

Translating Wordplay in Through the Looking Glass

Delač, Ana

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University of Zagreb
Faculty of Humanities and Social Sciences

Department of English

Translating Wordplay in *Through the Looking Glass*

Student: Ana Delač

Mentor: dr. sc. Snježana Veselica Majhut

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Abstract

This study aims to observe different ways of translating wordplay in three translations into Croatian of Lewis Carroll's *Through the Looking Glass*. First, the theoretical framework related to the problems of the translation of wordplay is discussed as well as definitions, typologies and terminology used in defining and researching wordplay. The phenomenon of wordplay is then discussed primarily in terms of special problems it presents for translators. One aim of the study is to determine, using Delabastita's typology of strategies for translating wordplay, which translation strategy is most commonly used in the selected translations. Another aim of the study is to establish whether the wordplay in the TT is of the same type or of a different type than the wordplay in the ST using a modified typology based on Verena Thaler's definition and typology of wordplay. The findings show that wordplay is translated as wordplay more often than not by all three translators. Translators also more often translated wordplay using the same type of wordplay, with slight differences between the translators observed.

Key words

Through the Looking Glass, wordplay, pun, translation strategy

1. Introduction

The novel *Through the Looking Glass* or *Through the Looking-Glass and What Alice Found There* by Lewis Carroll was published in 1871. It is a sequel to *Alice's Adventures in Wonderland* and follows Alice on her adventures in a world hidden behind a mirror. This world is set up as a chess game and is dominated by chess pieces travelling through a world divided into squares.

The novel is widely read by both children and adults, one reason for this being „the special attitude toward language which the book presents, an attitude brilliantly used as a weapon of social commentary“ (Meyer Spacks 1961: 91). In addition, Lewis Carroll is often thought to be, alongside William Shakespeare, “the master of wordplay” (Kullmann 2015: 48). This is why it is particularly challenging to translate this novel. At the same time, this fact makes this novel a very productive object for comparing how wordplay is rendered in different translations of the novel.

In this paper three translations of *Through the Looking Glass* (source text - ST) are analysed in order to see how strategies used to render wordplay are used in three different translations into the same source language (SL). The translations (target texts – TT) studied are *Alica s onu stranu ogledala* by Mira Buljan, published in 1962 (TT1), *Alica u Zemlji čudesa i iza zrcala* by Antun Šoljan, published in 1985 (TT2), and *Alice u Zemlji čudesa; Iza zrcala i što je Alice tamo zatekla* by Borivoj Radaković, published in 2016 (TT3). The last two TTs contain both *Alice's Adventures in Wonderland* and *Through the Looking Glass*.

2. Definitions of wordplay

Wordplay is a frequent phenomenon in communication. It is a “universal phenomenon that derives from the universal ability of human beings to distinguish between the strictly necessary and what could be considered superfluous” (Kabatek 2015: 226). Wordplay is, in a certain way, a superfluous ornament not necessary for the basic needs of transmitting a message. However, it may enhance the effect of what is necessary, it can fulfil aesthetic needs and modulate the message, adding or subtracting from its communicative weight (Kabatek 2015). According to Thomas Kullmann (2015), wordplay violates the Gricean maxims of relation and manner (what is said needs to be relevant to the discussion and situation and it needs to be clear and brief, avoiding ambiguity). It may manifest spontaneously in everyday communication or it may be used strategically in advertising or in literary texts (Winter-Froemel, Thaler & Demeulenaere 2018).

One problem in defining and researching wordplay is the inconsistency in the use of the term. The terms “wordplay” and “pun” are often used interchangeably and sometimes a pun is observed as a specific type of wordplay. For example, Dirk Delabastita (1993) uses the term “pun” to denote an instance of wordplay. He also introduces the term “punoid” to label borderline cases that have clear affinities with wordplay but their membership in this category is uncertain (Delabastita 1993). Salvatore Attardo (2018) uses the term pun to refer to “humorous wordplay”, which is also used interchangeably with the term “verbal humour”. He later defines these puns as “a sequence of sounds interpreted with a reference to a second sequence of sounds, which may, but need not, be identical to the first sequence, for the full meaning of the text to be accessed”. (Attardo 2018: 91). Alan Scott Partington (2009) uses the term “pun” to cover play on words achieved through a number of lexical and semantic processes, but then introduces “other wordplay”, which includes other similar phenomena which would not fit in what he would refer to as a “classic pun” (Partington 2009). In this case, the term “pun” is used both synonymously with wordplay and as a subordinate term. Verena Thaler (2016) uses the term “wordplay” and does not use the term “pun” at all. The overview of the use of the term “wordplay” presented above shows that there is inconsistency in what terms various researchers use to refer to wordplay.

One reason for this inconsistency lies in the fact that ambiguity in language has been studied from various perspectives, including philosophy, logic, semantics and syntax, automatic language processing, psycholinguistics, sociolinguistics, literary history, cultural anthropology and stylistics, just to name a few (Delabastita 1993), each of which views “wordplay” in its own manner. Secondly, the major influence of William Empson’s *Seven Types of Ambiguity* (1966) on wordplay research has to be taken into consideration. Empson defines ambiguity as “any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language” (Empson, 1966). As this definition is very broad and general, it is difficult to create a uniform methodology for researching wordplay.

Many authors (Delabastita 1993, Partington 2009, Thaler 2016 and Attardo 2018) have attempted to define wordplay and describe different ways in which it can be achieved in order to set up a framework for future research. As the terminology differs, so do the definitions of wordplay and the scope of phenomena they cover. Wordplay is such a complex phenomenon that “the taxonomist of the pun has to choose between two evils: either ignore some of the categories to keep the

typology down to a manageable size (at the price of reducing its descriptive force), or allow new categories to multiply the number of possible subdivisions (at the risk of at once rendering the classification unwieldy and blurring what the categories have in common)” (Delabastita 1994: 237). This resulted in a variety of definitions and typologies. I will now present a number of different typologies and definitions of wordplay. These typologies and definitions were chosen because they look at puns from the ST perspective and cover multiple aspects of wordplay/puns including function, context, form and different types of wordplay.

2.1 Delabastita

In his book *There's a Double Tongue*, published in 1993, Delabastita aims to provide a definition that would be flexible enough to comprise all possible types of wordplay and differentiate between them and also flexible enough to allow wordplay to be studied from all perspectives relevant to translation and sufficiently explicit both conceptually and terminologically (Delabastita 1993). It is important to note, as it was pointed out in Section 2, that Delabastita uses the terms “pun” and “wordplay” interchangeably. He claims that a pun is based on a confrontation of linguistic forms and meanings. Wordplay is defined as “the various textual phenomena in which certain features inherent in the structure of language used are exploited in such a way as to establish a communicatively significant (near-) simultaneous confrontation of at least two linguistic structures with more or less dissimilar meanings (signifieds) and more or less similar forms (signifiers) (Delabastita 1993: 57). This definition places wordplay on four axes: formal similarity, semantic dissimilarity, dependence on language structure and communicative significance (Delabastita 2018). The membership of a phenomenon in the category of wordplay should be assessed based on where it is placed on these four axes.

The first two axes assess the pun on the basis of how similar it is in form and how different it is in meaning. According to Delabastita (1996), the similarity in form can be based on homonymy (identical sounds and spelling), homophony (identical sounds but different spelling), homography (different sounds but the same spelling) and paronymy (with slight differences in both sound and spelling). These two words of a similar form and a more or less different meaning may be contrasted in the same portion of text (vertical wordplay) or they

may occur one after another in the text (horizontal wordplay). With this in mind, Delabastita provides a typology of puns, including examples, which is presented in Table 1.

Homonymy	Homophony	Homography	Paronymy
VERTICAL Pyromania: a burning passion	VERTICAL Burning passion	VERTICAL MessAge (name of mid-1990s rap band)	VERTICAL Come in for a faith lift (slogan on a church)
HORIZONTAL Carry on dancing carries Carry to the top (article on ambitious young dancer named Carry)	HORIZONTAL Counsel for Council home buyers	HORIZONTAL How the US put US to shame	HORIZONTAL It's G.B. for the Beegees (article on pop band touring Britain)

Table 1 Delabastita's typology of puns

In regard to the third axis, the pun's dependence on language structure, puns exploit different features of language. One such feature is the phonological and graphological structure. In exploiting the phonological structure, the sound provides the basis for the verbal association (for example, *Love at first bite*, derived from *Love at first sight*) (Delabastita 1996). The pun may be based on spelling (for example, anagrams), which means that the pun exploits the graphological structure. Puns also exploit the lexical structure of language in terms of polysemy (words having different meanings that usually derive from the same semantic root, usually through metonymy, metaphor or specialization) and idioms (word combinations that have a sum meaning that is historically based on, but can no longer be reduced to, the combinations of their component meanings). The pun is realised through an idiom when the usual, non-compositional meaning of the idiom is contrasted with its literal or compositional reading. An example of a pun based on polysemy may be "What's this that got a heart in its head? A lettuce." and an example of a pun based on exploiting an idiom is "Britain going metric: give them an inch and they'll take our mile" (Delabastita 1996). Puns also exploit the morphological structure, either through separating existing words into smaller constituents ("I can't find the oranges", said Tom fruitlessly) or through forming new derivatives or

compounds (“Is life worth living? It depends upon the liver.”) (Delabastita 1996). Finally, the syntactic structure is often exploited by generating phrases or sentences that can be understood in more than one way (for example, an advertisement for *Players* cigarettes: “*Players please*”; where it can be read as either asking for cigarettes or saying that they provide pleasure to the person smoking) (Delabastita 1996). Delabastita stresses that puns are not limited to just one of these linguistic features. Often more than one linguistic feature is exploited simultaneously in order to produce a pun. It is also common to exploit linguistic features and material of more than one language to produce multilingual puns (Delabastita 1996).

The fourth axis refers to communicative significance. It is important to distinguish wordplay from unintentional ambiguities (Delabastita 1996). This is the difference between rhetorical skill (using the pun skilfully and intentionally as a communicative device with a specific function) and an unfortunate “display of incompetence or inattention” (Delabastita 1996: 132). Many authors observe this from the perspective of authorial intention: “a pun is communicatively significant if and when it is intended as such” (Delabastita 1996: 132). Others, on the other hand, focus on the text and whether it does or does not signal wordplay. This is especially problematic in studying older texts, where contexts or signals of intended wordplay may have been obscured by the passage of time. Furthermore, spoken texts may lose some of their intended wordplay signals when written down, since many of these signals are nonverbal. Also, experimental texts where the context is full of ambiguity makes it difficult to decide which associations and double meanings are “relevant to the text” and which are simply misleading (Delabastita 1996).

Puns are textual phenomena and they depend on the structural characteristics of language listed above, but their power lies heavily in especially contrived textual settings (Delabastita 1996). These contexts can be verbal or situational. Verbal contexts stem from our expectations of grammatical well-formedness (Delabastita 1996). For example, we know that certain word classes are normally used only in certain syntactic positions and that assures we will not read “can” as a verb in the phrase “a can of lager” (Delabastita 1996). They also depend on our understanding and expectations of thematic coherence where the reader looks for threads of meaning. The reader may also look for common titles, collocations, proverbs and the like (Delabastita 1996). Situational contexts are often crucial when it comes to multimedia texts.

For example, the text may not lead the readers to notice the pun without an accompanying visual image (Delabastita 1996).

Along with the context, our understanding of wordplay also heavily relies on synchronic variation (for example, some jokes only work in one dialect of a language and not in others), and diachronic shifts (a change in the sound system of a language can render wordplay in old texts practically unrecognisable as it removes the formal similarity which is necessary for the pun to work) (Delabastita 2018). Delabastita gives the example of wordplay in Shakespeare's *Romeo and Juliet*: "From forth the fatal loins of these two foes / A pair of star-cross'd lovers take their life" where loins would at that time be pronounced as lines (line of descent, lineage, ancestry). Of course, the reverse is also possible, where additional meanings may arise over time, creating ambiguity where it was not intended (for example, the phrase "make love" first occurred in Renaissance literature and had no sexual meaning) (Delabastita 2018).

Puns can have different functions within the text. For example, they may produce humour, draw the reader's or listener's attention, make a statement more persuasive etc. (Delabastita 1996).

2.2 Partington

When it comes to terminology, Partington (2009) uses the terms "pun" and "wordplay" as synonymous (for example, in his abstract he refers to wordplay and then uses the term pun in the body of the paper). Partington adopts the definition previously produced by Koestler and, therefore, defines the pun as "a bisociation of a single phonetic form with two meanings – two strings of thought tied together by an acoustic knot." (Partington 2009: 1795) He (2008) partially disagrees with Attardo's criteria and believes that in any two-element situation the elements are naturally in opposition and that stating that something is a pun because there are two sequences of sounds in opposition is too general. He agrees that all puns are deliberate, or as he calls them, authored, but that some of them are pre-pondered and have a single author while others occur spontaneously in conversation. It is the hearer who authors the pun by producing some kind of response (laughing, groaning etc.) which draws attention to a secondary meaning of the first speaker's utterance (Partington 2009).

Partington (2009) divides puns into “near puns” and “exact puns”. Near puns can then be of two types. The first type, the one he calls a syntagmatic pun, explicitly contains both sound strings, for example: “It is better to be looked over than overlooked” (Partington 2009). In the second type, the hearer is presented with just one of the sound strings and is expected to recover the other. This can be seen in the following example. A man forgets to buy his wife her favourite anemones for her birthday. The shop has only some greenery left, which he purchases. However, the forgiving wife exclaims on his return: “With fronds like these, who needs anemones?” The hearer is required to recover: “with friends like these, who needs enemies?” (Partington 2009). When it comes to exact puns, the most basic of these may exploit homonymy or homophony. In both cases, the working is similar: only one sound sequence is present. For example, the following is an exact pun based on homonymy: “Do you believe in clubs for young people?” / “Only when kindness fails” (Partington 2009). In this case, this single sound sequence can express at least two homonyms – association of people and weapon. The alternative readings are then: “Do you think young people should be encouraged to join associations?” and “Do you think it is necessary to discipline young people with heavy weapons?”.

Partington offers an account of wordplay in English with reference to a variety of concepts which derive from lexical grammar, more precisely, lexical priming, collocation, semantic preference, relexicalisation and delexicalisation. It is part of a native speaker’s communicative competence to know which lexical items are often used together (collocation), which position they take in an utterance or text (textual collocation), which semantic sets they occur with (semantic association) and which grammatical position they favour (colligation) (Partington 2009). It can be said that a lexical item is primed to behave in these ways and this is called lexical priming (Partington 2009). These usual, primed behaviours are overridden in puns to achieve ambiguity or humour. For example, a speaker may change one part of a common collocation, for example in: “party animal/poddy animal” (Partington 2009). In the “club for young people”, the example quoted above, the punster overrides primed behaviour on the level of semantic preference. They know that the hearer is primed to assume the meaning of club as an association. The second process is that of relexicalisation of preconstructed phrases.

If language is organised on the basis of the idiom principle, it is composed of preconstituted or semi-preconstituted blocks of language. According to Partington (2009), this is the

dominant, default mode of interpreting discourse as it requires less effort from the hearer. If this process fails, the hearer may apply the open-choice principle, which views language as a set of individual units of meaning, largely word by word. Wordplay is then based on viewing an idiom from those two perspectives. For example, in: “Is the tomb of Karl Marx just another communist plot?”, the hearers are primed to see “communist plot” as a preconstituted block. The context then constrains the hearer to interpret communist and plot as separate items (plot meaning tomb). This is called relexicalization or the “freeing up the parts of a normally fixed or semi-fixed, preconstructed lexical unit” (Partington 2009). Of course, the preconstituted block reading does not always immediately stand out as odd or humorous. Sometimes this reading makes sense, but the humorous context or function of the text encourage the reader to find the humour by actively looking for a different meaning by applying the open-choice principle.

The final process is delexicalisation. Often words that are very commonly used tend to have less of a clear and independent meaning (Partington 2009). For example, this “empty” meaning can be found in verbs such as take. The empty meaning of “take” in “take a bath” would mean bathing, but “take” in its “full” meaning would mean that someone has taken the bath and removed it from its usual position. Partington also gives an example from *Alice’s Adventures in Wonderland*:

“‘[...]and even Stigand, the patriotic archbishop of Canterbury, found it advisable’”

“‘Found what?’” said the Duck.

“‘Found it,’” the Mouse replied rather crossly: “‘of course you know what ‘it’ means.’”

“‘I know what “it” means well enough, when I find a thing,’” said the Duck: “‘it’s generally a frog or a worm. The question is, what did the archbishop find?’”

“It” is very commonly used in this delexicalized way, for example in phrases such as “find it advisable”, “find it convenient” etc. In this case, the puns are then based on the “full” or lexical and “empty” or delexicalized meanings of the words. As a final form of playing with present and conventional phrases, Partington also lists reworking and reconstruction of an original version of a phrase. These fall under near puns. For example, in the pun: “It would appear that I am dying beyond my means.”, the common saying “living beyond one’s means” is slightly modified to fit the situation and achieve a desired effect (Partington 2009).

To sum up, according to Partington, mechanisms on the basis of which wordplay is produced depend upon the basic recognition by the speaker and hearer that the idiom mode is the usual way of interpreting an utterance and that a different interpretation (for example, interpreting a delexicalized verb lexically or an idiom as a summary of meanings of its constituent words) results in an unusual and humorous effect, or, in the other case, an expected utterance is slightly modified and then presented to the hearer expecting them to recognise what the original saying was.

2.3 Thaler

Thaler (2016) describes wordplay as “the action of playing with words or the result thereof” (2016: 47). This is the definition that will be used for the purposes of this study. She also agrees that wordplay most typically includes items “identical or very close in form but different in meaning” (2016: 49) and that this would be wordplay in the narrow sense. By doing this, she leaves room for what she calls wordplay in the broader and broadest sense, which refers to any kind of linguistic material modified in a playful way. Thaler stresses that wordplay is a purposeful behaviour that is exhibited by a subject, for example the speaker, the addressee or a third person. This means that although speakers may not intend for their utterance to be perceived as wordplay, it is wordplay if the hearer understands it so. Wordplay can also be co-constructed by several speakers. Since wordplay is purposeful behaviour, any slips of the tongue or similar unintentional ambiguities are not considered wordplay. If a character in a book says something playful unintentionally, this is still wordplay as it was a conscious and intentional effort of the author to write it as such (Thaler 2016). This wordplay may then have a number of functions, the most common of which is verbal humour. It can also be used to attract attention, to express in-group solidarity or to show creativity in using language (Thaler, 2016). One wordplay utterance may fill more than one of these functions.

When it comes to how wordplay is realised, Thaler says that the formal identity or similarity “can concern different levels of linguistic description, e.g. the phonetic level, the lexical level, the morphological level or the syntactic level. It can also simultaneously involve different levels” (2016: 49). Thaler proposes several ways of classifying wordplay, the first of which is based on the function the wordplay has. The categories would include wordplay aiming:

- to produce a humorous effect,
- to give aesthetic pleasure,
- to show creativity in using language,
- to attract and retain the addressee's attention,
- to gain approval of others,
- to act as a mnemonic device,
- to provoke emotional involvement,
- to create or maintain in-group solidarity,
- to act as a politeness strategy/the means of saving face,
- to contribute to social stability,
- to exclude certain hearer groups,
- to ridicule or embarrass out-group members,
- to tease or provoke the reader or hearer,
- to act as a tool of satirical comedy,
- to insinuate things too indecent to say outright,
- to discuss social taboos,
- to condense information,
- to support one's argumentation and
- to increase the student's motivation and interest in language learning.

