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Lewis Carroll in Russia: Translations of Alice in Wonderland, 1879-1989, Fan Parker, Russian House Limited, 1994, 0964488604, 9780964488601, . .

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Doublets - A Word-Puzzle , Lewis Carroll, Feb 6, 2013, Sports & Recreation, 40 pages. .

Through the Looking Glass , D H Howe, Lewis Carroll, 1992, , 73 pages. This popular series of readers has now been completely revised and updated, using a new syllabus and new word structure lists. Readability has been ensured by means of specially ....

Alice's Adventures in Wonderland , Lewis Carroll, 1941, , 366 pages. With this is bound the author's Through the looking glass and what Alice found there..

Marina Tsvetaeva The Woman, Her World, and Her Poetry, Simon Karlinsky, 1985, Literary Criticism, 289 pages. This book is a major critical biography of the poet Maria Tsvetaeva by one of the foremost authorities on her work. It draws on a profusion of recent documentation and research ....

Nabokov at Cornell , Gavriel Shapiro, Jan 1, 2003, Biography & Autobiography, 288 pages. Vladimir Nabokov taught at Cornell University from 1948 to 1959. This book examines Nabokov's work and interests during these years, from his poetry and prose, to criticism of ....

Alice in Wonderland , Lewis Carroll, 1929, Alice (Fictitious character : Carroll), 63 pages. .

Nabokov and the novel , Ellen Pifer, 1980, Literary Criticism, 197 pages. .

Nabokov criticism, reminiscences, translations, and tributes, Alfred Appel, Charles Newman, 1970, Literary Criticism, 371 pages. .

Alice in many tongues the translations of Alice in wonderland, Warren Weaver, 1964, Language Arts & Disciplines, 147 pages. .

Ania v strane chudes (Berlin: Gamaiun, 1923), a masterful Russian retelling of Lewis Carroll's Alice's Adventures in Wonderland, was one of the first works in prose by young V. Sirin. Nabokov noted when interviewed by Alfred Appel in 1966, "In common with many English children (and I was an English child), I have been always very fond of Carroll." Like all Nabokov's writings, Ania was banned in Russia, and was first published there only in 1989.

In 1970, Simon Karlinsky ("Anya in Wonderland: Nabokov's Russified Lewis Carroll," Nabokov: Criticism, Reminiscences, Translations, and Tributes, eds. A. Appel, Jr. & C. Newman, Evanston: Northwestern Univ. Press, 310-315) wrote: "For the near future,

Olenich-Gnenenko's awkward, misshapen Alisa [a Soviet translation of 1940--V.F.] seems fated to remain the standard Alice in Russian, while Nabokov's warm and witty Anya stays in exile on foreign bookshelves. Were she allowed to return to the country of her spiritual origin, Anya could easily supersede the ungainly incumbent.

In his "gleeful raid on the toys and tags of a Russian nursery" (Boyd, *The Russian Years*, 197), Nabokov carefully leads Ania/Alice and her readers across abysses separating tongues and cultures. For instance, in the "dry lecture" on medieval Russian history (which supplants Carroll's history of William the Conqueror), Nabokov's Mouse explains how "after Monomakh's death, Kiev passed not to his brothers but to his sons, and became therefore a family property of Monomakhovichs. While they lived in friendship, their power in Kiev was strong; but when their relationships worsened, the Olgovich princes rose against them, and took Kiev by force more than once! But the Monomakhovichs, in their turn!

A number of studies, listed above, in English and Russian, discuss Nabokov's Ania in some detail. These works mainly focused on Nabokov's old-fashioned Russification of the text, on his ebullient rendering of Carroll's endless puns, wordgames, nonsense, names, and verse parodies. However, none of these authors, to my knowledge, noticed Nabokov's peculiar translation of a key paragraph in the last scene of the last (12th) chapter, "Pokozanie Ania" [Ania's Evidence]:

In her commentary to Ania's parallel edition with the original Alice, Nina Demurova (1992, 310-311) explains the paradox contained in the words of the Queen, which should be "easily noticeable to anybody familiar with the English judiciary system"; The Jury, after deliberations, makes a decision (Russ. *reshenie*; V.F.) of being guilty or not guilty (verdict). Then the judge announces the sentence (Russ. *prigovor*; V.F.) based on the decision of the jury.

Carroll's Queen switches the steps of the traditional judiciary procedure, hence the logical nonsense: how could one be sentenced before the guilt is established? Well, we in the USSR knew how "but the British citizen Alice with centuries of tradition behind her is fuming: "Stuff and nonsense! The idea of having the sentence first!"

I am inclined to think that Nabokov's "enhanced" translation of the "Sentence first" phrase was an intentional modification. However, this shift in the Queen's line caused an obvious error in the first line of the quoted paragraph (the King's words), which is translated "Let the jury discuss the sentence." Carroll's King, of course, says "Let the jury consider their verdict."

Here, we see a mix-up in the Queen's line similar to Nabokov's version of the King's line: it appears that the Queen orders the jurors to announce the sentence instead of the verdict. But the sentence must be announced by the judge, and the King himself is this judge, as the text clearly states earlier. The King keeps bothering the jury because he wants to hear their verdict in order to be able to announce the sentence.

