Nabokov wanted the English writer's novel, which is extremely difficult to translate into another language, to become truly close to the Russian readers, so that they could understand the originality and brilliance of the word game, appreciate the subtlety of humor, Carroll's ability to look at the world through the eyes of a child and the eyes of a scientist at the same time. As a result, the question then arises: can Nabokov's translation be considered as a translation of L. Carroll's novel, or is it a completely new work, based on the fairy tale *Alice in Wonderland*?

After all, as Alexandrov notes, “while Nabokov’s work can loosely be called a “translation” (perevod), it should perhaps be more properly called an “adaptation” or “transposition” (perelozhenie)” (Alexandrov, 1995). N. Demurova justifies such translation. She believes that Russian translation school at the beginning of its formation should have followed the path of adapting foreign texts to the Russian tradition and culture. This applies especially to English texts, since the culture of England was alien to Russia, unlike the culture of France. The study of the work of V. Nabokov, who is considered a recognized stylist, is quite promising in this regard.

If Nabokov’s in his translation was guided by the principle of domestication Nina Demurova, on the contrary, used the principle of foreignization in her work. Having made a comparative analysis of these two Russian translations and having compared them to original, I came to the conclusion that both translations transmit to Russian readers the plot and they are closely conveying the original. The differences lie in small nuances such as domesticated names of the heroes and other words and linguistic-cultural material like in Nabokov’s translation or in opposite left as in the original, foreignized names and facts like in Demurova’s translation. I believe that reading Nabokov’s translation is easier for Russian readers but at the same time foreignization used by Demurova also gets the novel understandable to Russian audience. Thus, the principles of domestication and foreignization in translation brings some cultural nuances to the novel without changing in main idea and plot. I think both translators perform they task with a different approach however they both produced a great translations that are popular among Russian readers till present day. I believe that the principles of domestication and foreignization in translation bring a variety in translation and gives an opportunity of

choice to the reader. Thus, every reader may by himself to choose which translation she or he wants to read – russified translation or foreignized one. Domesticated translation has an accent on the target audience and culture and that is why it is easily understood by the target language audience while a foreignized translation has an emphasis on the source culture to save the foreign atmosphere of the source text and to preserve an original text’s cultural and linguistic features in the translation. As a result, a foreignized translation gives to readers more information on foreign culture of the source text but sometimes it makes harder to understand the translation due to unknown cultural differences.

Alice in Wonderland contains a huge number of allusions, understandable only to the English reader. The novel provides the reader with the opportunity to observe a variety of language games and enjoy these findings. Thus, translators have to convey the allusions, puns, and language games used by Carroll. Of course, the greatest joy is reading in the original language, and, while a lot gets lost in translation, translated works may still be able to convey the ideas of Lewis Carroll along with original ideas of the translations’ authors.

APPENDIX

The original novel in English and its Russian translations are available online:

<https://www.gutenberg.org/files/11/11-h/11-h.htm>

<https://skazki.rustih.ru/vladimir-nabokov-anyav-strane-chudes/>

<http://www.wonderland-alice.ru/parts/>

Measure of Measurement

Carroll: I wonder how many miles I've fallen by this time?" she said aloud. "I must be getting somewhere near the centre of the earth. Let me see: that would be four thousand miles down, I think—"

Nabokov: "Хотела бы я знать, сколько верст сделала я за это время, — сказала она громко. — Должно быть, я уже приближаюсь к центру земли. Это, значит, будет приблизительно шесть тысяч верст."

Demurova: А она все падала и падала. Неужели этому не будет конца? – Интересно, сколько миль я уже пролетела? – сказала Алиса вслух. – Я, верно, приближаюсь к центру земли. Дайте-ка вспомнить... Это, кажется, около четырех тысяч миль вниз...

Food

Carroll: "She took down a jar from one of the shelves as she passed; it was labelled "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.”

Nabokov: Она падала вниз так плавно, что успела мимоходом достать с одной из полок банку, на которой значилось: «Клубничное варенье». Но, к великому ее сожалению, банка оказалась пустой. Ей не хотелось бросать ее, из боязни убить кого-нибудь внизу, и потому она ухитрилась поставить ее в один из открытых шкафчиков, мимо которых она падала.

Demurova: “Пролетая мимо одной из полок, она прихватила с нее банку с вареньем. На банке было написано «АПЕЛЬСИНОВОЕ», но увы! она оказалась пустой. Алиса побоялась бросить банку вниз – как бы не убить кого-нибудь! На лету она умудрилась засунуть ее в какой-то шкаф.

Chapter 11:

Carroll: Who Stole the Tarts?

Nabokov: Кто украл пирожки? (Kto ukral pirozhki?) - Who stole the pies/tarts?

Demurova: Кто украл крендели? (Kto ukral krendeli?) - Who stole the pretzels?