Thaler (2016: 52) stresses that most of these functions are social and that “wordplay is always part of social human behaviour and has to be analysed within its specific discursive context”.

The second classification is related to the device on which the play is based. Firstly, wordplay can be based on phonetic techniques, most common of which is homophony. Play on homophones includes two phonetically identical elements with different meanings, as is the case in: “When you step on a grape it gives a little whine.” (2016: 53). The next type of play based on phonetic technique is similarity of pronunciation where the two items are not identical but similar in pronunciation. This can be the case in wordplay relying on two or more languages, for example: “Wasabi da nur bestellt?!” where “wasabi” is similar in pronunciation to “was hab i” (nur bestellt) which would mean “What have I ordered?!”

Furthermore, wordplay can be based on the permutation of sounds, for example in “Du bist Buddhist” where the sounds are switched around. Wordplay can then be based on rhythm and rhyme (“Uschi das ist Sushi”, Uschi being a restaurant) and alliteration and assonance (“Betty Botter bought some butter”). In these two instances the wordplay fits into the broader definition of wordplay as it does not involve ambiguity.

The next category is wordplay based on lexical techniques. Wordplay can, therefore, be based on homonymy, for example in: “The first thing that strikes you in Rome is traffic” (Thaler 2016: 55), playing on different meanings of the verb “to strike”. It can be a play on polysemy, where Thaler gives an example of “Zwei Jäger treffen sich.” (2016: 55) (Two hunters meet/hit each other). It can also be based on paronymy, where two expressions are not identical but similar in form, for example in: “I’d rather have a full bottle in front of me than a full frontal lobotomy” (2016: 56). A play can also be based on phraseological elements where idioms or sayings are broken up usually based on homonymy, polysemy or paronymy of one of their parts (Thaler, 2016). For example, in an advertisement for beer: “Habenmuss Papa” meaning “Must have it, papa” and playing on “habemus papam” (2016: 56). Finally, wordplay can be based on playing on lexical sets or “sets of related or opposite items of meaning which are part of a native speaker’s linguistic knowledge” (Thaler 2016: 57). This is the case in “Le court en dit long” where it opposes court (short) and long (long), involving the idiom “en dire long” (to speak volumes) (2016: 57). This wordplay then includes both playing on lexical sets and playing with phraseological elements.

Wordplay can also be based on a variety of morphological techniques and these typically involve creative or irregular word formation processes. These include play on morphemes (“Flirtation is all attention but no intention”), compounding as play (nounoursotherapie – compound of nonours (teddy bear) and therapie (therapy), portmanteau words (girafitti – graffiti sprayed very, very high), derivation as play (irregular derivation of positif in the French: “Avec Carrefour, je positiver”), a play on acronyms and a play on comparative forms (Gut, besser, Gösser – advertising slogan for Gösser beer) (Thaler 2016: 58).

Finally, wordplay can be based on orthographic and graphic techniques. This includes shifting of word boundaries (Have an Ice Day), palindromes “Madam, I’m Adam”

and a play on typographic elements (ScheIBMaschine – advertising for a new IBM typewriter).

Wordplay can be based on any of these techniques and often more than one technique is employed to create a single instance of wordplay.

Thaler's typology of wordplay is presented in Table 2 (all examples are Thaler's):

Type of wordplay	Subtype	Example
Based on phonetic Techniques	Play on Homophones	When you step on a grape it gives a little whine.
	Play on Similarity of Pronunciation	Wasabi da nur bestellt?!
	Play on Permutation of Sounds	Du bist Buddhist
	Play on Rhythm and Rhyme	Uschi das ist Sushi
	Play on Alliteration and Assonance	Betty Botter bought some butter
Based on lexical techniques	Homonymy	The first thing that strikes you in Rome is traffic
	Polysemy	Zwei Jäger treffen sich.
	Paronymy	I'd rather have a full bottle in front of me than a full frontal lobotomy
	Based on phraseological elements	Habenmuss Papa
	Play on lexical sets	Le court en dit long
Based on morphological techniques	Play on morphemes	Flirtation is all attention but no intention
	Compounding as play	nounoursotherapie
	Portmanteau words	girafitti
	Derivation as play	Avec Carrefour, je positiver
	Play on acronyms	

	Play on comparative forms	Gut, besser, Gösser
Based on orthographic and graphic techniques	Shifting of word boundaries	Have an Ice Day
	Palindromes	Madam, I'm Adam
	Play on typographic elements	ScheIBMaschine

Table 2 Thaler's typology of puns

2.4 Attardo

As stated before, Attardo (2018) uses the term “pun” synonymously with “humorous wordplay” and “verbal humour”. He distinguishes puns (which are necessarily humorous) from wordplay, which, according to Attardo, “may take many forms, including games that are played with reference to the spelling of words (such as Scrabble) but also anagrams, palindromes, acrostics (words or phrases the initials of which form another word) etc.” (Attardo 2018: 89). Attardo defines puns and states that a pun is “a textual occurrence in which a sequence of sounds must be interpreted with a reference to a second sequence of sounds, which may, but need not, be identical to the first sequence, for the full meaning of the text to be accessed” (Attardo 2018: 91). According to Attardo, puns are “non-casual speech forms” (Attardo 2018: 92), this means that they are intentional and that the speaker is aware of the surface structure of the forms they are using. When the speaker uses these forms, they exploit the ambiguity of language. Puns may be a result of syntactic or morphological and lexical ambiguity. For example, in “Squad helps dog bite victim”, “bite” can either be a verb or a modifier of the noun “victim” preceded by its own modifier “dog” (Attardo 2018). This is an example of syntactic ambiguity. The most common category is morphological ambiguity (which includes lexical ambiguity). In the example “Iraqi head seeks arms.” there are two ambiguities: “head” means boss and “arms” means weapons, and both of them also mean body parts. But, Attardo stresses that not every ambiguity is a pun. Ambiguity is very common in language and is usually eliminated by semantic and pragmatic disambiguation (Attardo 2018). When it comes to puns, this ambiguity is not eliminated and puns preserve at least two meanings or interpretations. They exist in their context in which they are supposed to be ambiguous (Attardo 2018). Two unrelated meanings exist in the same text string, but puns do not consist of this incongruity alone

(Attardo 2018). This incongruity is recognised, but instead of lessening one meaning and focusing on the other, the incongruity is maintained and both senses remain available.

Puns are not exclusively word-based and involve the presence of minimally two senses, not necessarily two words. These two senses may coexist, or one of the two may be more prevalent and obvious. The (typically lexical) unit that allows the two senses to coexist is called a connector, while the unit that triggers and forces the second sense to be considered is called a disjunctive (Attardo 2018). The connector and disjunctive may be one or two entities (they can be distinct or non-distinct). He also describes alliterative puns which “involve the repetition of a given phoneme or group of phonemes and may be scattered along (parts of) the relevant text” (Attardo 2018), for example in “You remember Sunset Strip – where the unneat meet to bleat”. The repetition of [i] is very noticeable.

When it comes to the translation of puns, it is especially interesting to see how Attardo (2018) focuses on possible universalities regarding puns. There were many arguments against the existence of universality of puns as “they are performed by a culture and no culture is the same as any other culture”. (Sherzer 1996). How can puns be translated if there is nothing universal about them? In order to see if there are any universal features of puns, Attardo compares four studies that analysed humorous texts in four languages: English, Italian, German and Arabic. Firstly, referential humour seems to be much more popular than verbal humour. One reason for this may be that verbal humour requires more processing than referential humour, or perhaps verbal humour is less used in print because editors fear that using verbal humour would make their publication seem less serious and less sophisticated to the public (Attardo 2018). As for types of verbal humour that were found in Attardo’s study, the most frequent type of pun is the one based on lexical ambiguity, followed by those based on syntactic ambiguity. Alliterative jokes are much rarer and these three categories prove to be mutually exclusive (Attardo 2018). According to Attardo, another universal feature is related to the incongruity and resolution of puns. To sum up, there are some universalities regarding puns: referential humour is more common, most puns are based on lexical ambiguity and in all puns the incongruity of meanings is maintained (both meanings are maintained and there is intentional ambiguity.)

2.5 Comparison of perspectives

Delabastita, Attardo and Partington define wordplay as a phenomenon achieved through the confrontation of linguistic forms and meanings. Thaler provides a broader definition pointing out that wordplay is the action of playing with words and the result thereof, but agrees that it most typically involves items similar in form but different in meaning. All four authors agree that wordplay is always intentional and that it has to be authored by either the speaker or the hearer. Delabastita and Partington put great emphasis on the role of context in creating wordplay. Context primes the reader to expect language to be used one way, but the author of the wordplay overrides these expectations and produces something completely different, for example relexicalising and delexicalising words (Partington 2009). Attardo (2018) only mentions that context allows the ambiguity in wordplay to exist and that without it the ambiguity would be eliminated. On the other hand, Thaler (2016) does not discuss context in detail. All authors agree that wordplay may have many functions, but that the most common function is humour. Typologies of wordplay presented by these authors differ greatly. Attardo states that what he calls “puns” is based on either lexical or syntactic ambiguity. Partington’s puns are divided into near puns (either with both forms explicitly present, or with only one form being explicit) and exact puns (either based on homonymy or homophony). Delabastita’s and Thaler’s typologies are similar in that they both list phonetic, lexical, morphological and orthographic and graphic (or graphological) techniques of achieving wordplay. They only differ in that Delabastita adds that wordplay can also be based on syntactic features of language.

3 Wordplay and translation

There is a substantial body of research into how wordplay is translated in different contexts. Some studies are focused on translating particular authors, for example Shakespeare (Adamczyk 2014; Delabastita 1993), Lewis Carroll (Díaz Pérez 1999, Smoleńska 2013, Zavišić 2014) and James Joyce (Klitgård 2005). Other research focuses on specific types of translation, for instance subtitling and dubbing (Gottlieb 1997; Pisek 1997) or even translation into sign language (Araújo & Bentes 2016). The research in this paper will focus on one of Carroll’s novels and its translations into Croatian.

Wordplay and the ambiguity it usually entails present a special problem to translators. The reason for this lies in the fact that the semantic and pragmatic effects of ST wordplay have their origin “in particular structural characteristics of the source language for which the target culture more often than not fails to produce a counter-part.” (Delabastita 1994: 223). The creation of any utterance is always based on both the knowledge of a particular language (its grammar and lexicon) and the knowledge of discourse traditions (Koch 1997, as cited in Kabatek 2015). The term discourse traditions refers to repetitions in a culture’s language, for example we repeat greetings, there are forms we follow and repeat when writing letters, sonnets, newspaper articles etc. Since it is believed that wordplay exists in these discourse traditions of a specific culture, a question arises on how this can be translated into a different culture which has different discourse traditions. Because of this, puns are often described as basically untranslatable. Some authors who think so are Jakobson (1959), Newmark (2001, as cited in Chengzhi 2017) and Reiss (1981). According to Newmark, “The translation of puns is of marginal importance and of irresistible interest.” (Newmark 1988, as cited in Delabastita 1996). Many authors agree that, if not untranslatable, wordplay reaches the limits of translatability (Macheiner 1995; Koller 1983, as cited in Pisek 1997). When it is said that wordplay is “untranslatable” it means that it does not meet certain requirements of translation equivalence (Delabastita 1996). This is usually because the perspective from which the translation of wordplay is observed is heavily source oriented.

Landheer (1991) and Ballard (1991) provide three arguments against the untranslatability of wordplay. Firstly, they claim that excellent translation solutions can be found for many puns if the translator fully uses the linguistic resources and textual leeway available to recreate the pragmatic function of the ST wordplay. Secondly, both authors agree that the unit of translation is the text and not the pun itself and this eliminates the opinion that the pun cannot be translated because its individual small ambiguities cannot be translated. Thirdly, they believe that the translatability of wordplay should be a relative category and not absolute (Landheer 1991; Ballard 1991, as cited in Delabastita, 1994), that translatability is “a function of particular text properties and concrete linguistic or textual conditions rendering puns more or less translatable” (Delabastita 1994: 226).

If one takes a more target-oriented approach and observes wordplay in terms of its function in a given text, then one may use a variety of translation strategies¹ to translate it (Pisek 1997). A translator may decide to remain close to the source wordplay, or they may change it to fit the discourse tradition of the target language (TL) and target culture (TC). I will use an example quoted by Kabatek (2015) to illustrate this. In the comic *Astérix*, the settlements and castles have Latin names that are well known in its source culture (SC) – the French community. The translators looked at solutions to translate this, some stuck to the ST names (although the reference may not be as clear to the target audience) and others translated wordplay in a manner that would fit the TC more naturally. Thus, the Spanish and Portuguese translators kept the original settlement names, and the translators into German created new ones, so *Sivispaceparabellum* became *Hintenrum*, playing on the colloquial short form of *hinten herum*, meaning “from behind” (Kabatek 2015: 218). These two tendencies for the translator (and translation) to be either source oriented or target oriented can then be called continuity (where the translation follows the original, sometimes with slight graphic adaptation) and substitution (introducing additional wordplay to substitute lost humour produced by local allusions in the original version) (Kabatek 2015).

Delabastita (1996) proposes the following strategies of translating wordplay (still using the term “pun”): firstly, the translator can translate a pun as a pun, where the TT pun may be “more or less different from the original wordplay in terms of formal structure, semantic structure or textual function” (1996: 133). Secondly, a translator may translate the pun as a non-pun and opt to give preference to one of the senses instead of the ambiguity. Thirdly, the pun may be translated by a related rhetorical device such as repetition, alliteration, rhyme etc.; to which Delabastita refers to as “punoids”. The whole section containing the pun may be omitted, or it may be translated in its original formation – without actually translating the pun and getting the effect it has in the ST. The translator may also decide to introduce a pun in the existing text where there is originally no wordplay, usually to compensate for wordplay lost in some other part of the text. They may also decide to produce an entirely new part of the text (for example additional descriptions that were not

¹ Delabastita (1996) uses the term „translation strategy“ when discussing different ways a translator might approach the translation of a pun. This is the term that will be used in this paper.

present in the original text) that contains wordplay as a compensatory device. Finally, the translator may use editorial techniques to explain the pun to the reader and this can be combined with other translation strategies. For example, a pun can be translated as a non-pun, with a footnote explaining what the original pun is (Delabastita, 1996). These strategies of translating wordplay will be used in the analysis in this study. They are presented in Table 3.

Pun -> pun	A pun is translated as a pun.
Pun -> non-pun	A pun is not translated as a pun.
Pun -> punoid	A pun is translated by a related rhetorical device (for example alliteration).
Pun -> 0	The text containing the pun is omitted.
No pun-> pun	A pun is introduced in the TT where there was not one in the ST.
0 -> pun	Completely new textual material is produced containing a pun.
Editorial techniques	Explaining the ST pun to the readers (for example, with a footnote).

Table 3 Delabastita's strategies for translating puns

Delabastita notices some factors which may play part in how well a pun can be reproduced in a different language. Wordplay based on sound similarity is more likely to be reproduced with minimal changes if the translation is between historically related languages. Polysemy, on the other hand, is typically rooted in extra-linguistic reality and as such it can be easily reproduced even between historically unrelated languages. Whatever the type of wordplay, the reproducibility of it will be higher if it somehow involves borrowings common to both the SL and the TL (for example, expressions deriving from Greek or Latin) (Delabastita 1996).

As pointed out above, there are many ways a translator may approach translating wordplay, but sometimes this is made more difficult in audio-visual translation as wordplay

is often anchored to something the viewer can see on the screen and therefore the translator has less freedom to stray from the source wordplay (Pisek 1997).

If the translator decides to stray from the ST form in order to produce a TT with the same function as the ST (for example, making the text humorous in the TL and TC), they prioritise function over form. This functional view on translation has been criticised as neglecting form and meaning and for being linked to “arbitrariness and subjective choice-making in that it is ultimately up to a translator to decide what constitutes an adequate, contextually functional equivalent, how extensive modifications to the original should be and what compromises to seek.” (Adamczyk 2014: 324). As pointed out above, wordplay follows tradition, it can be a tradition of an individual (the way a particular comedian or author plays with words), a tradition of a group (like children’s wordplay games; for example, the alliteration game Alice plays in *Through the Looking Glass*) or it can be a part of long term or short term literary traditions (for example, the form of a letter or newspaper article). These traditions may exist in popular discourse, advertising etc. (Kabatek 2015). A translator must be aware of these traditions in both the SC and the TC, and of when it is appropriate to follow them or break them to achieve the desired effect. This may pose a problem with older texts, where traditions have changed and the translator may not recognise the function and significance of a wordplay utterance in the ST (Adamczyk 2014). “The pun forces translators to prioritize. It makes them show their cards: their understanding of the original text, their poetics, their concept of translation, even their politics” (Delabastita 1996: 139). Another problem a translator may face is knowing whether an ambiguity or wordplay is intentional or not (Delabastita 1994). A translator would have to eliminate unwanted ambiguity to avoid violating the Gricean maxims of manner and relevance, yet be sure that this ambiguity was not intentional and does not have a function in the ST that then needs to be translated into the TT (Delabastita 1994). Delabastita suggests that the ambiguity that needs to be translated often seems to defy any attempt of the translator to do so (Delabastita 1996). Because of many functions wordplay can have in a text, translating it or not translating results in the text not fulfilling one of its functions. Omitting an instance of wordplay may result in the reader not laughing when the author fully intended for that to be the effect.

To be more specific, in Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*, the constant wordplay illustrates Alice's confusion by this new and seemingly illogical world and consequently helps the reader feel just as confused as she is. Wordplay is also intertwined with the plot of the book and is the focal point of many long dialogues and it is therefore almost unavoidable to translate it as wordplay.

4 Objectives and methodology

4.1 Objectives of the study

The objective of this study is to explore how wordplay is translated in three translations of *Through the Looking Glass* into Croatian. First, the aim is to find out whether wordplay is translated as wordplay or whether some other strategy is used. In the cases where wordplay is translated as wordplay, the aim is to see whether the wordplay in the source text (ST) is of the same type as the wordplay in the target text (TT).

We have formulated the following hypotheses, which will be tested in the research:

H1: In the three different translations of *Through the Looking Glass* into Croatian wordplay is translated as wordplay more often than not.

H2: In the three different translations of *Through the Looking Glass* into Croatian wordplay translated in the TT is more often of the same type than of a different type.

4.2 Methodology

The study includes one ST and three TTs. The ST is *Through the Looking Glass* by Lewis Carroll (the 1994 edition by Penguin Books) and the TT are *Alica s onu stranu ogledala* (TT1) translated by Mira Buljan (1962), *Alica u Zemlji čudesa i iza zrcala* (TT2) translated by Antun Šoljan (1985), and *Alice u Zemlji čudesa ; Iza zrcala i što je Alice tamo zatekla* (TT3) translated by Borivoj Radaković (2016). All 12 chapters of the novel were analysed (173 pages of the ST, 107 pages of TT1, 122 pages of TT2 and 108 pages of TT3). The size of the corpus limits us in formulating generalisations about the ways of translating puns, so this is an exploratory research. Still, the corpus is large enough to enable us to gain an insight into the way it is done in the selected translations.

