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The translation of wordplay: a contrastive  
analysis of two Spanish versions of *Alice in  
Wonderland* by Lewis Carroll

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## Abstract

The focus of this research is to investigate the wordplay present in the original version of *Alice in Wonderland* first written by Lewis Carroll in 1865 and to look for its equivalences in the Spanish versions of the book by Juan Gutiérrez Gili, published in 1927, and Juan Gabriel López Guix, published in 2016. After gathering the data mentioned, the idea is to conduct a study to state how successful has each translator been at transferring the original wordplays into the target language and which are their preferred translation techniques. Finally, this study will conclude by providing potential explanations for their respective choices.

*Keywords:* Wordplay, *Alice in Wonderland*, Juan Gutiérrez Gili, Juan Gabriel López Guix, Translation techniques

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## **1. Introduction**

*Alice in wonderland*, now considered a piece of classic literature, was first written by Charles Lutwidge Dodgson under the pseudonym Lewis Carroll in 1865. His work made a name for itself in the genre of nonsense and fantasy literature thanks to its puns and ironies that caused humour among readers and is now translated into more than 170 languages. The book tells the story of a little girl whose name is Alice, and the adventures full of fantasy and nonsense that she lives when falling down a rabbit hole. This paper is going to aim its focus on two Spanish translations of *Alice in Wonderland*, separated by nothing less than 89 years in time. The purpose is to contrast how two different translators, from very different times, managed to translate the occurrences of wordplay from the original text. The aim of this paper is to detect which techniques are preferred by each translator and give possible explanations about their choices.

### ***1.1. Objectives***

The aim of this paper is to isolate any occurrences of wordplay in the original version of *Alice in Wonderland* written by Lewis Carroll in 1865. After that, the following objective will be to examine the equivalences of the wordplays in two different Spanish translations. The first one was written by Juan Gutierrez Gili in 1927 and it is the first existing Spanish version of *Alice in Wonderland*, whereas the second one, written by Juan Gabriel López Guix in 2016 is the last version of Carroll's book into Spanish. In order to come up with interesting conclusions I will classify the different types of wordplays and analyse which translation techniques have been used for each one. The results of this analysis together with other factors –such as the different historical background that

surrounds each translation or their target readers– will allow me to reach a conclusion about the method favoured by each Spanish translator and the reasons that may justify their decisions.

### ***1.2. Gutiérrez Gili, López Guix and Their Translations of Alice in Wonderland***

Juan Gabriel López Guix, one of the translators studied in this paper, in his article *Alicia en el País de la Traducción* (2003), explains how he struggled in order to trace the origins of the Spanish translations of *Alice in Wonderland*. López Guix claimed that he found short pieces of information that did not fit:

I found myself with fragmentary data that I felt obliged to complete by resorting to other databases: la Biblioteca Nacional de España, collective university catalogues, el Catàleg Col·lectiu de Catalunya, old and new bookshops, the Index translationum of UNESCO, as well as various Anglo-Saxon university and non-university libraries. (López Guix, 2003).

After his investigations, he concluded that the first translation done in Spain, was done into Catalan and not into Spanish and it was published in June 1927 by Josep Carner, and titled *Alicia en terra de meravelles*. Four months later, in October, the first Spanish translation was published by Juan Gutiérrez Gili. According to the *Gran Enciclopedia de España Online*, he was born in 1894 in Irun, in the Basque Country. During his professional career, he made a name for himself in the world of literature since he worked as a journalist, poet, playwright, and of course translator. One thing to highlight about his version of Carroll's novel is that the original work was published in 1865, which means that it took 62 years for a Spanish version to be published, and his translation was the only existing translation into Spanish for 25 years.

Juan Gabriel López Guix, the second translator analysed in this study, is a lecturer of translation at the Faculty of Translation and Interpreting at the Univeristat Autònoma of Barcelona. As a translator, he has translated more than a hundred books written in English, Catalan, and French. López Guix, in his article *Alicia en el País de la Traducción* (2003), thanks Martin Gardener for writing *The Annotated Alice*, “he helped me to understand the text and taught me to read it [...] I was never alone deciphering the intricacies, puns, and ironies of the text.”(2003).