Close meanings and little-known legal terminology confused some of the translators. Such a confusion is obviously related to the absence of trial by jury in the USSR, where "prokuror daval srok" (the prosecutor gave one a jail term), somewhat like Carroll's Snark who (in the Barrister's Dream) serves as a defense attorney but also reads the verdict for the jury, and declares the sentence for the judge.

The trial by jury (introduced in Russia only by Alexander II in 1864, in Carroll's time) was so alien to Soviet language that Boris Zakhoder tried to pun with his children readers: "Do not confuse jurors (*prisiazhnye*) with trace horses (*pristiazhnye*), and you will have as much reason to be proud of yourself as Alice. Even more: both are found these days much less often than a hundred years ago."

Let us recall who read Ania in 1923: children born during the Great War, who escaped with their

parents from Soviet Russia only three or four years ago. (It was much pleasanter at home, thought poor Alice.) At that time, Berlin housed several hundred thousand Russian refugees. Many of them had served as jurors in Russian pre-revolutionary courts, where they regularly used to acquit terrorists. They understood the direct, bitter meaning of Nabokov's puns as they read Ania to their children and grandchildren in Berlin and Prague, Sofia and Belgrade. These children were to face more suffering when they grew up, and had few rabbit-holes to hide in; many of them indeed went right through the Earth, ending in New Zealand or Australia.

It is often mentioned, quite tactlessly, how Lolita brought fame and wealth to her author. Not everybody knows, however, that Ania also played a crucial role in the fate of Nabokov who fled with his family from the Communists in 1919 to Europe and from the Nazis in 1940 to the USA. Nabokov wrote in 1970: "I recall with pleasure that one of the accidents that prompted Wellesley College to engage me as lecturer in the early forties was the presence of my rare Anya in the Wellesley collection of Lewis Carroll editions." This was Nabokov's first more or less permanent job in America, which he held until 1947.

The show trial of the Knave of Hearts, Vyshinsky-style, takes place in Chapters 11 and 12. We know from earlier chapters that the Queen orders beheadings left and right for everybody without any trial. It is not clear, though, that any executions actually take place: "Alice heard the King say in a low voice: 'You are all pardoned.'" The Gryphon also comments "It's all her fancy, that they never executes nobody."

At the same time, Carroll wrote: "I pictured to myself the Queen of Hearts as a sort of embodiment of ungovernable passion—a blind and aimless Fury." Her medieval "off with their head" motif is elaborately developed in Nabokov's *Priglasenie na kazn'* (1934, published 1935-36), which only in 1959 became known to the world as *Invitation to a Beheading*. As often noted, the novel's famous ending rhymes with the finale of *Alice in Wonderland*: "the whole pack [of cards] rose up into the air and came flying down upon her," and Alice woke up.

Years later, Ada and Lucette appear behind another mirror; their teacher is one Krolik (Russian for Rabbit); but how distant they are from the Liddell sisters with their good old Wonderland! Simon Karlinsky's sharp eye noted already in 1970 that there is an Ada in Ania, who comes intact from the original Alice text. "Some exegete should be able to make something of this," remarks Karlinsky (op. cit., 312), and I am tempted to try a little bit of rational exegesis.

On the other hand, the most famous Asia in Russian literature is Turgenev's eponymous young heroine (Asia, 1858) who, in fact, also happens to be an Ania! Turgenev's narrator ("N.N.") says: "her name was properly Anna; but Gagin [her brother--V.F.] always called her Asia, and I shall allow myself that privilege." Asia is a very unusual diminutive of Anna. It was also used, clearly under the influence of the novel, by Asia (Anna Alekseevna) Turgeneva (1890-1966). She was a second cousin twice removed of Ivan Sergeevich Turgenev and the first wife of the poet Andrei Bely.

Says Ania: "Ia naverno znaiu, chto ia ne Ada; ia ubezhdena takzhe, chto ia i ne Asia, potomu chto ia znaiu vsiakuiu vsiachinu, ona-zhe akh, ona tak malo znaet!" ("I'm sure I'm not Ada and I'm sure I can't be Asia, for I know all sorts of things but she's oh, she knows so little!") Indeed, if only Asias and Lizas of Turgenev's (i.e. Carroll's) time knew as much as their granddaughter Ania would know in Berlin in 1923!

Below is the list of items in the Alice in Wonderland auction. The sole purpose is to raise funds to support the Lewis Carroll Society of North America's efforts in regard to Alice150. As most of you already know this is a celebration of the 150th anniversary of the publication of *Alice's Adventures in Wonderland*. Please take into account the numerous events this will help to fund, in order to make this the best Alice celebration ever. To be less subtle, bid high!

Embellished Antique Toaster, a tribute to Lewis Carroll by Nancy Willard. When I was a child, I loved playing with my grandmother's toaster (a very old one. She never threw anything away). To me it

was a little theatre, which I could embellish with scenes. ( I still enjoy making these. So here are two of them. You will find Hans Christian Andersen on the side of one and Carroll on the other.)

Poster: Alice in Wonderland costumes drawn by Paul DuPont for the Eaves Costume Co., NYC. Now defunct, the Eaves costume company was one of the largest costume rental companies in the world. Superb reproduction shows b&w drawings of 28 costumes for Alice characters. This poster was presented to guests of the Germantown Theatre Guild to celebrate the visit of the Lewis Carroll Society of North America on April 27, 1996. About 18 x 24.

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