First, examples of wordplay were extracted from the ST and the TT following Thaler's definition of wordplay (cf. Thaler 2016: 12). Therefore, the definition of wordplay that we apply in this research reads:

wordplay is purposeful behaviour or the result thereof in which the author modifies linguistic material in a playful way (Thaler 2016: 47)

When the same wordplay was repeated multiple times in the ST it was not counted each time as only the types of wordplay were of interest, not how frequently each type is used. Each example of wordplay is accompanied by a few sentences placing the wordplay in its context since without context wordplay loses its ambiguity or is less easily noticeable. All meanings were looked up in online dictionaries (Merriam-Webster Online Dictionary, Douglas Harper's Online Etymology Dictionary, Hrvatski jezični portal). Next, the translator's strategy was classified using Delabastita's taxonomy of translation strategies for puns (pun to pun, pun to no pun, pun to punoid, pun to zero, no pun to pun, zero to pun and editorial technique).

Finally, the wordplay from both the ST and the TT was labelled according to Thaler's typology with regard to the linguistic device on which the play is based, slightly modified for the purposes of this study. This typology was chosen because it is very detailed and almost all instances of wordplay extracted from the ST-TT pairs could be covered by the categories so this required the least amount of intervention into the typology. The next step was a comparison aimed at establishing whether the wordplay in the ST is of the same type as the wordplay in the TT. This resulted in them either being a full match (they are of the same type), a half-match (where the wordplay fits into two categories in both the ST and the TT, but only one category from the ST matches one category from the TT wordplay; so the ST wordplay is type AB, and the TT wordplay is type AC) and no match (where the wordplay is of a completely different type).

In the final stage, the data were quantitatively analysed so that it could be determined which translation strategy was used most often and whether wordplay in the ST matched the wordplay in the translation more often than not.

4.2.1 The consolidated typology of wordplay

Most of the examples provided are from the ST, and two examples are from one of the TTs since they were only present in the translations.

Type of wordplay	Example
Play on homophones	<p><i>“Here the Red Queen began again. ‘Can you answer useful questions?’ she said. ‘How is bread made?’ ‘I know that!’ Alice cried eagerly. ‘You take some flour—’ ‘Where do you pick the flower?’ the White Queen asked. ‘In a garden, or in the hedges?’” (ST: 150)</i></p> <p>(The words “flower” and “flour” sound the same but have different meanings.)</p>
Play on similarity of pronunciation	<p><i>Un-dish-cover the fish, or dishcover the riddle?’ (ST: 161)</i></p> <p>(Similarity between “discover” and “dish cover”.)</p>
Rhyme	<p><i>“Slovo H od slova meni prvo je, jer moj dragi nosi ime Hrvoje! – sjetila se Alica društvene igre na početno slovo imena, igre koju je nekoć rado igrala”(TT2: 202)</i></p>
Alliteration	<p><i>‘I love my love with an H,’ Alice couldn’t help beginning,’ because he is Happy. I hate him with an H, because he is Hideous. I fed him with— with— with Ham-sandwiches and Hay. His name is Haigha, and he lives— ’ ‘He lives on the Hill,’ the King remarked simply, without the least idea that he was joining in the game, while Alice was still hesitating for the name of a town beginning with H. (ST: 112)</i></p> <p>(The aim of the game is to fill in the blanks in the formula with words starting with the same letter; in this case the letter H.)</p>

<p>Play on homonymy</p>	<p><i>„I have been in many gardens before, but none of the flowers could talk.“ „Put your hand down and feel the ground,“ said the Tiger-lily. „Then you'll know why.“ Alice did so. „It's very hard.“ (...) „In most gardens,“ the Tiger-lily said, „they make the beds too soft – so that the flowers are always asleep.“ (ST: 85)</i></p> <p>(Play on the two words having the same form, but different meanings: bed as a a piece of furniture you sleep on, and a flower bed as an area where flowers are planted.)</p>
<p>Play on polysemy</p>	<p><i>“Feather, I say!’ ‘Why do you say “feather” so often?’ Alice asked at last, rather vexed. ‘I’m not a bird!’” (ST: 88)</i></p> <p>(Feathering is a move in rowing where the oar is lifted out of the water and placed parallel to it, resembling a bird spreading its wings and feathers.)</p>
<p>Play on paronymy</p>	<p><i>‘And then “mome raths”?’ said Alice. ‘I’m afraid I’m giving you a great deal of trouble.’ ‘Well, a “rath” is a sort of green pig’ (ST: 104)</i></p> <p>(The words “rat” and “rath” are differentiated by only one sound at the end.)</p>
<p>Play on phraseological elements</p>	<p><i>“‘You’ll be catching a crab directly.’ ‘A dear little crab!’ thought Alice. ‘I should like that.’” (ST: 87)</i></p> <p>(To catch a crab means to miss the water with the oar or put it in too deeply, which causes the rower to fall backwards. Alice thinks they are going to catch crustaceans.)</p>

Play on morphemes	<p>“‘<i>Am I addressing the White Queen?</i>’ ‘Well, yes, if you call that a-dressing,’ The Queen said. ‘It isn’t my notion of the thing, at all.’ (...) <i>‘If your Majesty will only tell me the right way to begin, I’ll do it as well as I can.’ ‘But I don’t want it done at all!’ groaned the poor Queen. ‘I’ve been a-dressing myself for the last two hours.’ It would have been all the better, as it seemed to Alice, if she had got someone else to dress her, she was so dreadfully untidy.</i>” (ST: 77)</p> <p>(There is a similarity between “addressing” (talking to someone) and “a dressing”, or in this case “dressing” – the act of putting on clothes. It is made explicit by separating the word into a- and -dressing).</p>
Compounding as play	<p><i>„Crawling at your feet,” said the Gnat (Alice drew her feet back in some alarm), „you may observe a Bread-and-Butterfly. Its wings are thin slices of Bread-And-Butter, its body is a crust, and its head is a lump of sugar.</i>” (ST: 53)</p> <p>(The words “bread” and “Butterfly” are hyphenated into one word forming a compound which sounds similar to a common meal of bread and butter.)</p>
Blends	<p><i>Let’s consider you age to begin with— how old are you?’</i> <i>‘I’m seven and a half exactly.’</i> <i>‘You needn’t say “exactly,”’ the Queen remarked: ‘I can believe it without that.</i> (ST: 83)</p>

	(In this case, the words “exactly” and “actually” are blended together.)
Derivation as play	<p>(...) <i>‘they gave it me— for an un-birthday present.’</i></p> <p>(...)</p> <p><i>‘I mean, what is and un-birthday present?’</i></p> <p><i>‘A present given when it isn’t your birthday, of course.’ (ST: 99)</i></p> <p>(A new word is formed by adding the prefix un-).</p>
Shortening	<p>„Žirom“ znači okretati se kao žirooskop“</p> <p>(TT1: 64)</p>
Shifting of word boundaries	<p><i>‘Am I addressing the White Queen?’</i></p> <p><i>‘Well, yes, if you call that a-dressing,’ The Queen said.</i></p> <p><i>‘It isn’t my notion of the thing, at all.’</i></p> <p>(...)</p> <p><i>‘If your Majesty will only tell me the right way to begin, I’ll do it as well as I can.’ ‘But I don’t want it done at all!’ groaned the poor Queen.</i></p> <p><i>‘I’ve been a-dressing myself for the last two hours.’ It would have been all the better, as it seemed to Alice, if she had got some one else to dress her, she was so dreadfully untidy. (ST: 77)</i></p> <p>(In this example the word „addressing“ is split into two, meaning that the boundaries of the word have shifted.)</p>
Play on typographic elements	<p>„Ako se ne bi mogla sjetiti mog imena, zvala bi me kao što me zove poslug a „mlada gospođice“ ili „milostivice“ ili tako nekako. -</p>

	<i>Dakle, ako bi te zvala Tako-Ne-Kako – spremno će Komarac – mogla bi se praviti da si iz Japana pa da ionako ništa ne razumiješ. Ovo je dosjetka. Da si je barem ti smislila!</i> “ (TT2: 157)
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Table 4 The consolidated typology of wordplay

Two new categories were added: blends and shortenings. Thaler’s portmanteau words were replaced by a more general term “blend”. Although both terms denote two or more words “blended” together to form a new one, in some cases in the corpus compiled for this study not only were two words clipped in order to be blended together, but they were sometimes slightly modified or a sound was added to merge them together. Although the term portmanteau fit most of the examples, there were a few that could not really fit into that category. For this reason, it was more appropriate to use a more general term. Another category of “shortening” was added, where words were clipped to achieve the formal similarity to another word required for the wordplay to work.

5 Analysis

Only some examples are included in the analysis in order to illustrate the strategies and types of wordplay. All examples can be found in the appendix.

5.1 Translation strategies

In the corpus of ST-TT pairs compiled for the purposes of this study, the following translation strategies were observed (for purposes of consistency, Delabastita’s pun was replaced by wordplay):

1) Wordplay to wordplay

*“Well, “**slithy**” means “lithe and slimy.” “Lithe” is the same as “active.” You see it’s like a portmanteau— there are two meanings packed up into one word.”*”(ST: 102)

“Pa “**đipahan**“ znači kad je netko tako živahan da sve poskakuje. Shvaćаш, ta je riječ kao one putne torbe na preklop, s jedne strane jedno, a s druge drugo, pa se sklopi sve zajedno: tako su ovdje dva značenja spakovana u jednu riječ.” (TT2: 194)

This is a play based on the blend of “đipati” meaning “skakati” and “živahan” (and, similarly, “lithe” and “slimy” in the ST).

2) Wordplay to no wordplay

“If that doesn’t “**drum** them out of town,”’ she thought to herself, ‘nothing ever will!’”(ST: 124)

“Ako ih ovo ne istjera iz grada – pomislila je – ništa i neće!”(TT2: 211)

To drum someone out of something means that someone is forced to leave, especially in a formal or public fashion, in this case the characters were being scared off by a loud drumming sound.

3) No wordplay to wordplay

“I **beg your pardon?**’ Alice said with a puzzled air. ‘I’m not offended,’ said Humpty Dumpty.”(ST: 99)

“- **Molim?** – upita sva zbunjena Alice. - **Ne moli se meni...** – rekao je Dundo Bumbo.”(TT3: 192)

The Croatian verb “moliti” has two meanings, one being “to pray” and the other “excuse me, could you repeat what you said?”. In the Croatian translation, these two meanings are contrasted by Dundo Bumbo saying “Ne moli se meni...”, as in “It is not me you should pray to”.

4) Editorial technique

Here the Red Queen began again. ‘Can you answer useful questions?’ she said. ‘How is bread made?’

‘I know that!’ Alice cried eagerly. ‘You take some **flour**—’ ‘Where do you pick the **flower?**’ the White Queen asked. ‘In a garden, or in the hedges?’ (ST: 150)

- Znaš li odgovarati na korisna pitanja? – reče. – Kako se pravi kruh? - To znam! – uzviknu Alica živahno. – Uzmete malo **brašna*** - - Gdje ga bereš? – upita Bijela Kraljica. – U vrtu ili na divljini?

***Pisac je iskoristio sličan, gotovo isti izgovor flour – brašno i flower – cvijet.**

In this case, the translator explained the STST wordplay in a footnote. (TT1: 94)

Out of a total of 123 instances of wordplay extracted from the corpus, there were 85 instances of wordplay being translated as wordplay, 31 of wordplay not being translated as wordplay, six instances of no wordplay being translated as wordplay and one instance of the translator using an editorial technique. There were no instances where the translator completely omitted a part of the text or where the translator introduced completely new material. Also, Delabastita's translation strategy of "translating a pun with a punoid" was not found as Thaler's typology and definition of wordplay is broader and includes what Delabastita calls "punoids" as wordplay.



Figure 1. Translation strategies used in *Through the Looking Glass in total*

There are some differences between the translators in the translation strategies used. In translations done by the translator of TT2 and the translator of TT3 the strategy of translating wordplay as wordplay was used in over 70% of cases, whereas the translator of TT1 only used this strategy in 52% of cases, which is significantly lower. All three translators very rarely introduced new wordplay where there was none in the STST (translator of TT1 used that translation strategy two times, translator of TT2 three times and translator of TT3 only once). The translator of TT1 was the only one to use an editorial technique to explain the ST wordplay and she did so only once (TT1: 93).

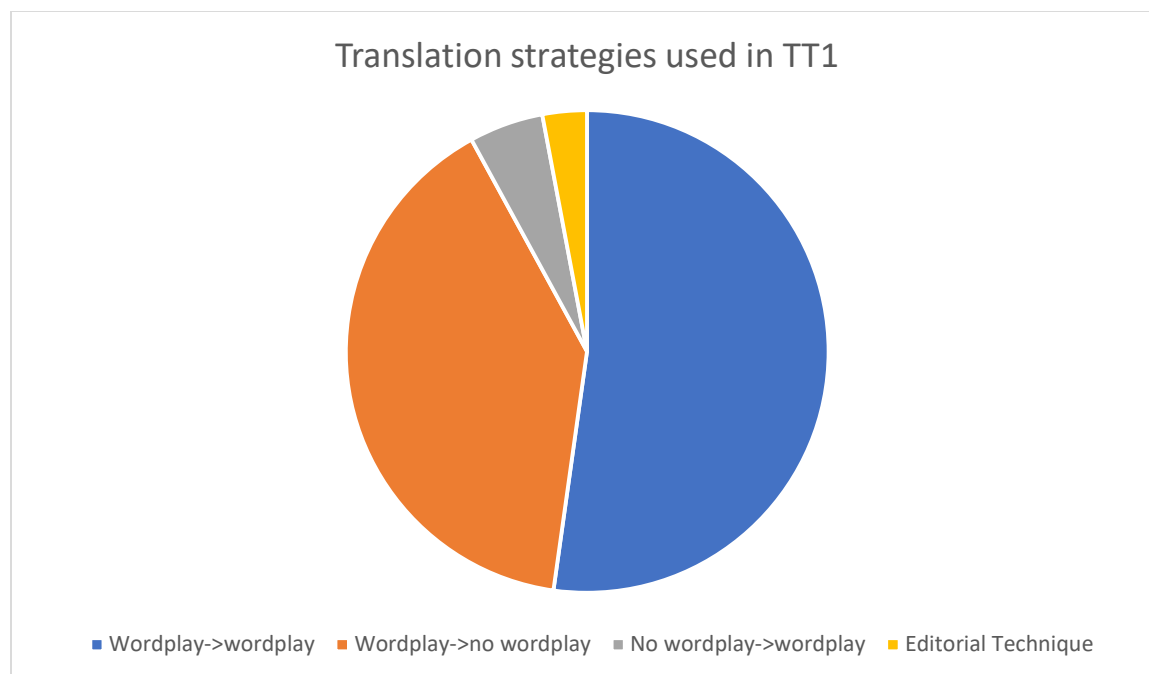


Figure 2. Translation strategies used in TT1

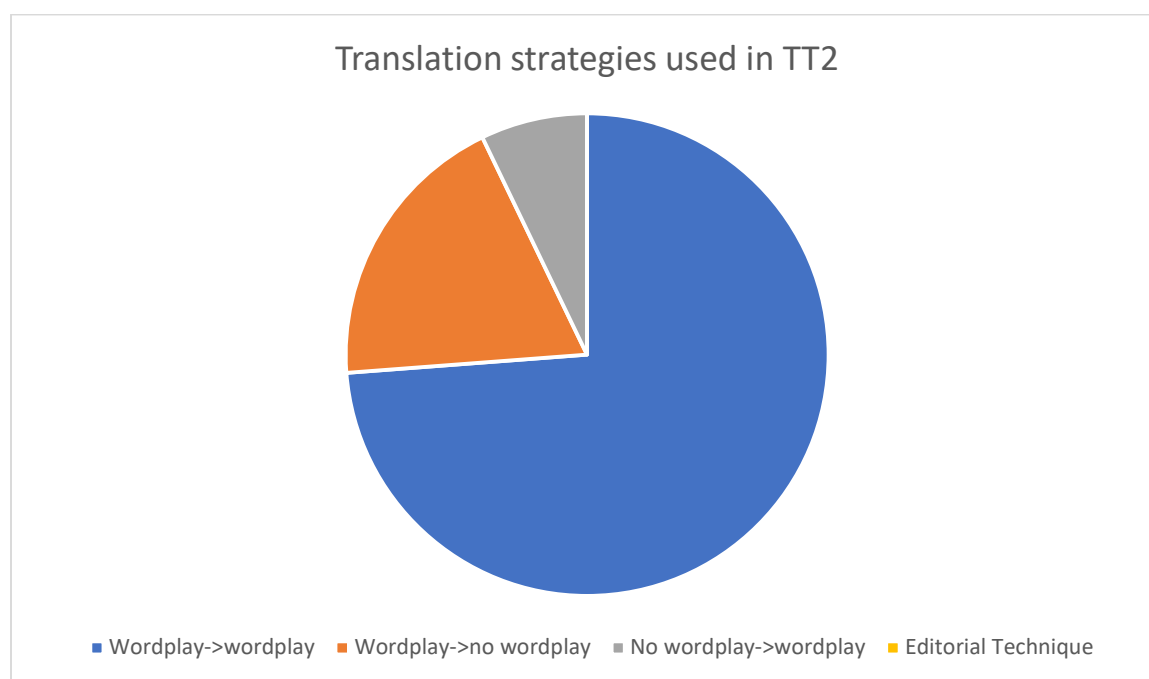


Figure 3. Translation strategies used in TT2

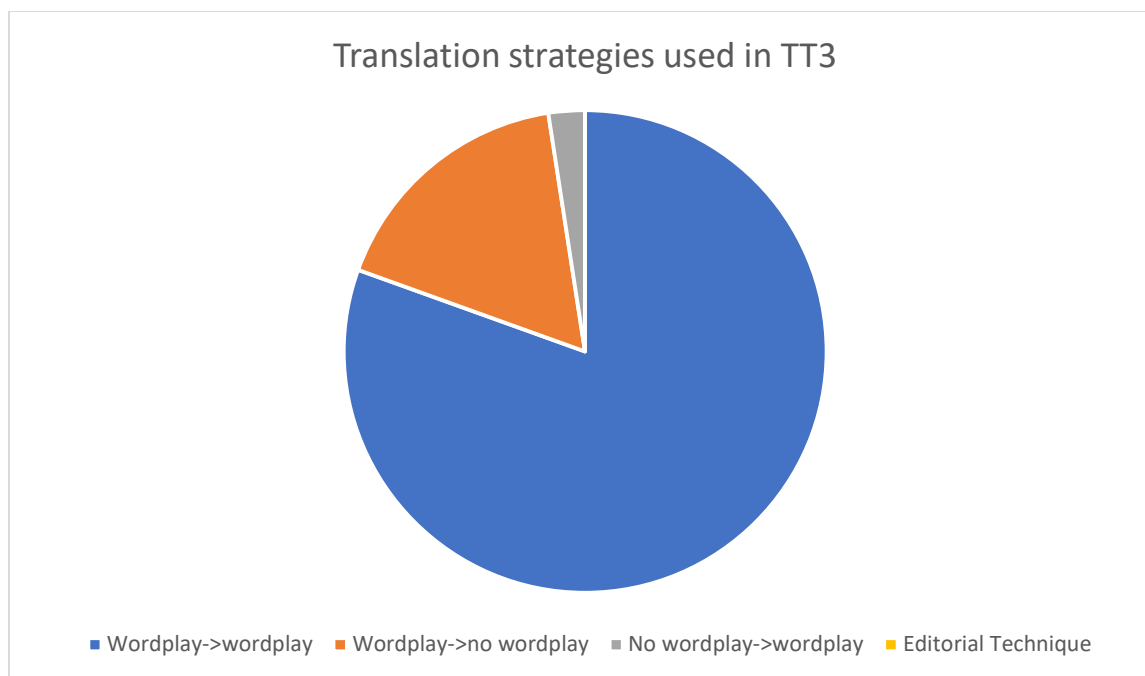


Figure 4. Translation strategies used in TT3

5.2 Similarities and differences in types of wordplay

Wordplay of the following types was then found in the corpus:

- 1) Play on homophones – “*Here the Red Queen began again. ‘Can you answer useful questions?’ she said. ‘How is bread made?’ ‘I know that!’ Alice cried eagerly. ‘You take some **flour**—’ ‘Where do you pick the **flower**?’ the White Queen asked. ‘In a garden, or in the hedges?’*” (ST: 150)
- 2) Play on similarity of pronunciation – “*Možeš li odgovoriti na neka praktična pitanja? – rekla je. – Kako se stvara kiša? - To znam! – spremno je povikla Alica. – Prvo se digne **para**...- Koliko **para**? – upitala je Bijela kraljica. – I kome ih se može dignuti?*” (pàra vs. pâra) (TT2: 231)
- 3) Rhyme – “***Slovo H** od slova meni prvo je, jer moj dragi nosi ime **Hrvoje**! – sjetila se Alica društvene igre na početno slovo imena, igre koju je nekoć rado igrala*”(TT2: 202)
- 4) Alliteration – “*Volim svog dragog na S – Alica se nije mogla suzdržati da ne kaže – jer je **Sretan**. Mrzim ga sa S jer je **Silovit**. Hranim ga sa, sa **sendvičima** i **sijenom**. Zove se **Sijenac** i živi na – Živi na **Suhom** – jednostavno doda Kralj i ne shuteći da je prihvatio igru.*” (TT1: 70)

- 5) Play on homonymy - „*I have been in many gardens before, but none of the flowers could talk.*“ „*Put your hand down and feel the ground,*“ *said the Tiger-lily.* „*Then you'll know why.*“ *Alice did so.* „*It's very hard.*“ (...) „*In most gardens,*“ *the Tiger-lily said,* „*they make the **beds** too soft – so that the flowers are always asleep.*“ (play on “bed” and “flower bed”) (ST: 85)
- 6) Play on polysemy – ““**Feather**, I say!’ ‘Why do you say “feather” so often?’ Alice asked at last, rather vexed. **‘I’m not a bird!’**” (Feathering is a move in rowing where, just as the oar blade is being removed from water, the rower rotates the handle so that the blade is parallel to the water). (ST: 88)
- 7) Play on paronymy – “*Alica je očekivala da čuje glas putnika koji sjedi kraj Hrušta (nije vidjela tko je), ali čula je iznenadni njisak: - Presjedanje! Slijedeći vlak izvlači se **ždrijebom!** – glas se tako zagutio u rzajima da je morao ušutjeti. - Meni se čini da čujem **konja** – pomislila je Alica.*” (Play on the similarity of words “ždrijeb” and “ždrijebe”). (TT2: 152)
- 8) Play on phraseological elements – “‘You’ll be **catching a crab directly.**’ ‘A dear little crab!’ thought Alice. ‘I should like that.’” (In British English, catching a crab in rowing means to make a stroke in which the oar either misses the water or digs too deeply, causing the rower to fall backwards). (ST: 87)
- 9) Play on morphemes – ““*Am I **addressing** the White Queen?*’ ‘Well, yes, if you call that **a-dressing,**’ *The Queen said. ‘It isn’t my notion of the thing, at all.’* (...) ‘If your Majesty will only tell me the right way to begin, I’ll do it as well as I can.’ ‘But I don’t want it done at all!’ groaned the poor *Queen. ‘I’ve been **a-dressing** myself for the last two hours.’ It would have been all the better, as it seemed to Alice, if she had got someone else to dress her, she was so dreadfully untidy.*” (Play on “addressing” and “a dressing”) (ST: 77)
- 10) Compounding as play - „*Crawling at your feet,*“ *said the Gnat (Alice drew her feet back in some alarm), „you may observe a **Bread-and-Butterfly.** Its wings are thin slices of Bread-And-Butter, its body is a crust, and its head is a lump of sugar.*“ („Bread was merged with Butterfly to form a hyphenated word, also playing on the similarity of „butter“ and „butterfly“.) (ST: 53)

- 11) Blends – „- Znam leptira – nastavila je Alica (...) - Do nogu ti je – reče Komarac (Alica je uplašeno povukla nogu) – **hljebtir**. Krila su mu od tankih komada kruha s maslom, tijelo od korice kruha, a glava od komada šećera.“ („Hljeb“ was blended with „leptir“) (TT1: 33)
- 12) Derivation as play – „(...) dali su mi je kao **nerođendanski** dar. (...) - Mislim, što je nerođendanski dar? - Jasno, dar koji se poklanja kad ti nije rođendan.“ (The word „ne-rođendanski“ was formed by adding the negative prefix ne-, to express something that's not „rođendanski“). (TT1: 61)
- 13) Shortening - „**Žirom**“ znači okretati se kao **žirooskop**“ (The word „žirooskop“ was shortened and then put into the instrumental case). (TT1: 64)
- 14) Shifting of word boundaries – „ Nadam se da nije nepristojno što sređujem **odoru čak** Vašem Veličanstvu, Bijeloj Kraljici... - Pa i nije, ako to zoveš **o-doručak** – reče Kraljica. Ali to nikako nije moj način poimanja stvari. (...) - Kad bi mi Vaše Veličanstvo reklo samo kako da pravino počnem, ja bih to sredila kako najbolje umijem. - Ali ja nikako ne želim da to središ! – prostenja sirota Kraljica. – Upravo sam dovršila svoj drugi o-doručak.“ (There was a shift in word boundaries where two words were then seen as one.) (TT3: 174)
- 15) Play on typographic elements – „ Ako se ne bi mogla sjetiti mog imena, zvala bi me kao što me zove posluga „mlada gospođice“ ili „milostivice“ ili **tako nekako**. - Dakle, ako bi te zvala **Tako-Ne-Kako** – spremno će Komarac – mogla bi se praviti da si iz Japana pa da ionako ništa ne razumiješ. Ovo je dosjetka. Da si je barem ti smislila!“ (There was a change in how the words are spelled, they were hyphenated and capital letters were added to resemble a name). (TT2: 157)

All three types of matches between the ST wordplay and TT wordplay were found in the corpus :

1) Full match

“(...) they gave it me— for an un-birthday present.’ I mean, what is and un-birthday present?’ ‘A present given when it isn’t your birthday, of course.’” (ST: 99)

“(...) dali su mi je kao nerođendanski dar. (...) - Mislim, što je nerođendanski dar? - Jasno, dar koji se poklanja kad ti nije rođendan.”(TT1: 61)

In this case, both the STST wordplay and the TT wordplay are based on playing with morphemes to create a negation. They are of the same type according to Thaler's typology so this would then register as a full match in the study.

"I'm sure I didn't mean— 'Alice was beginning, but the Red Queen interrupted her impatiently. 'That's just what I complain of! You should have meant! What do you suppose is the use of child without any meaning?'"(ST: 146)

"- Sigurno nisam mislila – počela je Alica, ali Crna je Kraljica nestrljivo prekine. - To me upravo i ljuti! Trebalo je da misliš! Kakve li koristi od djeteta koje ne misli."(TT1: 92)

Both the ST wordplay and the TT wordplay are based on playing with multiple meanings of the words "to mean" and "misliti". One meaning is to think, the other expresses intention. This is also a full match as they are both based on polysemy.

"'Why, look here!' the Red Queen cried. 'The dog would lose its temper, wouldn't it?' 'Perhaps it would,' Alice replied cautiously. 'Then if the dog went away, its temper would remain!' the Queen exclaimed triumphantly." (ST: 149)

"- Jednostavno! – uzviknula je Crna Kraljica. – Pas bi izgubio strpljenje, zar ne? - Možda – odgovori oprezno Alica. - U tom slučaju, kad ode, ostalo bi njegovo strpljenje! – uzviknula je pobjedonosno Kraljica."(TT1: 94)

In this example, wordplay in the ST is based on the phrase "to lose one's temper" and taking one part of it and understanding it in a more literal way (to physically lose something). The same is the case in the translation, where the phrase is "izgubiti strpljenje" and the verb is also taken for its more literal meaning. This is also a full match as both instances of wordplay are based on play on phraseological elements.

2) Half-match -

"Alice attended to all these directions and explained, as well as she could, that she had lost her way. „I don't know what you mean by your way,“ said the Queen: „all the ways about here belong to me“ (ST: 87)

"Alice posluša sve te naputke i potom joj objasni, kako je god umjela, da je zalutala na svom putu. - Ne znam što misliš pod time „svojim putom“ – rekla je Kraljica. - Ovdje svi putovi pripadaju meni." (TT3: 143)

In the ST the wordplay is based on playing with a phraseological element. The meaning of the entire phrase is to get lost and not knowing where you are supposed to go, but the Queen understands it in a more literal way and believes Alice has lost a way that she owns, not one she is supposed to walk on. Also, way can mean a physical path (which is how the Queen understands it) and it can mean a route one is taking or a journey. In the translation, there is no play on phraseological elements, but the polysemy of a physical way and way as a journey is still present. This is a half-match since the wordplay in the ST belongs to two types, playing with phraseological elements and polysemy, and the wordplay in the translation is only based on polysemy.

3) No match

“Alice couldn't see who was sitting beyond the Beetle, but a hoarse voice spoke next. „Change engines –,, it said, and there it choked and was obliged to leave off. „It sounds like a horse“, Alice thought to herself.”(ST: 48)

“Alica nije mogla vidjeti tko je sjedio do Kukca, ali poslije njega javio se konjski glas: - Promijeni vlak – reče, ali se zagrcne i morao je prekinuti. „Čuje se kao konj,“ pomisli u sebi Alica.”(TT1: 30)

In the ST, the wordplay is based on the words “horse” and “hoarse” sounding the same, so the ST wordplay is based on playing with homophones. In the TT wordplay, the playing is based on the polysemy of the verb *čuti*, where it can be interpreted as either “to hear” or “to smell like” (*čuti se*). The types of wordplay in the ST and the TT are not the same so this is registered as a no match.

“And an extremely small voice, close to her ear, said, „You might make a joke on that – something about horse and hoarse, you know“”(ST: 48)

“(...) a jedan joj sićušni glasić odmah uz uho reče: - Smisli šalu na njegov račun sa konj i vonj.”(TT1: 30)

In the ST the wordplay is based on the words “horse” and “hoarse” being homophones, while in the translation the wordplay is based on the words “konj” and “vonj” rhyming. It is clear that the TT wordplay is not of the same type as the STST wordplay and therefore there is no match.

„If she couldn't remember my name, she'd call me „Miss!“ as the servants do. “ „Well, if she said „Miss,“ and didn't say anything more,“ the Gnat remarked, „of course you'd miss your lessons. That's a joke. I wish you had made it. “ (ST: 55)

“- Ako se ne bi mogla sjetiti mog imena, zvala bi me kao što me zove posluha „mlada gospođice“ ili „milostivice“ ili tako nekako. - Dakle, ako bi te zvala Tako-Ne-Kako – spremno će Komarac – mogla bi se praviti da si iz Japana pa da ionako ništa ne razumiješ. Ovo je dosjetka. Da si je barem ti smislila!” (TT2:157)

The ST wordplay relies on the words “Miss” and “miss” being homonyms, while the translation relies on first shifting the word boundaries to make the words “tako nekako” into one hyphenated word and then capitalising each part of the word in a manner resembling Japanese names. There is no match between the ST wordplay type and the TT wordplay type.

In TT1, out of 21 instances of wordplay translated as wordplay, 14 were full matches, there was one half-match and in six instances where the wordplay in the translation was of a completely different type than the wordplay in the ST. In TT2, wordplay is translated as wordplay 31 times, 14 of which were full matches, two of which were half-matches and 15 times there was no match in the type of wordplay. Out of 33 instances of wordplay being translated as wordplay in TT3, 17 were of the same type, three were half-matches and 13 were of a completely different type than the wordplay in the ST.

There are some differences between the translators. The translator of TT2 produced wordplay of a different type more than wordplay of the same type as that in the ST. The translator of TT3 did use wordplay of the same type more frequently than that of a different type, but not by much (only in 51.5% of cases). The translator of TT1 produced full matches much more frequently with 66.7% of her wordplay being a full match with the ST wordplay. In total, out of 85 examples, 45 were a full match, six were a half-match and 34 were not a match.

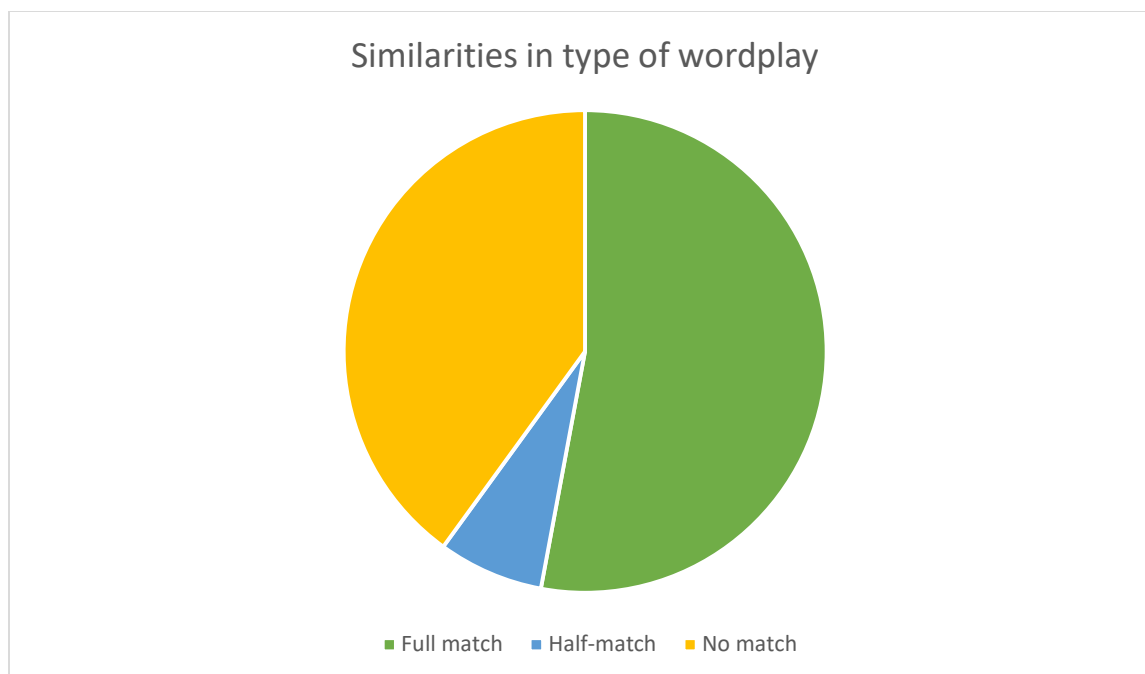


Figure 5. Similarity between types of wordplay in the ST and the translation

6 Discussion

In terms of translation strategies used in translating wordplay, wordplay is translated as wordplay 85 out of 123 times, which amounts to 69.1%. Other strategies are used less frequently: wordplay is not translated as wordplay in 25.2% of cases, new wordplay is introduced in translation in 4.9% of cases and an editorial technique is used only in 0.8% of cases. This shows that wordplay is indeed translated as wordplay more often than not in this corpus, so the first hypothesis is confirmed.

With regard to the type of wordplay produced and how it is similar to or different from the wordplay in the ST, in 52.9% of cases wordplay in the TT was of the same type as the wordplay in the ST, closely followed by the TT wordplay being of a completely different type (40%) and partially identical (7.1%). The second hypothesis is also confirmed as wordplay in the TT was of the same type as the wordplay in the ST more often than of a different type.

It is important to stress that the results greatly depend on how wordplay was defined for the purposes of this research. A broader definition of wordplay was used, therefore some utterances that may otherwise have not been included in the analysis were studied and added to the quantitative data. If a narrower definition were used, different results may have been obtained.

Some examples of wordplay were more transparent, while other examples required more research as their ambiguity is linked to forms that are no longer used and are typical of the time period the ST was produced in. This also affects the results as they depend on how deep one can go to find different layers within one instance of wordplay. For example, there were many instances where Carroll created neologisms (e.g. “outgribing”) which is a way of playing with language, but they could not be related to any of the types classified by Thaler or to any existing words similar in form. The results in this study are based on the information found in etymology dictionaries and other online sources.

7 Conclusion

The aim of this research was to explore how wordplay is translated in the three translations of *Through the Looking Glass* into Croatian: which translation strategies were used and whether the TT wordplay was of the same or different type as the ST wordplay. Two hypotheses were formulated. In the first hypothesis we predicted that in the selected Croatian TTs wordplay will be translated as wordplay more often than not. In the second hypothesis we predicted that in the three TTs wordplay translated in the TT will more often be of the same type as wordplay in the ST than of a different type.

Instances of wordplay were extracted from the corpus compiled for the purposes of this study consisting of one ST and three TTs. First, we identified the translation strategy used according to Delabastita’s strategies of translating wordplay. Then, ST wordplay was compared to TT wordplay to see if they were of the same type, partially the same or completely different. The findings showed that the most commonly used translation strategy was translating wordplay as wordplay, followed by translating wordplay as no wordplay, compensation and editorial techniques. The findings also showed that TT wordplay was of the same type as ST wordplay more often than of a different type, with slight differences between the translators. These findings confirmed both of the hypotheses. It is important to stress that the findings may not be generalised as the research involved examples from a smaller corpus and relied heavily on the specific typology of wordplay chosen for this purpose. Further research on wordplay could be conducted on a different or larger corpus to see whether our hypotheses would be further confirmed. Also, using a different definition of wordplay and its typology may be carried out with the aim of testing the hypotheses.