Since its publishing date, *Alice in Wonderland* was considered to be a piece of children’s literature. In 1970, 43 years after Gutiérrez Gili’s first version into Spanish, Jaime de Ojeda published his translation of the work, and from that moment this piece started to be considered a classic of literature in its original language and in all its translations. (López Guix, 2003). We must take into account, then, that the translation by Juan Gutiérrez Gili should be studied from the perspective of it being a piece of children’s literature, while the translation by Juan Gabriel López Guix is a piece of classic literature. This may give us a hint on why Juan Gutiérrez Gili focused more on translating the story, while Juan Gabriel López Guix focused, in general terms, “on stylistics, on the balance between the sentences and the sonority of the words” (2003).

### ***1.3. Methodology***

#### **1.3.1. Corpus compilation**

The corpus used in this paper consists of the occurrences of wordplay collected from *Alice in Wonderland* by Lewis Carroll and their renderings in the Spanish translations by Juan Gutiérrez Gili and Juan Gabriel López Guix. The wordplays analysed cover homonymy, homophony, paronymy, collocations, morphological, syntactical, and lexical aspects.

The data of this study has been examined mainly following a qualitative technique, even though, it has also been performed a quantitative analysis of the translation techniques used by each translator to render the wordplays in Spanish in order to reach accurate conclusions.

### **1.3.2. Method of analysis**

In order to carry out this analysis, the methodology used was the following: first, make a first reading of the original version of *Alice in Wonderland* (1865). After that, do a second reading to isolate any occurrences of wordplay, and classify them according to the types of wordplay given by Dirk Delabastita in his work *Wordplay and Translation* (1996). Subsequently, search for their equivalences in the Spanish translations, the first one by Juan Gutiérrez Gili (1927), and the second one by Juan Gabriel López Guix (2016). Finally, classify the translations in consonance to the translation techniques given by Amparo Hurtado Albir in her piece *Traducción y Traductología* (2001).

After this wide classification, three minor studies have been conducted. The first study consisted of a quantitative analysis made in order to detect which translation techniques were preferred by each translator and to compare the results between the two translators. The second one contemplated if the translators were successful in translating the wordplay. Finally, the third consisted of investigating if the translators could maintain a specific type of wordplay into their Spanish translations.

## **2. Theoretical framework**

As mentioned before, this paper deals with the use of wordplay and the different categories in which we can divide them according to their form. Moreover, it examines which translation technique is used to translate each of the wordplay occurrences in two different translations. Therefore, the following section defines what is a wordplay and what is a translation technique along with their respective subdivisions.

### ***2.1 Wordplay: definition and classification***

Dirk Delabastita, in his work named *Wordplay and Translation* (1996) defines wordplay as the following:

Wordplay is the general name for the various textual phenomena in which structural features of the language(s) used are exploited in order to bring about a communicatively significant confrontation of two (or more) linguistic structures with more or less similar forms and more or less different meanings. (Delabastita, 1996, p. 128)

In other words, we can experience wordplay when one or more words that have one or more meanings are arranged in a text to make an effect, usually humorous, on the reader. The words involved generally have similarities, or are identical, in terms of spelling and sound.

Delabastita (1996) classifies wordplays into four different categories: homonymy, homophony, homography, and paronymy. At the same time can be divided into vertical, which means that the interpretation can be found in the same portion of the text, or horizontal, which means that the interpretation can be found later in the text.

- Homonymy comes from the Greek word “ὁμώνυμος” which is translated to “having the same name”. We use this term to refer to two or more words that have the same graphemes and phonemes, but different semantic interpretations.
- Homography comes from Greek ὁμός “same” and γράφω “write”, and can be found in words that share the same graphemes but not the phonemes, and therefore have different meanings.
- Homophony shares the same beginning but adding the word φωνή “sound, tone”, words with this feature share phonemes but not graphemes and have different significance.
- Paronymy also from Greek παρωνυμία “similarity of appearance or sound” can be seen in words that have similarities in sound and spelling but have different graphemes and phonemes.

Furthermore, we can identify what Delabastita names as “sound play” that includes alliteration, assonance, or consonance. Alliteration occurs between different words starting with the same letter, while assonance stands for the rhyming of vowels at the endings of several words, and consonance for the rhyming of the consonants.