Historical facts

Carroll: “Perhaps it doesn’t understand English,” thought Alice; “I daresay it’s a French mouse, come over with William the Conqueror.”

Nabokov: «Может быть, она не понимает по-русски, — подумала Аня. — Вероятно, это французская мышь, оставшаяся при отступлении Наполеона».

Demurova: Может, она по-английски не понимает? – подумала Алиса. –
Вдруг она француженка родом? Приплыла сюда вместе с Вильгельмом
Завоевателем...

Carroll: “Ahem!” said the Mouse with an important air, “are you all ready? This is the driest thing I know. Silence all round, if you please! ‘William the Conqueror, whose cause was favoured by the pope, was soon submitted to by the English, who wanted leaders, and had been of late much accustomed to usurpation and conquest. Edwin and Morcar, the earls of Mercia and Northumbria’”

Nabokov: “Мышь деловито прокашлялась: «Вот самая сухая вещь, которую я знаю. Прошу внимания! Утверждение в Киеве Владимира Мономаха мимо его старших родичей повело к падению родового единства в среде киевских князей. После смерти Мономаха Киев достался не братьям его, а сыновьям и обратился, таким образом, в семейную собственность Мономаховичей. После старшего сына Мономаха, очень способного князя Мстислава»...”

Demurova: “Гхе-гхе! —откашлялась с важным видом Мышь. —Все готовы? Тогда начнем. Это вас мигом высушит! Тишина! «Вильгельм Завоеватель с благословения папы римского быстро добился полного подчинения англосаксов, которые нуждались в твердой власти и видели на своем веку немало несправедливых захватов трона и земель. Эдвин, граф Мерсии, и Моркар, граф Нортумбрии...»

Linguistic and Cultural Realities, Language Plays

Carroll: Do cats eat bats? Do cats eat bats?” and sometimes, “Do bats eat cats?” for, you see, as she couldn’t answer either question, it didn’t much matter which way she put it...”

Nabokov: А вот едят ли кошки летучих мышей? Если нет, почем же они по крышам бродят?» Тут Аня стала впадать в дремоту и продолжала повторять сонно и смутно: «Кошки на крыше, летучие мыши» (Do cats eat bats? So, Nabokov uses literal translation and do not use language games; But in the second sentence he adds a language game, which is not given in the original, and Nabokov here uses a rhyme: «Кошки на крыше, летучие мыши.» (Koshkin a kryshe, letuchie myshi)

Demurova: Едят ли кошки мошек? Едят ли кошки мошек? Иногда у нее получалось: – Едят ли мошки кошек? (Do cats eat midges? It is free translation, but in Russian we can see rhyme like in the original, even the meaning is not the same, but the language game is conveyed)

Carroll: The Caucus Race and a Long Tale

Nabokov: Игра в куралесы и повесть в виде хвоста (Igra v kuralesy i povest' v vide hvosta) -The game of kurales and the story in the form of a tail

Demurova: Бег по кругу и длинный рассказ (Beg po krugu i dlinnyj rasskaz) - Running in a circle and a long story

Carroll: «Mine is a long and a sad tale!' said the Mouse, turning to Alice, and sighing. 'It IS a long tail, certainly,' said Alice, looking down with wonder at the Mouse's

tail; 'but why do you call it sad?» This pun is based on the homonymy of the words tale (история), tail (хвост).

Nabokov: “Мой рассказ прост, печален и длинен, - со вздохом сказала Мышь, обращаясь к Ане. – Да, он, несомненно, очень длинный, - заметила Аня, которой послышалось не "прост", а "хвост". - Но почему вы его называете печальным?» Nabokov uses compensation in this translation, noting that Anya misheard and misunderstood the Mouse: ...it sounded not prost (simple), but hvost (tail.)

Demurova: “Это очень длинная и грустная история, – начала Мышь. Помолчав, она вдруг взвизгнула: – Прохвост! – Про хвост? – Алиса с недоумением и взглянула на ее хвост. – Грустная история про хвост?» Demurova plays off the language game using the one-word form and dividing it into two. The mouse interrupts the story and uses the word “прохвост” (prohvost/"scoundrel" (in the meaning of an expletive), and Alice understands that the story will be “про хвост” about the tail (pro hvost/ (means about the tail.)

Carroll: “Flamingoes and mustard both bite. And the moral of that is – «Birds of a feather flock together».

Nabokov: “Справедливо, - сказала Герцогиня, - фламинго и горчица -оба кусаются. Мораль: у всякой пташки свои замашки.”

Demurova: “Фламинго кусаются не хуже горчицы. А мораль отсюда такова: это птицы одного полета!”

In this case, the language game or pun is based on the ambiguity of the word (the word "bite" means both "bitter" and "bite"). Here you need to pick up something similar

in Russian, both translations preserved and accurately conveyed the author's idea. In this example, there is also a proverb ("Birds of a feather flock together"), which is more accurately conveyed by Demurova

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