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Appendix

Alica s onu stranu ogledala, prev. **Mira Buljan** (1962.) – TT1

Context	Izvornik	Prijevod	Strategija	Mehanizam ST	Mehanizam TT
Chapter 2					
Alice enters the worldbehind the looking glass. She enters the garden and tries to find her way to the top of a nearby hill, but the path keeps turning and changing.	„I should see the garden far better (...) if I could get to the top of that hill: and here's a path that leads straight to it – at least, no, it doesn't do that“ (after going a few yards along the path and turning several sharp corners)	„Kad bih se mogla uspeti na vrh brežuljka bolje bih vidjela vrt. Tu je puteljak koji će me odvesti ravno gore – ah, ne –, Pošla je nekoliko stopa puteljkom i onda je morala nekoliko puta oštro zaokrenuti.	WORDPLAY -> WORDPLAY	POLYSEMY	POLYSEMY
Desperate, Alice starts talking to herself and the flowers start answering her questions. She asks them if they're afraid to be on their own in the middle of the garden.	„There's the tree in the middle,“ said the Rose: „what else is it good for?“ „But what could it do, if any danger came?“ Alice asked. „It could bark ,“ said the Rose.	- Imamo drvo u sredini – reče Ruža. -Čemu bi nam inače služilo? - Što bi ono moglo, da dođe neka opasnost? – pitala je Alica. - Moglo bi zagrajati – reče Ruža.	WORDPLAY -> NO WORDPLAY	HOMONYMY	/

	„It says ' Bough wough! '“ cried a Daisy: „that's why its branches are called boughs! “	- Zato mu se izdanci i zovu grane – reče jedan Krasuljak.	WORDPLAY -> NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/
Alice wonders how come the flowers in this world can talk.	„I have been in many gardens before, but none of the flowers could talk.“ „Put your hand down and feel the ground,“ said the Tiger-lily. „Then you'll know why.“ Alice did so. „It's very hard.“ (...) „In most gardens,“ the Tiger-lily said, „they make the beds too soft – so that the flowers are always asleep.“	Bila sam već u mnogo vrtova, ali nigdje cvijeće nije znalo govoriti. - Sagni se i opipaj tlo, pa ćeš znati zašto – reče Žuti Ljiljan. Alica ga posluša. - Vrlo je tvrdo – reče (...) - U većini vrtova – reče Žuti Ljiljan – gredice su premekane, tako da cvjetovi uvijek pomalo drijemaju.	WORDPLAY -> NO WORDPLAY	HOMONYMY	/
Alice sees the Red Queen and runs up to her to ask for directions. The queen tells her to	Alice attended to all these directions and explained, as well as she could, that she	Alica je u svemu posluša i, koliko je mogla bolje, ispriča joj da je izgubila svoj put.	WORDPLAY -> WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS, POLYSEMY	POLYSEMY (put = putanja, staza, trag koji se konstruira, zamišlja ili predočuje kao kretanje nekog tijela i sl.; put = utaban i utrt

look up, speak nicely and stop twiddling her fingers.	had lost her way. „I don't know what you mean by <i>your way</i> ,“ said the Queen: „all the ways about here belong to <i>me</i> “	- Ne znam što podrazumijevaš pod <i>svojim</i> putem – reče Kraljica. – Svi su putovi ovdje <i>moji</i> .			dio zemlje koji služi za prolaženje i kretanje)
Chapter 3					
Alice travels the third square of this chessboard world by railway. The train is packed with curious passengers, mostly animals. She's confused as to where she's going and the other passengers are making comments about it. She keeps hearing a small voice making jokes into her ear. This turns out to be the Gnat.	Alice couldn't see who was sitting beyond the Beetle, but a hoarse voice spoke next. „Change engines —, it said, and there it choked and was obliged to leave off. „It sounds like a horse “, Alice thought to herself.	Alica nije mogla vidjeti tko je sjedio do Kukca, ali poslije njega javio se konjski glas: - Promijeni vlak – reče, ali se zagrcne i morao je prekinuti. „ Čuje se kao konj,“ pomisli u sebi Alica.	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	POLYSEMY
	And an extremely small voice, close to her ear, said, „You might make a joke on that – something about horse and	(...) a jedan joj sićušni glasić odmah uz uho reče: - Smisli šalu na njegov račun sa konj i vonj .	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	RHYME

	hoarse , you know“				
	<p>„I don't belong to this railway journey at all – I was in a wood just now – and I wish I could get back there!“</p> <p>„You might make a joke on that,“ said the little voice close to her ear: „something about 'you would if you could', you know.“</p>	<p>- Ja niti ne spadam u ovo putovanje željeznicom. Malo prije bila sam u šumi i rado bih se opet tamo vratila!</p> <p>- Smisli šalu na račun toga – reče joj sićušni glasić uz uho – kao „što je babi milo, to joj se i snilo“.</p>	<p>WORDPLAY -> WORDPLAY</p>	PLAY ON HOMOPHONES	RHYME
When they get off the train, the Gnat asks Alice about the insects she knows of and then introduces insects that exist in the world behind the looking glass.	<p>„Well, there's the horse-fly,“ Alice began, counting off the names on her fingers.</p> <p>„All right,“ said the Gnat: „half way up that bush, you'll see a Rocking-horse-fly, if you look. It's made entirely of wood and gets about by</p>	<p>- Dakle, imamo Konjica – započe Alica brojeći imena na prste.</p> <p>- Eno, ako pogledaš malo bolje u onaj grm, - reče Komarac – vidjet ćeš Drvenog konjica. Sav je od drveta i kreće se njišući se s grane na granu.</p>	<p>WORDPLAY -> WORDPLAY</p>	COMPOUNDING	COMPOUNDING

	swinging itself from branch to branch.“				
	<p>„And there's the dragon-fly.“</p> <p>„Look on the branch above your head,“ said the Gnat, „and there you'll find a Snap-dragon-fly. Its body is made of plum-pudding, its wings of holly-leaves and its head is a raisin burning in brandy.“</p>	<p>- Imamo Vretence.</p> <p>- Pogledaj onu granu iznad tvoje glave – reče Komarac – pa ćeš vidjeti Zalogaj-vretence. Tijelo mu je od šljivina kolača, krila od dračina lišća, a glava mu je groždica u plamenu od rakije.</p>	<p>WORDPLAY -> NO WORDPLAY</p>	COMPOUNDING	/
	<p>„And then there's the Butterfly,“ Alice went on (...).</p> <p>„Crawling at your feet,“ said the Gnat (Alice drew her feet back in some alarm), „you may observe a Bread-and-Butterfly. Its wings are thin</p>	<p>- Znam leptira – nastavila je Alice (...)</p> <p>- Do nogu ti je – reče Komarac (Alica je uplašeno povukla nogu) – hljebtir. Krila su mu od tankih komada kruha s maslom, tijelo od korice kruha, a glava od komada šećera.</p>	<p>WORDPLAY -> WORDPLAY</p>	COMPOUNDING	BLEND

	slices of Bread-And-Butter, its body is a crust, and its head is a lump of sugar.“				
The Gnat tells Alice about a nearby forest which causes everything in it to lose its name. The Gnat tells Alice that it would be great if she lost her name because then her governess could not make her do any work.	„If she couldn't remember my name, she'd call me „Miss!“ as the servants do.“ „Well, if she said „Miss,“ and didn't say anything more,“ the Gnat remarked, „of course you'd miss your lessons. That's a joke. I wish <i>you</i> had made it.“	- Kad se ne bi sjetila mog imena, pozvala bi me „Gospođice“, kao što čini possluga. - Eh, vidiš, ako bi ti rekla „Gospođice“ i ako ne bi rekla ništa drugo – primijeti Komarac – kao gospođica ne bi morala pisati zadaću. Eto jedne šale. Žao mi je, što je ti nisi smislila.	WORDPLAY -> NO WORDPLAY	HOMONYMY, play on homophones	/
Chapter 4					
Alice exits the woods and runs into Tweedledum and Tweedledee. The brothers seem to be arguing and one of them points out an object on the floor and asks Alice what it is.	‘It’s only a rattle ,’ Alice said, after a careful examination of the little white thing. ‘Not a rattlesnake, you know,’ she added hastily, thinking that he	- To je obična čegrtaljka – reče Alica, nakon što je izbliza pogledala bijelu stvarčicu. – Ne čegrtuša , znaš – brzo je dodala, jer joj se učinilo da se uplašio. – Obična stara čegrtaljka ili zvečka, kako se još	WORDPLAY->WORDPLAY	PARONYMY	PARONYMY

Turns out Tweedledee broke Tweedledum's new rattle and that's what they are arguing about.	was frightened: only an old rattle— quite old and broken.'	kaže, sva raskidana i izlomljena.			
Chapter 5					
Suddenly, a strong wind carried a shawl to Alice and she caught it. The White Queen came running over. She can't seem to pin the shawl properly and keep it on her head. Alice offers to help.	'Am I addressing the White Queen?' 'Well, yes, if you call that a-dressing ,' The Queen said. 'It isn't my notion of the thing, at all.' (...) 'If your Majesty will only tell me the right way to begin, I'll do it as well as I can.' 'But I don't want it done at all!' groaned the poor Queen. 'I've been a-dressing myself for the last two hours.' It would have	- Imam li čast s Bijelom Kraljicom? - Da, ako se to zove čast – reče Kraljica. – Ja to, u svakom slučaju drugačije zovem. (...) - Molim Vaše Veličanstvo, da mi kaže kako treba započeti i ja ću učiniti kako najbolje znam i mogu. - Ali ja uopće ne želim da učiniš! – uzdahnula je jedna Kraljica. – Oblačim se već puna dva sata. Bila je tako užasno neuredna, da je Alica pomislila, kako bi mnogo bolje	WORDPLAY- >NO WORDPLAY	PLAY ON MORPHEMES	/

	been all the better, as it seemed to Alice, if she had got some one else to dress her, she was so dreadfully untidy.	izgledala, kad bi je netko drugi oblačio.			
The Queen is pleased with Alice and offers her a job for twopence a week and jam every other day. Alice tells her she does not want jam that day and the Queen states that she wouldn't be able to get it anyway, since "today isn't any other day".	'No, it can't,' said the Queen. 'It's jam every other day : to-day isn't any other day , you know.'	- Ne može, ne može – reče Kraljica. – Pekmez je svakog drugog dana, a danas nije svaki drugi dan.	WORDPLAY->NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS/POLYSEMY	/
Alice is very lonely and upset about it. The Queen tells her to consider things to make herself feel better. "Consider what a great girl	Let's consider your age to begin with— how old are you?' 'I'm seven and a half exactly.' 'You needn't say " exactly ,""	Sjetimo se da ti je sada... koliko ti je godina? - Tačno sedam i po. - Nije trebalo reći „tačno“, ja bih ti bez toga vjerovala.	WORDPLAY->NO WORDPLAY	BLEND	/

you are. Consider what a long way you've come today. Consider what o'clock it is. Consider anything, only don't cry!"	the Queen remarked: 'I can believe it without that.				
Suddenly, the Queen's voice turns into bleating and Alice finds herself in a shop managed by a sheep. The sheep asks her what she wants to buy, but Alice wants to look around first.	I should like to look all round me first, if I might.' 'You may look in front of you, and on both sides, if you like,' said the Sheep: ' but you can't look all round you— unless you've got eyes at the back of your head. '	Ako dopustite, rado bih najprije pogledala malo oko sebe. - Možeš gledati pred sobom i sa strane, ako hoćeš, ali ne možeš gledati oko sebe, dok ne dobiješ oči otraga.	WORDPLAY->NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/
Alice and the sheep are in a rowing boat. The sheep is knitting and giving orders and Alice is rowing and looking at the flowers near the river.	'Feather! Feather!' the Sheep cried again, taking more needles. 'You'll be catching a crab directly.' 'A dear little crab!'	- Perce! Perce! – uzviknula je ponovo Ovca, uzevši još igala. – Uхватit ćeš raka. „Slatkog račića!“ pomisli Alica. „Baš bih voljela.“ - Zar ne čuješ da ti kažem „Perce“? –	WORDPLAY->NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/

	<p>thought Alice. ‘I should like that.’ ‘Didn’t you hear me say “Feather”?’ the Sheep cried angrily, taking up quite a bunch of needles. ‘Indeed I did,’ said Alice: ‘you’ve said it very often— and very loud. Please, where are the crabs?’ ‘In the water, of course!’ said the Sheep, sticking some of the needles into her hair, as her hands were full. ‘Feather, I say!’</p>	<p>uzviknula je srdito Ovca i uzela svežanj igala. - Čujem – reče Alica. – Rekli ste to nekoliko puta i to vrlo glasno. Molim vas, gdje su raci? - A gdje drugdje, nego u vodi! – reče Ovca i zabode nekoliko igala u kosu jer su joj ruke već bile prepune. – Perce, rekoh!</p>			
	<p>‘Feather, I say!’ ‘Why do you say “feather” so often?’ Alice asked at last, rather vexed. ‘I’m not a bird!’</p>	<p>- Perce, rekoh! - Zašto mi neprestano govorite „Perce“? – upita konačno Alica razljutivši se. – Nisam ptica.</p>	<p>WORDPLAY- >NO WORDPLAY</p>	<p>POLYSEMY</p>	<p>/</p>
Chapter 6					

<p>Finally, they return to the shop where Alice decides to buy an egg. The egg seems to move further and further away the more Alice tries to grab it. When she finally reaches it, the egg is sat on a wall and it's name is Humpty Dumpty. Humpty Dumpty asks Alice how old she is. She tells him she is seven and a half and he is not pleased with that. He thinks it would have been better if she left off at seven.</p>	<p>'I mean,' she said, 'that one can't help growing older.' 'One can't, perhaps,' said Humpty Dumpty, 'but two can. With proper assistance, you might have left off at seven.'</p>	<p>- Mislim – reče – da tu nema pomoći i da čovjek mora biti svakog dana sve stariji i stariji. - Sama možda ne možeš ništa – reče Jajan-baša ali dvoje bi nešto učinili. Uz pravu pomoć mogla si stati kod sedam godina.</p>	<p>WORDPLAY- >NO WORDPLAY</p>	<p>HOMONYMY</p>	<p>/</p>
<p>Alice tries to appease Humpty Dumpty by complimenting his cravat. He replies it was an</p>	<p>(...) 'they gave it me— for an un-birthday present.' (...)</p>	<p>(...) dali su mi je kao nerođendanski dar. (...) - Mislim, što je nerođendanski dar?</p>	<p>WORDPLAY- >WORDPLAY</p>	<p>DERIVATION AS PLAY</p>	<p>DERIVATION AS PLAY</p>

un-birthday present from the White King and Queen.	‘I mean, what is and un-birthday present?’ ‘A present given when it isn’t your birthday, of course.’	- Jasno, dar koji se poklanja kad ti nije rođendan.			
Humpty Dumpty recites a poem with lots of words Alice does not understand, so she asks for clarification.	“ brillig ” means four o’clock in the afternoon—the time when you begin “ broiling ” things for dinner.’	„ Pržisat “ znači četiri sata popodne, vrijeme kada se počinje pržiti večera.	WORDPLAY->WORDPLAY	PARONYMY	COMPOUNDING
	‘Well, “ slithy ” means “ lithe and slimy .” “ Lithe ” is the same as “active.” You see it’s like a portmanteau—there are two meanings packed up into one word.’	A „ otak “? - Znači „ okretan i vitak “. „Okretan“ je isto što i „pokretan“, a kad su zajedno to je složenica, što znači da su dvije riječi složene u jednu.	WORDPLAY->WORDPLAY	BLEND	BLEND
	‘To “ gyre ” is to go round and round like a gyroscope .’	„ Žirom “ znači okretati se kao žiroskop “,	NO WORDPLAY->WORDPLAY	/	DERIVATION/SHORTENING
	To “ gimble ” is to make holes like a gimblet .’	a „ svrdlukati “ praviti rupe kao sa svrdlom .	WORDPLAY->WORDPLAY	DERIVATION	DERIVATION

	<p>‘And “the wabe” is the grass-plot round a sun-dial, I suppose?’ said Alice, surprised at her own ingenuity. ‘Of course it is. It’s called “wabe,” you know, because it goes a long way before it, and a long way behind it—</p>	<p>- A „sjenjava“ je tratinica oko sunčane ure, zar ne? – reče Alica i začudi se samoj sebi što je tako dosjetljiva. - Naravno. Zove se „sjenjava“ zato što je u njenoj sjeni i oko njene sjene.</p>	WORDPLAY- >WORDPLAY	BLEND	BLEND (sjena + jenjava)
	<p>“mimsy” is “flimsy and miserable” (there’s another portmanteau for you).</p>	<p>„Kukušan“ je kukavan i jadan u isto vrijeme (evo ti još jedne složenice).</p>	WORDPLAY- >WORDPLAY	BLEND	BLEND (kukavan + slabašan)
	<p>...but “mome” I’m not certain about. I think it’s short for “from home”— meaning that they’d lost their way, you know.’</p>	<p>... „ali što se tiče pridjeva „jenjav“ nisam sasvim siguran. Mislim da je to skraćeno od „jezditi bezglavo“, što bi značilo da su zalutali.</p>	WORDPLAY- >WORDPLAY	BLEND	BLEND (jezditi + bezglav)
	<p>‘Well, “outgribing” is something between bellowing and</p>	<p>- E, „hrikanje“ je nešto između urlanja i zviždanja s nešto malo kihanja u sredini. Jednom</p>	NO WORDPLAY- >WORDPLAY	/	BLEND (hrkanje + rikanje)

	whistling, with a kind of sneeze in the middle: however, you'll hear it done, maybe—down in the wood yonder—and when you've once heard it you'll be quite content.	ćeš možda čuti, tamo u šumi, i onda ćeš točno znati što je.			
	(...)only I don't sing it,' he added, as an explanation. 'I see you don't,' said Alice. 'If you can see whether I'm singing or not, you're sharper eyes than most.' Humpty Dumpty remarked severely. Alice was silent.	- Samo, ja ne pjevam – objasni joj on. - Vidim da ne pjevate – reče Alica. - Ako vidiš da ne pjevam, imaš oštrij vid od većine ljudi – ozbiljno primijeti Jajan-baša. Alica je šutjela.	WORDPLAY->WORDPLAY	POLYSEMY	POLYSEMY
Chapter 7					
Alice runs into the White King who is waiting for his messenger called Haigha.	'I love my love with an H,' Alice couldn't help beginning, because he is	- Volim svog dragog na S – Alica se nije mogla suzdržati da ne kaže – jer je	WORDPLAY->WORDPLAY	ALLITERATION	ALLITERATION