Apart from this main classification, we can find other types of wordplay that are made of a group of words rather than a single word, like those ones above. Collocations are a good example of wordplay made by a group of words. Dirk Delabastita defines collocations as “combinations of words that occur together regularly” (1996, p. 129). These are fixed expressions that have a particular meaning when they occur together. Some examples would be “to save time”, “to pay attention”, or “fast food”.

Regarding lexical structure wordplays, they can be classified by polysemy and idioms. Polysemy implies that two words share the same phonemes and graphemes. It resembles homonymy but they differ in the fact that in polysemy the words are related and come from the same root while in homonymy they have different roots. As for idioms, we understand they are sentences that are transmitted from generation to generation and have a different meaning from the literal one.

Moving on to the morphological structure kind of wordplay, they are based on new derivative words made through inflection deriving from another word. Morphological wordplays are usually ungrammatical. Nevertheless, the reader can understand its meaning and identify the wordplay.

Finally, we can distinguish syntactical structure wordplays, which are founded on ambiguous sentences. These types of sentences have more than one meaning depending on which word we are stressing, which normally results in humorous effects.

## ***2.2 Translation techniques: definition and classification***

The translation techniques are a classification of the different procedures a translator can use in order to render a given word or group of words into the target language. In this paper we classified the translations of puns by Juan Gutiérrez Gili and Juan Gabriel López Guix according to the translation techniques described by Amparo Hurtado Albir in her work *Traducción y Traductología* (2001, p. 269 – 271).

They are the following:

- Adaptation: is the technique used when we are translating a cultural element in the source text with an element belonging to the target cultural system. For

instance, in a text from the United States of America the word “baseball” is used. We might translate it into “fútbol” for a Spanish translation.

- **Amplification:** this technique consists in including notes and explanatory sentences that do not appear in the original text in order to make a concept clearer. A good example would be to translate the Arabic word “Ramadan” in English by adding the explanation “the month during which the Muslims practise fasting.”
- **Borrowing:** in this technique there is not translation as such, instead, the translator integrates the foreign word of the source text in the target text just as it is. For example, using the word “café” from French in its same form in an English text instead of using “coffee”.
- **Calque:** is identified as the technique where a whole phrase, sentence or word are translated literally into the target language. For instance translating “ubermensch” for German into English as “superman”.
- **Compensation:** is a technique where some information or stylistic effect of the source text is moved to another place in the target text because it could not be maintained in its original position.
- **Discursive creation:** it is the technique used when a translator establishes a linguistic equivalence between two terms that is just valid in a given textual context.
- **Description:** this technique is used when the translators substitute a source term by its definition or an explanation of the concept. An example would be translating the word “Panettone” from Italian into “traditional cake that is eaten on New Year’s Eve in Italy”.

- Elision: is the opposite of amplification, in this case the translator chooses to omit some contents present in the source text. Continuing with the example of Amplification, the translator would use just the Arabic word “Ramadan” in the target text and would eliminate a hypothetical comment accompanying and explaining the meaning of the term in the source text.
- Coined equivalent: is translating a term or expression, with an equivalent element that is widely recognized as such by dictionaries and language usage. For example translating “They are as like as two peas” from English into “Se parecen como dos gotas de agua” in Spanish.
- Generalisation: the opposite of particularization. The translator chooses to use a more general term in the target text than in the source text. For instance, using “Flower” for “Rosa” or “Tulipán” in Spanish.
- Linguistic amplification: this technique implies the addition of linguistic elements in the target text. For example, translating “No way” from English into “De ninguna de las maneras”. Instead of using another expression in Spanish with the same number of words.
- Linguistic compression: contrary to linguistic amplification, this translation implies a reduction of the number of words used in the original work. In other words, the translator chooses to eliminate some words from the target text. For instance, translating “Yes so what?” from English into “¿Y?” in Spanish.
- Literal translation: the sentence is translated word for word. For example translating “She is reading” from English as “Ella está leyendo” in Spanish.

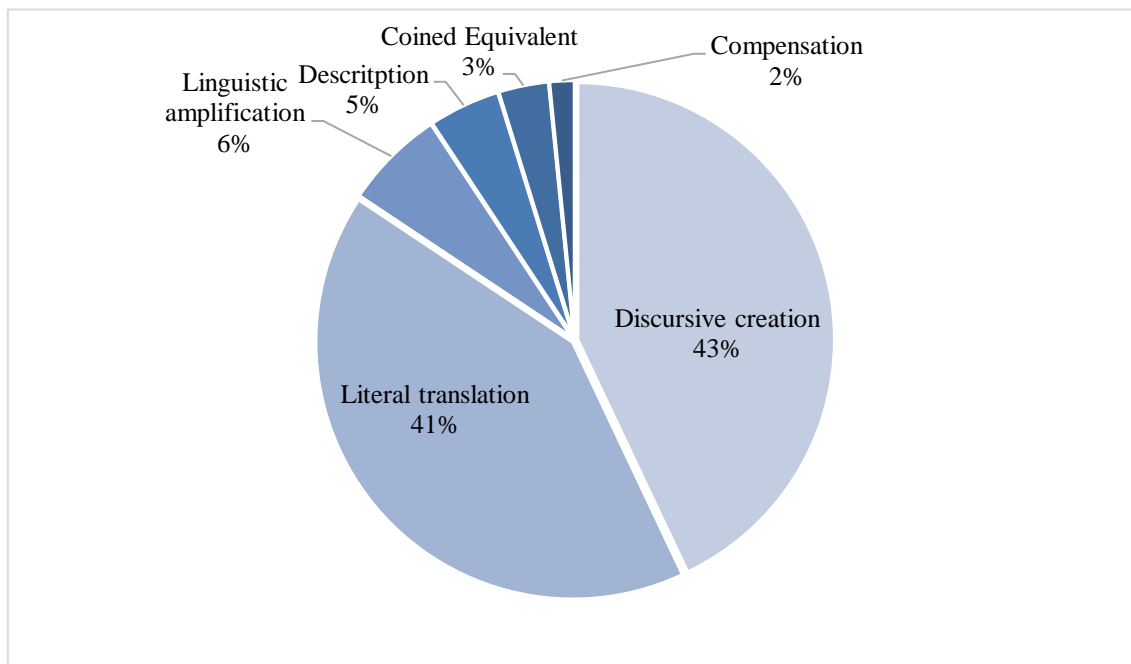
- Modulation: the translator changes the point of view of the source text. It can be lexical or structural. For example translating “You are going to have a son” for “You are going to be a father”.
- Particularization: being the opposite of generalisation, the translator chooses to use a more precise or concrete term. For example translating “Devanture” from French into “Storefront window” in English, instead of just “Window”.
- Substitution: is when the translator replaces linguistic elements with paralinguistic ones – or vice versa – in the target text. For example, describing gestures, facial expressions, or intonations.
- Transposition: the grammatical category of the source text is changed in the target text. For example, translating “He is coming soon” for “No tardará en llegar” instead of the literal translation “Él vendrá pronto”.
- Variation: the translator modifies features of the source text that affect linguistic variation such as tone, style, social, or geographical dialect, etc. For example, the changing of dialects in plays.

### 3. Corpus analysis

After finishing the quantitative analysis we have gathered the following data. We have isolated 57 wordplays from the original version of *Alice in Wonderland*. The first translator, Juan Gutiérrez Gili, was able to render 41 out of 57 instances of wordplay; thus, he successfully translated 70% of the original wordplays into the target language. As shown in the following pie chart figure 1, in order to do so, Gutiérrez Gili resorted mainly to discursive creation as proves the fact that he translated 43% of the wordplays through this procedure. His second preferred translation technique was literal translation which takes 41% of the renderings. The procedures he used to a lesser extent were: linguistic amplification 6%, description 5%, coined equivalent 3%, and compensation 2%.