<p>This reminds Alice of a word game she played with her friends in school where they would try to come up with different words starting with the same letter.</p>	<p>Happy. I hate him with an H, because he is Hideous. I fed him with— with— with Ham-sandwiches and Hay. His name is Haigha, and he lives— ’ ‘He lives on the Hill,’ the King remarked simply, without the least idea that he was joining in the game, while Alice was still hesitating for the name of a town beginning with H.</p>	<p>Sretan. Mrzim ga sa S jer je Silovit. Hranim ga sa, sa sendvičima i sijenom. Zove se Sijenac i živi na – - Živi na Suhom – jednostavno doda Kralj i ne sluteći da je prihvatio igru, dok je Alica još uvijek razmišljala koji se grad zove na S.</p>			
<p>Alice, Haigha and the King watch a fight between the Lion and the Unicorn. After the fight, they feast on cake. The feast is interrupted by</p>	<p>‘If that doesn’t “drum them out of town,”’ she thought to herself, ’nothing ever will!’</p>	<p>„Ako ih to ne otjera iz grada, ništa neće“, pomislila je u sebi.</p>	<p>WORDPLAY->NO WORDPLAY</p>	<p>PLAY ON PHRASEOLOGICAL ELEMENTS</p>	<p>/</p>

extremely loud drumming.					
Chapter 8					
When Alice looks up, everyone else is gone. A Knight runs up to her and tells her about all the special equipment he has. One of the items is his helmet. He once fell into his helmet and the King put it on, squishing the Knight in the process.	‘And then he took the helmet off again— but it took hours and hours to get me out. I was as fast as— as lightning, you know. ’ ‘But that’s a different kind of fastness,’ Alice objected.	- I onda je skinuo kacigu, ali trebalo je nekoliko sati da me izvuku. Bio sam se zabio snažno kao grom! - To je druga vrsta snage – reče Alica.	WORDPLAY- >NO WORDPLAY	HOMONYMY	/
Chapter 9					
Alice finds herself with a crown on her head. Without meaning to, she offends the other two queens who say she can’t be a queen without proper examination.	‘I’m sure I didn’t mean— ’ Alice was beginning, but the Red Queen interrupted her impatiently. ‘That’s just what I complain of! You should have meant!	- Sigurno nisam mislila – počela je Alica, ali Crna je Kraljica nestrpljivo prekine. - To me upravo i ljuti! Trebalo je da misliš! Kakve li koristi od djeteta koje ne misli.	WORDPLAY- >WORDPLAY	POLYSEMY	POLYSEMY (misliti = namjeravati)

They then question her.	What do you suppose is the use of child without any meaning?				
	‘She can’t do Subtraction,’ said the White Queen. ‘Can you do Division ? Divide a loaf by a knife— what’s the answer to that?’	- Ne zna oduzimanje – reče Bijela Kraljica. – Znaš li dijeljenje? Što dobiješ, ako jedan kruh razrežeš nožem?	WORDPLAY- > NO WORDPLAY	POLYSEMY	/
	‘Why, look here!’ the Red Queen cried. ‘ The dog would lose its temper, wouldn’t it? ’ ‘Perhaps it would,’ Alice replied cautiously. ‘ Then if the dog went away, its temper would remain! ’ the Queen exclaimed triumphantly.	- Jednostavno! – uzviknula je Crna Kraljica. – Pas bi izgubio strpljenje , zar ne? - Možda – odgovori oprezno Alica. - U tom slučaju, kad ode, ostalo bi njegovo strpljenje! – uzviknula je pobjedonosno Kraljica.	WORDPLAY- >WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	PLAY ON PHRASEOLOGICAL ELEMENTS
	Here the Red Queen began again. ‘Can you	- Znaš li odgovarati na korisna pitanja?	EDITORIAL TECHNIQUE	PLAY ON HOMOPHONES	/

	<p>answer useful questions?’ she said. ‘How is bread made?’ ‘I know that!’ Alice cried eagerly. ‘You take some flour—’ ‘Where do you pick the flower?’ the White Queen asked. ‘In a garden, or in the hedges?’</p>	<p>– reče. – Kako se pravi kruh? - To znam! – uzviknu Alica živahno. – Uzmete malo brašna* - - Gdje ga bereš? – upita Bijela Kraljica. – U vrtu ili na divljini? *Pisac je iskoristio sličan, gotovo isti izgovor flour – brašno i flower – cvijet.</p>			
	<p>‘Well, it isn’t picked at all,’ Alice explained: ‘it’s ground—’ ‘How many acres of ground?’ said the White Queen. ‘You mustn’t leave out so many things.’</p>	<p>- Uopće se ne bere – objasni Alica. – To je njiva. - Od koliko hektara? – reče Bijela Kraljica. – Ne smiješ ništa ispuštati.</p>	WORDPLAY- >NO WORDPLAY	HOMONYMY	/
<p>Alice approaches the castle where she spends a long time knocking to no avail. She gets frustrated and</p>	<p>‘Where’s the servant whose business it is to answer the door?’ she began angrily.</p>	<p>- Gdje je sluga koji je dužan da odgovara za vrata? – upita osorno. (...)</p>	WORDPLAY- >WORDPLAY	HOMONYMY	HOMONYMY

asks a nearby frog why no one is answering.	(...) ‘To answer the door?’ he said. ‘What’s it been asking of?’	- Da odgovara za vrata? – reče on. – Što su vrata pitala?			
In the castle there is a dinner party waiting for her. The Queen recites a riddle for Alice.	Un-dish-cover the fish, or dishcover the riddle?’	Dašto mi dašto, reci što je lakše : Taj poklopac na posudi ili zagonetka?	WORDPLAY->WORDPLAY	BLEND/SIMILARITY OF PRONUNCIATION	HOMONYMY

Alica u zemlji čudesa i iza zrcala, prev. Antun Šoljan (1985.) - TT2

Context	Izvornik	Prijevod	Strategija	Mehanizam ST	Mehanizam TT
Chapter 2					
Alice enters the world behind the looking glass. She enters the garden and tries to find her way to the top of a nearby hill, but the path keeps turning and changing.	„I should see the garden far better (...) if I could get to the top of that hill: and here's a path that leads straight to it – at least, no, it doesn't do that“ (after going a few yards along the path and turning several sharp corners)	- Vidjela bih vrt daleko bolje – rekla je Alica u sebi – da se popnem na vrh onog brežuljka: a evo i staze koja vodi ravno onamo ... ili bar ... ne, zapravo ne vodi – (nakon što je stazom prešla stotinjak koraka i nekoliko puta skrenula na oštrim zavijutcima)	WORDPLAY -> WORDPLAY	POLYSEMY	POLYSEMY

Desperate, Alice starts talking to herself and the flowers start answering her questions. She asks them if they're afraid to be on their own in the middle of the garden.	<p>„There's the tree in the middle,“ said the Rose: „what else is it good for?“</p> <p>„But what could it do, if any danger came?“ Alice asked.</p> <p>„It could bark,“ said the Rose.</p>	<p>- U sredini je stablo – rekla je Ruža. – Za što bi drugo inače i služilo?</p> <p>- Ali što može stablo, ako se pojavi tko opasan? – upitala je Alica.</p> <p>- Ima koru, može ga ukoriti – reče Ruža.</p>	WORDPLAY -> WORDPLAY	HOMONYMY	PARONYMY
	<p>„It says 'Bough wough!'“ cried a Daisy: „that's why its branches are called boughs!“</p>	<p>- Ima grane – povikala je jedna Ivančica – pa ga može tako zgranuti da pobjegne glavom bez obzira!</p>	WORDPLAY -> WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	PARONYMY
Alice wonders how come the flowers in this world can talk.	<p>„I have been in many gardens before, but none of the flowers could talk.“</p> <p>„Put your hand down and feel the ground,“ said the Tiger-lily.</p> <p>„Then you'll know why.“</p> <p>Alice did so. „It's very hard.“ (...)</p> <p>„In most gardens,“ the Tiger-lily said, „they make the beds too soft – so</p>	<p>- Bila sam već u mnogim vrtovima, ali nigdje nisam čula da cvijeće govori.</p> <p>- Sagni se malo i opipaj tlo – rekla je Zanovijet, pa ćeš znati zašto.</p> <p>Alica to učini. – Vrlo je tvrdo (...)</p> <p>- U većini vrtova – rekla je Zanovijet – gređice prave od zemlje – a ne kako bi trebalo, od drveta – pa ispadnu</p>	WORDPLAY -> WORDPLAY	HOMONYMY	DERIVATION (greda -> gređica)

	that the flowers are always asleep.“	premekane i cvijeće uvijek spava.			
Alice sees the Red Queen and runs up to her to ask for directions. The queen tells her to look up, speak nicely and stop twiddling her fingers.	Alice attended to all these directions and explained, as well as she could, that she had lost her way. „I don't know what you mean by <i>your</i> way,” said the Queen: „all the ways about here belong to <i>me</i>“	Alica je poslušala sve ove upute i objasnila, koliko je znala, kako se izgubila: - Od silnih staza više ne znam koja je moja! - Ne znam što misliš koja bi to staza bila <i>tvoja</i> – rekla je Kraljica – u ovom kraju sve staze pripadaju <i>meni</i> .	WORDPLAY -> NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS, POLYSEMY	/
Chapter 3					
Alice travels the third square of this chessboard world by railway. The train is packed with curious passengers, mostly animals. She's confused as to where she's going and the other passengers are making comments about it. She keeps hearing a small voice making jokes into her ear. This turns out to be the Gnat.	Alice couldn't see who was sitting beyond the Beetle, but a hoarse voice spoke next. „Change engines –, it said, and there it choked and was obliged to leave off. „It sounds like a horse “, Alice thought to herself.	Alica je očekivala da čuje glas putnika koji sjedi kraj Hrušta (nije vidjela tko je) ali čula je iznenadni njisak: - Presjedanje! Slijedeći vlak izvlači se ždrijebom! – glas se tako zagutio u rzajima da je morao ušutjeti. - Meni se čini da čujem konja – pomislila je Alica.	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	PARONYMY (ždrijebe, ždrijež)
	And an extremely small voice, close to her ear, said, „You	A tada je neki krajnje sićušni glasić rekao tik uz njeno	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	POLYSEMY (izvući, izvući)

	might make a joke on that – something about horse and hoarse , you know“	uho: - Baš bi mogla na ovo napraviti neku dosjetku: znaš, otprilike nešto kao „ kad kola ne možeš izvući konjem, izvlačiš ih ždrijebom “.			
	„I don't belong to this railway journey at all – I was in a wood just now – and I wish I could get back there!“ „You might make a joke on that,“ said the little voice close to her ear: „something about 'you would if you could', you know.“	- Ja uopće ne spadam u ovaj vlak, niti kamo putujem! Malo prije sam bila u šumi – i da mogu, smjesta bih se tamo vratila! - I na to mogu napraviti dosjetku – rekao je onaj sitni glasić kraj njenog uha, - recimo „ s mjesta na mjesto, a mijenjam ih često “ ili tako nešto.	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	RHYME
When they get off the train, the Gnat asks Alice about the insects she knows of and then introduces insects that exist in the world behind the looking glass.	„Well, there's the horse-fly,“ Alice began, counting off the names on her fingers. „All right,“ said the Gnat: „half way up that bush, you'll see a Rocking-horse-fly , if you look. It's made entirely of	- Dakle, ima na primjer konjska smrt – počela je Alica prvim što joj je palo na um, odbrojavajući imena na prste. - Nek ima – rekao je Komarac. – A gle tamo, nasred onog grma, ako bolje	WORDPLAY -> WORDPLAY	COMPOUNDING	COMPOUNDING

	wood and gets about by swinging itself from branch to branch.“	pogledaš, vidjet ćeš Drvenokonjsku smrt . Napravljena je u cijelosti od drveta, ima polukružne prečke za ljuljanje i kreće se tako da se ljulja od grane do grane.			
	„And there's the dragon-fly.“ „Look on the branch above your head,“ said the Gnat, „and there you'll find a Snap-dragon-fly . Its body is made of plum-pudding, its wings of holly-leaves and its head is a raisin burning in brandy.“	- Imamo zatim ... strizibubu . - Baci pogled na granu iznad glave – rekao je Komarac, - i vidjet ćeš tamo rizibizibubu . Tijelo joj je od riže, krilca su joj mahunice. a glavica od pirjana graška.	WORDPLAY -> WORDPLAY	COMPOUNDING	COMPOUNDING, RHYME (strizi/rizibizi)
	„And then there's the Butterfly,“ Alice went on (...). „Crawling at your feet,“ said the Gnat (Alice drew her feet back in some alarm), „you may observe a Bread-and-Butterfly . Its wings are thin slices of	- Od leptira je kod nas najobičniji takozvani obični kupusar – nastavila je Alica (...) - Pod nogama ti puže po tlu, ako dobro promotriš – rekao je Komarac (a Alica u strahu brzo povukla noge) – takozvani	WORDPLAY -> WORDPLAY	COMPOUNDING	COMPOUNDING

	Bread-And-butter, its body is a crust, and its head is a lump of sugar.“	kiseli kupusar. Krila su mu listovi kupusa, a tijelo obično režanj slanine ili kobasica.			
The Gnat tells Alice about a nearby forest which causes everything in it to lose its name. The Gnat tells Alice that it would be great if she lost her name because then her governess could not make her do any work.	„If she couldn't remember my name, she'd call me „Miss!“ as the servants do.“ „Well, if she said „Miss,“ and didn't say anything more,“ the Gnat remarked, „of course you'd miss your lessons. That's a joke. I wish <i>you</i> had made it.“	- Ako se ne bi mogla sjetiti mog imena, zvala bi me kao što me zove posluha „mlada gospođice“ ili „milostivice“ ili tako nekako. - Dakle, ako bi te zvala Tako-Ne-Kako – spremno će Komarac – mogla bi se praviti da si iz Japana pa da ionako ništa ne razumiješ. Ovo je dosjetka. Da si je barem <i>ti</i> smislila!	WORDPLAY -> WORDPLAY	HOMONYMY	PLAY ON TYPOGRAPHIC ELEMENTS, SHIFTING WORD BOUNDARIES
Chapter 4					
Alice exits the woods and runs into Tweedledum and Tweedledee. The brothers seem to be arguing and one of them points out an object on the floor and asks Alice what it is. Turns out	‘It’s only a rattle, ’ Alice said, after a careful examination of the little white thing. ‘Not a rattlesnake, you know,’ she added hastily, thinking that he was frightened: only an old	- Samo mala čegrtaljka – rekla je Alica nakon brižljivog ispitivanja malog bijelog predmeta. – Nije čegrtuša , znaš, dodala je žurno, misleći da se on možda plaši – nego	WORDPLAY->WORDPLAY	PARONYMY	PARONYMY

Tweedledee broke Tweedledum's new rattle and that's what they are arguing about.	rattle— quite old and broken.'	samo stara čegrtaljka – jako stara i potrgana.			
Chapter 5					
Suddenly, a strong wind carried a shawl to Alice and she caught it. The White Queen came running over. She can't seem to pin the shawl properly and keep it on her head. Alice offers to help.	<p>'Am I addressing the White Queen?'</p> <p>'Well, yes, if you call that a-dressing,' The Queen said.</p> <p>'It isn't my notion of the thing, at all.' (...)</p> <p>'If your Majesty will only tell me the right way to begin, I'll do it as well as I can.'</p> <p>'But I don't want it done at all!' groaned the poor Queen.</p> <p>'I've been a-dressing myself for the last two hours.' It would have been all the better, as it seemed to Alice, if she had got some one else to dress her, she was so dreadfully untidy.</p>	<p>- Vaše Veličanstvo, Bijela kraljice! – rekla je, dok joj je popravljala šal i podigla pogled prema mračnom nebu, - da li se ovdje često ovako oblači?</p> <p>- Pa, uglavnom tako, ako ti to smatraš oblačenjem – rekla je Kraljica. – Moji pojmovi o modi u sasvim drukčiji.</p> <p>...</p> <p>- Ako me Vaše Veličanstvo uputi kako samo da počnem, učinit ću sve što mogu da vam pomognem da se dotjerate.</p> <p>- Ali meni je oblačenja već na vrh glave! – zastenjala je jadna Kraljica. – Posljednja dva sata</p>	WORDPLAY- >WORDPLAY	PLAY ON MORPHEMES	HOMONYMY

		toliko sam se naoblačila da mi se zacrnilo pred očima! Bilo bi puno pametnije, zaključila je Alica, da se nije sama u to ni upuštala, nego da je našla nekog da joj pomogne: bila je upravo grozno neuredna.			
The Queen is pleased with Alice and offers her a job for twopence a week and jam every other day. Alice tells her she does not want jam that day and the Queen states that she wouldn't be able to get it anyway, since "today isn't any other day".	'No, it can't,' said the Queen. 'It's jam every other day : today isn't any other day , you know.'	A ne, ne mora – rekla je Kraljica. – Pekmez se daje svakog drugog dana, a danas nikako nije drugi dan, kao što znaš.	WORDPLAY->WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS/POLYSEMY	PLAY ON PHRASEOLOGICAL ELEMENTS/POLYSEMY
Alice is very lonely and upset about it. The Queen tells her to consider things to make herself feel better. "Consider what a great girl you are. Consider what a	Let's consider you age to begin with—how old are you?' 'I'm seven and a half exactly.' 'You needn't say " exactly ,"' the Queen remarked: 'I	Uzmimo za početak tvoju dob... koliko imaš godina? - Imam na vlas sedam i pol. - Ne trebaš se pozivati na stanje vlasi – zamijetila je	WORDPLAY->WORDPLAY	BLEND	PLAY ON PHRASEOLOGICAL ELEMENTS

long way you've come today. Consider what o'clock it is. Consider anything, only don't cry!"	can believe it without that.	Kraljica – ja bih ti i bez toga vjerovala koliko imaš godina.			
Suddenly, the Queen's voice turns into bleating and Alice finds herself in a shop managed by a sheep. The sheep asks her what she wants to buy, but Alice wants to look around first.	I should like to look all round me first, if I might.' 'You may look in front of you, and on both sides, if you like,' said the Sheep: ' but you can't look all round you— unless you've got eyes at the back of your head. '	(...) – prvo bih rado malo pogledala oko sebe, ako dopustite. - Možeš gledati pred sebe, možeš gledati lijevo, možeš gledati desno, ako hoćeš – rekla je Ovca, - ali ne možeš gledati oko sebe ... osim ako nemaš oči na potiljku.	WORDPLAY->NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/
Alice and the sheep are in a rowing boat. The sheep is knitting and giving orders and Alice is rowing and looking at the flowers near the river.	'Feather!' cried the Sheep, as she took up another pair of needles. This didn't sound like a remark that needed any answer, so Alice said nothing, but pulled away.	Šija! – povikala je nenadano Ovca i izvadila još par igala. Taj uzvik kao da nije zahtijevao odgovora: Alica se opipala po vratu i nije rekla ništa drugo nego je nastavila veslati.	NO WORDPLAY->WORDPLAY	/	HOMONYMY (šija voga = veslanje jednim veslom naprijed, a drugim natrag)
	'Feather! Feather!' the Sheep cried again, taking more needles. ' You'll be catching a crab directly. ' 'A dear	- Šija! Šija! – povikala je Ovca opet, vadeći još igala. – Inače ćemo, oštija, oprat pijevcu noge!	WORDPLAY->NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/

	<p>little crab!’ thought Alice. ‘I should like that.’ ‘Didn’t you hear me say “Feather”?’ the Sheep cried angrily, taking up quite a bunch of needles. ‘Indeed I did,’ said Alice: ‘you’ve said it very often— and very loud. Please, where are the crabs?’ ‘In the water, of course!’ said the Sheep, sticking some of the needles into her hair, as her hands were full. ‘Feather, I say!’</p>	<p>- To mora da je neki jako gospodski pijevac! – pomislila je Alica. – Baš bih volila da ga vidim! - Zar ne čuješ kad ti kažem „šija“? – bijesno se razderala Ovca i zgrabila cijelu pregršt igala. - Kako da ne čujem – rekla je Alica – samo ne vidim u ovom mraku ni gdje mu je pijevac ni gdje mu je šija. - Kud gledaš, oštija! – rekla je Ovca i nekoliko igala zabola u kosu jer su joj ruke već bile prepune. – Ako se nasučemo na ovom blatu prevrnut ćemo se. Šija, kad ti kažem!</p>			
	<p>‘Feather, I say!’ ‘why do you say “feather” so often?’ Alice asked at last, rather vexed. ‘I’m not a bird!’</p>	<p>- Zašto uostalom da pijevcu perem noge? – pitala je Alica. – Nisam ja kokoš.</p>	WORDPLAY->NO WORDPLAY	POLYSEMY	/
Chapter 6					

<p>Finally, they return to the shop where Alice decides to buy an egg. The egg seems to move further and further away the more Alice tries to grab it. When she finally reaches it, the egg is sat on a wall and it's name is Humpty Dumpty. Humpty Dumpty asks Alice how old she is. She tells him she is seven and a half and he is not pleased with that. He thinks it would have been better if she left off at seven.</p>	<p>'I mean,' she said, 'that one can't help growing older.' 'One can't, perhaps,' said Humpty Dumpty, 'but two can. With proper assistance, you might have left off at seven.'</p>	<p>- Hoću reći – rekla je, - da čovjek ne može spriječiti starenje. - Čovjek možda ne može, - rekao je dundo Bumbo, - ali dva čovjeka mogu. Uz odgovarajući pomoć, mogla si lijepo prekinuti u sedmoj.</p>	<p>WORDPLAY- >WORDPLAY</p>	<p>HOMONYMY</p>	<p>HOMONYMY</p>
<p>Alice tries to appease Humpy Dumpty by complimenting his cravat. He replies it was an un-birthday present from the White King and Queen.</p>	<p>(...) 'they gave it me— for an un-birthday present.' (...) 'I mean, what is and un-birthday present?' 'A present given when it isn't your birthday, of course.'</p>	<p>(...) meni su je dali . . . za nerođendanski dar. (...) - Htjela sam samo pitati što je nerođendanski dar? - Dar koji dobivaš kad nemaš rođendan, to je bar jasno.</p>	<p>WORDPLAY- >WORDPLAY</p>	<p>DERIVATION AS PLAY</p>	<p>DERIVATION AS PLAY</p>

Alice is unsure what an un-birthday present is and asks for clarification.	'I beg your pardon?' Alice said with a puzzled air. 'I'm not offended,' said Humpty Dumpty.	- Oprostite? – rekla je Alice zbunjeno, misleći da nije dobro čula. - Nisam se uvrijedio – rekao je dundo Bumbo.	NO WORDPLAY->WORDPLAY	/	PLAY ON PHRASEOLOGICAL ELEMENTS
Humpty Dumpty recites a poem with lots of words Alice does not understand, so she asks for clarification.	“ brillig ” means four o'clock in the afternoon— the time when you begin “ broiling ” things for dinner.'	„ Kuhno “ znači oko pet šest sati poslijepodne ... vrijeme kad se kuha večera.	WORDPLAY->WORDPLAY	PARONYMY	BLEND (kuhati + kasno)
	'Well, “ slithy ” means “ lithe and slimy .” “Lithe” is the same as “active.” You see it's like a portmanteau— there are two meanings packed up into one word.'	Pa „ đipahan “ znači kad je netko tako živahan da sve poskakuje . Shvaćаш, ta je riječ kao one putne torbe na preklop, s jedne strane jedno, a s druge drugo, pa se sklopi sve zajedno: tako su ovdje dva značenja spakovana u jednu riječ.	WORDPLAY->WORDPLAY	BLEND	BLEND (živahan + đipati)
	To “ gimble ” is to make holes like a gimblet .'	Rovko znači rado kopati rupe u mekoj zemlji.	WORDPLAY->WORDPLAY	DERIVATION	DERIVATION
	'And “ the wabe ” is the grass-plot round a sun-dial, I suppose?' said Alice,	- A „vabnjak“ je valjda trava oko sunčanog sata? – rekla je Alica i sama	WORDPLAY->WORDPLAY	DERIVATION	BLEND (vabiti + travnjak)

	surprised at her own ingenuity. ‘Of course it is. It’s called “wabe,” you know, because it goes a long way before it, and a long way behind it—	iznenađena vlastitom dovrtljivošću. - Jasno da jest. Zove se „ vabnjak “, znaš, jer ih neodoljivo vabi . Tamo uvijek znaju koliko je sati..			
	“ mimsy ” is “ flimsy and miserable ” (there’s another portmanteau for you).	„ nemujan “ znači „ nemoćan i nujan “ (evo ti još jedne putne torbe).	WORDPLAY->WORDPLAY	BLEND	BLEND
	‘And then “mome raths”?’ said Alice. ‘I’m afraid I’m giving you a great deal of trouble.’ ‘Well, a “ rath ” is a sort of green pig:	- A što su to „zdomašne šturnjače“ – pitala je Alica, - Oprostite što vam zadajem ovoliko muke! - Tja, „ šturnjača “ je koliko znam jedna vrsta zelene svinje, koja ima kožu ko kornjača, a njušku ko štakor.	WORDPLAY->WORDPLAY	PARONYMY	BLEND
	...but “ mome ” I’m not certain about. I think it’s short for “from home”— meaning that they’d lost their way, you know.’	Što se tiče zdomašne nisam sasvim siguran. Mislim da se to odnosi donekle na njihovu debljinu , ali da zapravo znači da su „ iz doma “, to	WORDPLAY->WORDPLAY	BLEND	BLEND (z doma + pozamašan)

		jest, da su izgubile put kući.			
	‘Well, “outgribing” is something between bellowing and whistling, with a kind of sneeze in the middle: however, you’ll hear it done, maybe— down in the wood yonder— and when you’ve once heard it you’ll be quite content.	- Pa, „ ručkanje “ je, znaš, nešto između rikanja i fućkanja , kojim se ove životinje glasaju. Teško ga je opisati ali, međutim, možda ćeš ga i sama imati prilike čuti ... tamo, u gaju tom... i kad čuješ jednom bit će ti to potpuno dovoljno.	NO WORDPLAY->WORDPLAY	/	BLEND
	(...)only I don’t sing it,’ he added, as an explanation. ‘I see you don’t,’ said Alice. ‘If you can see whether I’m singing or not, you’re sharper eyes than most.’ Humpty Dumpty remarked severely. Alice was silent.	- Samo što ja ne pjevam – dodao je dundo Bumbo skromno. - To vidim – rekla je Alica. - Ako ti vidiš pjevam li ja ii ne, onda imaš oštrije oči od većine ljudi – strogo je procijenio dundo Bumbo. Alica je ušutjela.	WORDPLAY->WORDPLAY	POLYSEMY	POLYSEMY
Chapter 7					
Alice runs into the White King who is waiting for his messenger called Haigha. This	‘I love my love with an H,’ Alice couldn’t help beginning,’ because he is Happy. I hate	- Slovo H od slova meni prvo je, jer moj dragi nosi ime Hrvoje! – sjetila se Alica društvene	WORDPLAY->WORDPLAY	ALLITERATION	ALLITERATION/RHYME

reminds Alice of a word game she played with her friends in school where they would try to come up with different words starting with the same letter.	him with an H, because he is Hideous. I fed him with— with— with Ham-sandwiches and Hay. His name is Haigha, and he lives— ’ ‘He lives on the Hill,’ the King remarked simply, without the least idea that he was joining in the game, while Alice was still hesitating for the name of a town beginning with H.	igre na početno slovo imena, igre koju je nekoć rado igrala, pa je odmah i nastavila: - Volim ga jer je ... hrabar, mrzim ga jer je ... hulja, hranim ga ... hrenovkama ... ili heljdom ... a živi u ... u... – Živi u hambaru – jednostavno je rekao Kralj a da nije imao ni pojma da se priključio igri dok je Alica još uvijek razbijala glavu da naše ima grada koje počinje na H.			
Alice, Haigha and the King watch a fight between the Lion and the Unicorn. After the fight, they feast on cake. The feast is interrupted by extremely loud drumming.	‘If that doesn’t “ drum them out of town, ”’ she thought to herself, ’nothing ever will!’	Ako ih <i>ovo</i> ne istjera iz grada – pomislila je – ništa i neće!	WORDPLAY->NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/
Chapter 8					
When Alice looks up, everyone else is	‘And then he took the helmet off	- On je, doduše, tada skinuo kacigu, ali	WORDPLAY->NO WORDPLAY	HOMONYMY	/

gone. A Knight runs up to her and tells her about all the special equipment he has. One of the items is his helmet. He once fell into his helmet and the King put it on, squishing the Knight in the process.	again— but it took hours and hours to get me out. I was as fast as— as lightning, you know. ‘But that’s a different kind of fastness,’ Alice objected.	trebali su sati i sati da mene iz nje izvade, tako sam se zaglavio. Zaglavio sam se čvrsto kao... kao klisurina. - Ali tu je riječ o drugoj vrsti čvrstoće – prigovorila je Alica.			
Chapter 9					
Alice finds herself with a crown on her head. Without meaning to, she offends the other two queens who say she can’t be a queen without proper examination. They then question her.	‘I’m sure I didn’t mean— ’Alice was beginning, but the Red Queen interrupted her impatiently. ‘That’s just what I complain of! You should have meant! What do you suppose is the use of child without any meaning?’	- Ako to treba da je nekakva šala, onda moram reći da ja nemam smisla ... – htjela je pomalo uvrijeđena Alica reći „za šalu“, ali ju je Crna kraljica nestrpljivo prekinula. - Eto, to ti upravo i spočitavam! Morala bi imati smisla! Što ti zamišljaš, od kakve koristi može biti dijete bez smisla?	WORDPLAY->WORDPLAY	POLYSEMY	PLAY ON PHRASEOLOGICAL ELEMENTS
	‘She can’t do Subtraction,’ said the White Queen. ‘Can you do Division? Divide a loaf by a	Ne zna Odbijanje – rekla je Bijela kraljica. – Kako stojiš s Dijeljenjem? Podijeli kruh	WORDPLAY->WORDPLAY	POLYSEMY	POLYSEMY

	knife — what’s the answer to that?’	nožem ... hajde, na to ti meni odgovori! Što dobivaš?			
	<p>‘Why, look here!’ the Red Queen cried. ‘The dog would lose its temper, wouldn’t it?’</p> <p>‘Perhaps it would,’ Alice replied cautiously. ‘Then if the dog went away, its temper would remain!’ the Queen exclaimed triumphantly.</p>	<p>- Kad bi mu uzela kost, pas bi bio sav izvan sebe od bijesa, je li tako?</p> <p>- Možda i bi – oprezno je odgovorila Alica.</p> <p>- I kad bi pojurio za tobom ostalo bi ono izvan čega je bio, to jest njegova koža! – pobjedonosno je uskliknula Kraljica.</p> <p>– Zar tebi nikad nije došlo da od bijesa iskočiš iz kože?</p>	WORDPLAY- >WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	PLAY ON PHRASEOLOGICAL ELEMENTS
	<p>Here the Red Queen began again. ‘Can you answer useful questions?’ she said. ‘How is bread made?’</p> <p>‘I know that!’ Alice cried eagerly. ‘You take some flour—’</p> <p>‘Where do you pick the flower?’ the White Queen</p>	<p>Možeš li odgovoriti na neka praktična pitanja? – rekla je. – Kako se stvara kiša?</p> <p>- To znam! – spremno je povikla Alica. – Prvo se digne para...</p> <p>- Koliko para? – upitala je Bijela kraljica. – I kome ih se može dignuti?</p>	WORDPLAY- >WORDPLAY	PLAY ON HOMOPHONES	SIMILARITY OF PRONUNCIATION/ POLYSEMY

	asked. 'In a garden, or in the hedges?'				
	<p>'Well, it isn't picked at all,' Alice explained: 'it's ground—'</p> <p>'How many acres of ground?' said the White Queen. 'You mustn't leave out so many things.'</p>	<p>- Ma uopće nije riječ... – stala je Alica objašnjavati, ali je smjesta bila prekinuta.</p> <p>- „Uopće“ je itekako riječ! – rekla je Bijela kraljica. – Ne smiješ bubnuti sve što ti padne na pamet, a da malo ne promisliš.</p>	WORDPLAY->WORDPLAY	HOMONYMY	PLAY ON PHRASEOLOGICAL ELEMENTS
Alice approaches the castle where she spends a long time knocking to no avail. She gets frustrated and asks a nearby frog why no one is answering.	<p>'Where's the servant whose business it is to answer the door?' she began angrily.</p> <p>(...)</p> <p>'To answer the door?' he said.</p> <p>'What's it been asking of?'</p>	<p>- Gdje je sluga koji je zadužen da odgovara za vrata? – počela je bijesno. (...)</p> <p>Da odgovara za vrata? – rekla je. – Jesu li što skrivila?</p>	WORDPLAY->NO WORDPLAY	HOMONYMY	/
In the castle there is a dinner party waiting for her. The Queen recites a riddle for Alice.	Un-dish-cover the fish, or dishcover the riddle?'	„...otklopiti tanjur ili što je u njemu pogoditi?“	WORDPLAY->NO WORDPLAY	BLEND/SIMILARITY OF PRONUNCIATION	/

Alice u zemlji čudesa; Iza zrcala i što je Alice tamo zatekla, prev. **Borivoj Radaković** (2016.) – TT3

Context	Izvornik	Prijevod	Strategija	Mehanizam ST	Mehanizam TT
Chapter 2					
Alice enters the world behind the looking glass. She enters the garden and tries to find her way to the top of a nearby hill, but the path keeps turning and changing.	„I should see the garden far better (...) if I could get to the top of that hill: and here's a path that leads straight to it – at least, no, it doesn't do that“ (after going a few yards along the path and turning several sharp corners)	Daleko bih bolje vidjela vrt (...) kad bih se uspjela popeti na vrh onog brežuljka: a evo puteljka koji vodi ravno do njega... ili barem, ne, ne vodi. Ali kako čudnovato vijuga! Više mi sličí na vadičep nego na puteljak! (...)	WORDPLAY -> WORDPLAY	POLYSEMY	POLYSEMY
Desperate, Alice starts talking to herself and the flowers start answering her questions. She asks them if they're afraid to be on their own in the middle of the garden.	„There's the tree in the middle,“ said the Rose: „what else is it good for?“ „But what could it do, if any danger came?“ Alice asked. „It could bark,“ said the Rose.	- Pa eno stabla tamo u sredini – reče Ruža. - Čemu onda ono služi? - Ali što ono može napraviti ako zaprijeti opasnost? – pitala je Alice. - Može lajati – reče Ruža.	WORDPLAY -> NO WORDPLAY	HOMONYMY	/

	„It says 'Bough wough!'“ cried a Daisy: „that's why its branches are called boughs!“	- I tako svakog zgrane! – dovikne Krasuljak – zato mu se izdanci i zovu grane!	WORDPLAY -> WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	PARONYMY
Alice wonders how come the flowers in this world can talk.	„I have been in many gardens before, but none of the flowers could talk.“ „Put your hand down and feel the ground,“ said the Tiger-lily. „Then you'll know why.“ Alice did so. „It's very hard.“ (...) „In most gardens,“ the Tiger-lily said, „they make the beds too soft – so that the flowers are always asleep.“	- Bila sam u mnogim cvjetnjacima, ali nikada ni jedan cvijet nije progovorio. - Spusti se i pipni zemlju – reče Ljiljan. – Onda ćeš znati zašto. Alice tako učini. – Vrlo je tvrda. (...) - U većini vrtova – reče Ljiljan – prave premekane lijehe, pa cvijeće tako uvijek spava.	WORDPLAY -> NO WORDPLAY	HOMONYMY	/
Alice sees the Red Queen and runs up to her to ask for directions. The queen tells her to look up, speak nicely and stop	Alice attended to all these directions and explained, as well as she could, that she had lost her way. „I don't know what you mean by	Alice poslušala sve te naputke i potom joj objasni, kako je god umjela, da je zalutala na svom putu. - Ne znam što misliš pod time	WORDPLAY -> WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS, POLYSEMY	POLYSEMY (put = utaban i utrta dio zemlje koji služi za prolaženje i kretanje; put = putovanje)

twiddling her fingers.	<i>your way</i> ,” said the Queen: „all the ways about here belong to <i>me</i> “	„svojim putom“ – rekla je Kraljica. - Ovdje svi putovi pripadaju meni.			
Chapter 3					
Alice travels the third square of this chessboard world by railway. The train is packed with curious passengers, mostly animals. She's confused as to where she's going and the other passengers are making comments about it. She keeps hearing a small voice making jokes into her ear. This turns out to be the Gnat.	Alice couldn't see who was sitting beyond the Beetle, but a hoarse voice spoke next. „Change engines – „ it said, and there it choked and was obliged to leave off. „It sounds like a horse “, Alice thought to herself.	Alice nije mogla vidjeti tko sjedi iza Hrušta, ali kao sljedeći odnekud zareve neki promukli glas: - Ukrcajte tovar ... - no zagrcnuo se, pa je bio prisiljen prekinuti. - Zvuči kao tovar – pomisli Alice za sebe.	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	HOMONYMY
	And an extremely small voice, close to her ear, said, „You might make a joke on that – something about horse and hoarse , you know“	A jedan krajnje sićušan glasak, sasvim kraj njezina uha, reče: - Tako se možeš i šaliti... u vezi s tim „ tovar “ – teret i „tovar“ – magarac, znaš.	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	HOMONYMY
	„I don't belong to this railway journey at all – I was in a wood just now – and I wish I	- Ja uopće i ne pripadam putovanju ovim vlakom... Želim se vratiti u šumu u	WORDPLAY -> WORDPLAY	PLAY ON HOMOPHONES	SIMILARITY OF PRONUNCIATION

	<p>could get back there!“</p> <p>„You might make a joke on that,“ said the little voice close to her ear:</p> <p>„something about 'you would if you could', you know.“</p>	<p>kojoj sam bila do maloprije!</p> <p>- I s time se može našaliti – rekao je onaj glasak kraj njezina uha: znaš, nešto kao: idem „u šumu“ da uživam „u šumu“ lišća.</p>			
When they get off the train, the Gnat asks Alice about the insects she knows of and then introduces insects that exist in the world behind the looking glass.	<p>„Well, there's the horse-fly,“ Alice began, counting off the names on her fingers.</p> <p>„All right,“ said the Gnat: „half way up that bush, you'll see a Rocking-horse-fly, if you look. It's made entirely of wood and gets about by swinging itself from branch to branch.“</p>	<p>Pa, imamo konjsku muhu – poče Alice brojeći imena na prste.</p> <p>- U redu – reče Komarac – a ti onda samo pogledaj, pa ćeš nasred onog grma vidjeti Drvenkonjsku muhu. Sva je napravljena od drveta, a kreće se uokolo tako što se ljulja od grane do grane.</p>	WORDPLAY -> WORDPLAY	COMPOUNDING	COMPOUNDING
	<p>„And there's the dragon-fly.“</p> <p>„Look on the branch above your head,“ said the Gnat, „and there you'll find a Snap-</p>	<p>- Onda imamo vilina konjica.</p> <p>- Pogledaj granu iznad sebe – reče Komarac – i tamo ćeš vidjeti Svilina Konjica. Tijelo mu</p>	WORDPLAY -> WORDPLAY	COMPOUNDING	COMPOUNDING, RHYME

	dragon-fly. Its body is made of plum-pudding, its wings of holly-leaves and its head is a raisin burning in brandy.“	je od pudinga od šljiva, krila od božikovine, a glava od grožđica iz rakije prepečenice.			
	„And then there's the Butterfly,“ Alice went on (...). „Crawling at your feet,“ said the Gnat (Alice drew her feet back in some alarm), „you may observe a Bread-and-Butterfly. Its wings are thin slices of Bread-And-butter, its body is a crust, and its head is a lump of sugar.“	- Onda imamo leptira – nastavila je Alice (...) - Ako čučneš – rekao je Komarac (Alice uplašeno ustukne nekoliko koraka unazad) – vidjet ćeš muhu kruha i maslaca. Krila su joj tanke kriške kruha i maslaca, tijelo joj je korica, a glava grumen šećera.	WORDPLAY -> NO WORDPLAY	COMPOUNDING	/
The Gnat tells Alice about a nearby forest which causes everything in it to lose its name. The Gnat tells Alice that it would be great if she lost her name because then her	„If she couldn't remember my name, she'd call me „Miss!“ as the servants do.“ „Well, if she said „Miss,“ and didn't say anything more,“ the Gnat remarked, „of	- Kad se ne bi mogla sjetiti mog imena, zvala bi me kao posluga „Mlada gospođice“, i gotovo! - Pa, ako kaže: „Gotovo!“ – primijeti Komarac	WORDPLAY -> NO WORDPLAY	HOMONYMY	/

governess could not make her do any work.	course you'd miss your lessons. That's a joke. I wish <i>you</i> had made it.“	– onda će naravno biti gotovo i s učenjem. To ti je šala. <i>Volio bih</i> da si je ti smislila.			
Chapter 4					
Alice exits the woods and runs into Tweedledum and Tweedledee. The brothers seem to be arguing and one of them points out an object on the floor and asks Alice what it is. Turns out Tweedledee broke Tweedledum's new rattle and that's what they are arguing about.	‘It’s only a rattle ,’ Alice said, after a careful examination of the little white thing. ‘Not a rattlesnake , you know,’ she added hastily, thinking that he was frightened: only an old rattle— quite old and broken.’	- Pa to je samo zvečka – rekla je Alice nakon što je pomno promotrila mali bijeli predmet. – Nikako zvečarka , znate – brzo je dodala jer je pomislila da se on toga prepao: - ma to vam je jedna obična stara zvečka... jako stara i polomljena.	WORDPLAY->WORDPLAY	PARONYMY	PARONYMY
Chapter 5					
Suddenly, a strong wind carried a shawl to Alice and she caught it. The White Queen came running over. She can't seem to pin the shawl properly and keep it on her	‘Am I addressing the White Queen?’ ‘Well, yes, if you call that a-dressing ,’ The Queen said. ‘It isn’t my notion of the thing, at all.’ (...)	- Nadam se da nije nepristojno što sređujem odoru čak Vašem Veličanstvu, Bijeloj Kraljici... - Pa i nije, ako to zoveš o-doručak – reče Kraljica. Ali to nikako nije moj	WORDPLAY->WORDPLAY	PLAY ON MORPHEMES/SHIFTING OF WORD BOUNDARIES	SHIFTING OF WORD BOUNDARIES

head. Alice offers to help.	‘If your Majesty will only tell me the right way to begin, I’ll do it as well as I can.’ ‘But I don’t want it done at all!’ groaned the poor Queen. ‘I’ve been a-dressing myself for the last two hours.’ It would have been all the better, as it seemed to Alice, if she had got some one else to dress her, she was so dreadfully untidy.	način poimanja stvari. (...) - Kad bi mi Vaše Veličanstvo reklo samo kako da pravino počnem, ja bih to sredila kako najbolje umijem. - Ali ja nikako ne želim da to središ! – prostenja sirota Kraljica. – Upravo sam dovršila svoj drugi o-doručak. Mnogo bi bolje bilo, kako je izgledalo Alice, da je imala nekoga da joj sredi odoru, čak na silu jer je bila užasno neuredna.			
The Queen is pleased with Alice and offers her a job for twopence a week and jam every other day. Alice tells her she does not want jam that day and the Queen states that she wouldn’t be	‘No, it can’t,’ said the Queen. ‘It’s jam every other day : to-day isn’t any other day , you know.’	- Ne, to ne može – rekla je Kraljica. – Pekmez se daje svakog <i>drugog</i> dana; a danas, i sama znaš, nije <i>drugi</i> dan.	WORDPLAY->WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS/POLYSEMY	PLAY ON PHRASEOLOGICAL ELEMENTS/POLYSEMY

able to get it anyway, since “today isn’t any other day”.					
Alice is very lonely and upset about it. The Queen tells her to consider things to make herself feel better. “Consider what a great girl you are. Consider what a long way you’ve come today. Consider what o’clock it is. Consider anything, only don’t cry!”	Let’s consider you age to begin with—how old are you?’ ‘I’m seven and a half exactly.’ ‘You needn’t say “ exactly ,”” the Queen remarked: ‘I can believe it without that.	Za početak, da razmotrimo tvoju dob. Koliko imaš godina? - Sedam... odnosno točno sedam i pol. - Ne moraš reći „ točnosno “ – primijetila je Kraljica. – Vjerujem ti i bez toga.	WORDPLAY->WORDPLAY	BLEND	BLEND (točno + odnosno)
Suddenly, the Queen’s voice turns into bleating and Alice finds herself in a shop managed by a sheep. The sheep asks her what she wants to buy, but Alice wants to look around first.	I should like to look all round me first, if I might.’ ‘You may look in front of you, and on both sides, if you like,’ said the Sheep: ‘but you can’t look all round you— unless you’ve got eyes at the back of your head.’	Prvo bih željela malo razgledati sve oko sebe, ako smijem. - Možeš gledati ispred sebe i sa strana ako hoćeš – rekla je Ovca – ali ne možeš gledati sve oko sebe... osim ako imaš oko i na zatiljku.	WORDPLAY->NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/

<p>Alice and the sheep are in a rowing boat. The sheep is knitting and giving orders and Alice is rowing and looking at the flowers near the river.</p>	<p>‘Feather! Feather!’ the Sheep cried again, taking more needles. ‘You’ll be catching a crab directly.’ ‘A dear little crab!’ thought Alice. ‘I should like that.’ ‘Didn’t you hear me say “Feather”?’ the Sheep cried angrily, taking up quite a bunch of needles. ‘Indeed I did,’ said Alice: ‘you’ve said it very often— and very loud. Please, where are the crabs?’ ‘In the water, of course!’ said the Sheep, sticking some of the needles into her hair, as her hands were full. ‘Feather, I say!’</p>	<p>- Kresta! Kresta! – ponovno poviče Ovca uzimajući nove igle. – Povući ćeš mačka za rep. - O, mačak! – pomisli Alice. – To bih voljela. - Zar nisi čula da kažem: „Kresta“? – gnjevno povika Ovca i izvadi cijelu gomilu igala. - Kako da nisam – rekla je Alice – pa to ste nekoliko puta ponovili... i to vrlo glasno. Molim vas, a gdje je taj mačak? - Pa u vodi, naravno! – rekla je Ovca, pa nekoliko igala zabode u kosu jer su joj ruke bile pune. – Kresta, kažem!</p>	WORDPLAY->WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	PLAY ON PHRASEOLOGICAL ELEMENTS
	<p>‘Feather, I say!’ ‘why do you say “feather” so often?’ Alice asked at last, rather</p>	<p>- Ali zašto stalno govorite „Kresta“? – naposljetku upita Alice, već prilično uzrujana. – Pa nisam ja kokoš!</p>	WORDPLAY->WORDPLAY	POLYSEMY	POLYSEMY (kresta = zapjenjeni vrh vala)

	vexed. 'I'm not a bird!'				
Chapter 6					
Finally, they return to the shop where Alice decides to buy an egg. The egg seems to move further and further away the more Alice tries to grab it. When she finally reaches it, the egg is sat on a wall and it's name is Humpty Dumpty. Humpty Dumpty asks Alice how old she is. She tells him she is seven and a half and he is not pleased with that. He thinks it would have been better if she left off at seven.	'I mean,' she said, 'that one can't help growing older. ' ' One can't, perhaps, ' said Humpty Dumpty, ' but two can. With proper assistance, you might have left off at seven.'	- Mislim – rekla je – da čovjek ne može spriječiti da biva stariji. - Jedan možda ne može, rekao je Dundo Bumbo – ali dva mogu. Uz odgovarajuću pomoć, mogla si ostati na sedam.	WORDPLAY-> WORDPLAY	HOMONYMY	POLYSEMY
Alice tries to appease Humpy Dumpty by complimenting his cravat. He replies it was an un-birthday present from the	(...) 'they gave it me— for an un-birthday present.' (...) 'I mean, what is and un-birthday present?'	(...) dali su mi je kao ne-rođendanski poklon. (...) - Ovaj, mislila sam, što je to ne-	WORDPLAY-> WORDPLAY	DERIVATION AS PLAY	DERIVATION AS PLAY

White King and Queen.	‘A present given when it isn’t your birthday, of course.’	rođendanski poklon? - To je poklon koji ti daju kad ti nije rođendan, razumije se.			
Alice is unsure what an un-birthday present is and asks for clarification.	‘I beg your pardon?’ Alice said with a puzzled air. ‘I’m not offended,’ said Humpty Dumpty.	- Molim? – upita sva zbunjena Alice. - Ne moli se meni... – rekao je Dundo Bumbo.	NO WORDPLAY->WORDPLAY	/	POLYSEMY
Humpty Dumpty recites a poem with lots of words Alice does not understand, so she asks for clarification.	“ brillig ” means four o’clock in the afternoon— the time when you begin “ broiling ” things for dinner.’	„ Pržno “ znači četiri sata poslijepodne, vrijeme kad se počnu pržiti stvari za večeru.	WORDPLAY->WORDPLAY	PARONYMY	BLEND (pržiti + kasno)
	‘Well, “ slithy ” means “ lithe and slimy .” “Lithe” is the same as “active.” You see it’s like a portmanteau— there are two meanings packed up into one word.’	- Pa, „ gljipki “ znači „ gipki “ i „ ljigavi “. „Gipki“ je isto što i „marni“. Vidiš, to ti je kao i ručna torba: u jednu riječ upakirana su dva značenja.	WORDPLAY->WORDPLAY	BLEND	BLEND
	‘To “ gyre ” is to go round and round like a gyroscope .	„ Brt “ je ići u krug kao zvrk.	WORDPLAY->WORDPLAY	DERIVATION	SHORTENING (brtva)

	To “ gimble ” is to make holes like a gimblet .’	A „svrd“ je praviti rupe poput svrdla.	WORDPLAY->WORDPLAY	DERIVATION	SHORTENING
	‘And “the wabe ” is the grass-plot round a sun-dial, I suppose?’ said Alice, surprised at her own ingenuity. ‘Of course it is. It’s called “wabe,” you know, because it goes a long way before it, and a long way behind it—	A „trača“ je, pretpostavljam, travnjak ispod sunčanog sata? – rekla je Alice iznenađena vlastitom domišljatošću. - Naravno da jest. Znaš, zove se trača jer ide daleko ispred i daleko iza...	WORDPLAY->WORDPLAY	BLEND	BLEND (travnjak + sunčan)
	“ mimsy ” is “ flimsy and miserable ” (there’s another portmanteau for you).	Onda imamo: „krhtni“ su „krhki“ i „jadni“ (ovo ti je još jedna ručna torbica).	WORDPLAY->WORDPLAY	BLEND	BLEND
	‘And then “mome raths”?’ said Alice. ‘I’m afraid I’m giving you a great deal of trouble.’ ‘Well, a “ rath ” is a sort of green pig;	- A „zalut štakrov“? – reče Alice. – Nadam se da vam ne zadajem previše muke. - Pa „štakrov“ je neka vrsta zelenog praseta;	WORDPLAY->WORDPLAY	PARONYMY	PARONYMY
	...but “ mome ” I’m not certain about. I think it’s short for “ from home ”—	... ali za „zalut“ nisam siguran. Mislim da je to skraćeno od	WORDPLAY->WORDPLAY	BLEND	SHORTENING

	meaning that they'd lost their way, you know.'	„zalutati“, što znači da su zalutali.			
	(...)only I don't sing it,' he added, as an explanation. 'I see you don't,' said Alice. 'If you can see whether I'm singing or not, you're sharper eyes than most.' Humpty Dumpty remarked severely. Alice was silent.	-...samo što je ja ne pjevam – dodao je kao objašnjenje. - Vidim da ne pjevate – rekla je Alice. - Ako ti vidiš pjevam li ja ili ne, onda imaš oštrije oči nego većina drugih – hladno je primjetio Dundo Bumbo. Alice odšuti.	WORDPLAY->WORDPLAY	POLYSEMY	POLYSEMY
Chapter 7					
Alice runs into the White King who is waiting for his messenger called Haigha. This reminds Alice of a word game she played with her friends in school where they would try to come up with different words starting with the same letter.	'I love my love with an H,' Alice couldn't help beginning,' because he is Happy. I hate him with an H, because he is Hideous. I fed him with— with— with Ham-sandwiches and Hay. His name is Haigha, and he lives— ' 'He lives	- Moj se Simpatija zove sa S – nije mogla Alice a da ne počne – jer je Sretan. i stidim ga se sa S jer je Strašan. I hranila sam ga sa... sa... sa Sendvičima sa Salamom i Slamom kao Salatom. On se zove Seko i živi... - Živi na Sljemenu jedne gore –	WORDPLAY->WORDPLAY	ALLITERATION	ALLITERATION

	on the Hill,’ the King remarked simply, without the least idea that he was joining in the game, while Alice was still hesitating for the name of a town beginning with H.	primijeti Kralj a da nije ni opazio da se pridružio igri, dok je Alice još uvijek razmišljala o gradu koji počinje sa S.			
Alice, Haigha and the King watch a fight between the Lion and the Unicorn. After the fight, they feast on cake. The feast is interrupted by extremely loud drumming.	‘If that doesn’t “ drum them out of town, ”’ she thought to herself, ‘nothing ever will!’	- Ako ih ovo bubnjanje ne otjera iz grada – pomislila je – onda ništa neće!	WORDPLAY- >NO WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	/
Chapter 8					
When Alice looks up, everyone else is gone. A Knight runs up to her and tells her about all the special equipment he has. One of the items is his helmet. He once fell into his helmet and the King put it on, squishing the	‘And then he took the helmet off again— but it took hours and hours to get me out. I was as fast as— as lightning, you know. ’ ‘ But that’s a different kind of fastness, ’ Alice objected.	- Zato sam ga morao klepnuti – rekao je Vitez vrlo ozbiljno – da skine kacigu... ali sate i sate je trebalo da me iz nje izvade. Znaš, uglavio sam... svu pamet. - Ali to je jedna druga vrsta uglavljenosti –	WORDPLAY- >WORDPLAY	HOMONYMY	BLEND (u + glavi)

Knight in the process.		prigovorila mu je Alice.			
Chapter 9	Chapter 9				
Alice finds herself with a crown on her head. Without meaning to, she offends the other two queens who say she can't be a queen without proper examination. They then question her.	'I'm sure I didn't mean— 'Alice was beginning, but the Red Queen interrupted her impatiently. 'That's just what I complain of! You should have meant! What do you suppose is the use of child without any meaning?	- Sigurno nisam mislila... – počela je Alice, ali je Crna Kraljica nestrpljivo prekinu. - Upravo ti to i prigovaram! Morala si misliti! Što misliš kakva je korist od djeteta koje ne misli?	WORDPLAY->WORDPLAY	POLYSEMY	POLYSEMY (misliti = namjeravati)
	'She can't do Subtraction,' said the White Queen. 'Can you do Division? Divide a loaf by a knife— what's the answer to that?'	- Pojma nema o oduzimanju – rekla je Bijela Kraljica. – Znaš li dijeliti? Podijeli nožem hljeb... kakav je odgovor?	WORDPLAY->WORDPLAY	POLYSEMY	POLYSEMY
	'Why, look here!' the Red Queen cried. 'The dog would lose its temper, wouldn't it?' 'Perhaps it would,' Alice replied cautiously.	- Pazi onda amo! – poviče Crna Kraljica. – Pas će izgubiti živce, je li tako? - Vjerojatno hoće - odgovori Alice oprezno.	WORDPLAY->WORDPLAY	PLAY ON PHRASEOLOGICAL ELEMENTS	PLAY ON PHRASEOLOGICAL ELEMENTS

	<p>‘Then if the dog went away, its temper would remain!’ the Queen exclaimed triumphantly.</p>	<p>- Prema tome, kad bi pas otišao, ostali bi njegovi živci! – slavodobitno je uskliknula Kraljica.</p>			
	<p>Here the Red Queen began again. ‘Can you answer useful questions?’ she said. ‘How is bread made?’ ‘I know that!’ Alice cried eagerly. ‘You take some flour—’ ‘Where do you pick the flower?’ the White Queen asked. ‘In a garden, or in the hedges?’</p>	<p>Crna Kraljica na to iznova poče: - Znaš li odgovarati na korisna pitanja? – rekla je. – Kako se pravi kruh? - To znam! – žustro uskliknu Alice. – Uzmete malo brašna... - A gdje ćeš nabrati brašnike? – pitala je Bijela Kraljica. – U vrtu ili u živici?</p>	WORDPLAY->WORDPLAY	PLAY ON HOMOPHONES	BLEND (brašno + prašnici)
	<p>‘Well, it isn’t picked at all,’ Alice explained: ‘it’s ground—’ ‘How many acres of ground?’ said the White Queen. ‘You mustn’t leave out so many things.’</p>	<p>- Pa, oni se uopće ne беру – objasni Alice. – Već cvijeće... - Koliko gredica cvijeća? – reče Bijela Kraljica. – Ne bi smjela izostavljati toliko mnogo stvari.</p>	WORDPLAY->NO WORDPLAY	HOMONYMY	/
Alice approaches the castle where	‘Where’s the servant whose	- Gdje je sluga koji je zadužen da	WORDPLAY->WORDPLAY	HOMONYMY	POLYSEMY

she spends a long time knocking to no avail. She gets frustrated and asks a nearby frog why no one is answering.	business it is to answer the door? she began angrily. (...) 'To answer the door?' he said. 'What's it been asking of?'	dočekuje na vratima? – počela je gnjevno. (...) - Da dočekuje na vratima? – rekao je. – A što se to pita na vratima?			(dočekati - u razgovoru spremno odgovarati na čije riječi)
In the castle there is a dinner party waiting for her. The Queen recites a riddle for Alice.	Un-dish-cover the fish, or dishcover the riddle?	Poklopati večeru ili otklopiti zagonetku?	WORDPLAY->WORDPLAY	BLEND/SIMILARITY OF PRONUNCIATION	PARONYMY