**Figure 1**

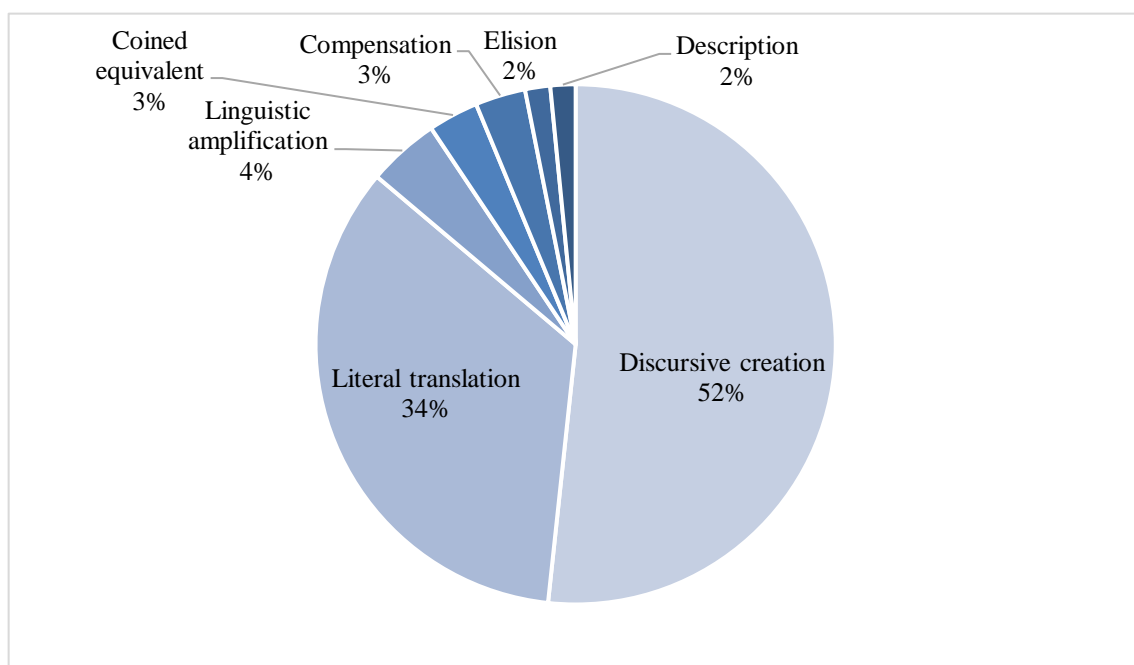
*Translation techniques used by Juan Gutiérrez Gili and their percentages*



The second translator, Juan Gabriel López Guix, was able to translate 50 out of 57 instances of wordplay, which amounts to a percentage of 88% of the English wordplays maintained in his target text. López Guix's preferred translation techniques are represented below in the pie chart figure 2. The chart shows that his two favoured translation techniques were discursive creation with a percentage of usage that amounts to 52% and literal translation with 34%. After that goes linguistic amplification with 4%, as well as the coined equivalent with 3% and compensation also with 3%. The techniques used to a lesser extent are elision and description both of them taking 2% of the whole.

**Figure 2**

*Translation techniques used by Juan Gabriel López Guix and their percentages*



If we compare the charts above, it is possible to notice that both translators have worked using very similar procedures, since their target texts have considerable similarities. López Guix, in his article *Alicia en el país de la traducción*, emphasises the fact that the translation of Juan Gutiérrez Gili was a huge influence for all the later translations into

Spanish of *Alice in Wonderland*, as well as for his own translation. He states: “one of the “pleasures” of translating a classic is that one finds that the work is half done.” (2003). However, we were still able to notice various differences between the two translators, which are probably due to diachronic and target readers' differences. This can be seen, for example, in the dissimilarities between percentages of usage of the translation techniques they worked with.

Aiming our attention now on the three versions of *Alice in Wonderland* studied in this paper, one must focus on the examples of wordplay and its corresponding translations from each author. To start with, the attention is drawn to their similarities. The results of the quantitative analysis show that both translators have maintained Carroll's type of wordplay in 29 of the 57 instances. Furthermore, 16 of these instances were rendered using identical translation techniques in both Spanish versions. The preferred translation procedures in these cases were mainly literal translation, and on fewer occasions: discursive creation, coined equivalence, linguistic amplification, and description. An example of a literal translation maintaining the original wordplay would be the very first occurrence: “How funny it'll seem to come out among the people that walk with their heads downwards! The **antipathies**, I think—” (Carroll, 1865, p. 12). Here we find the wordplay inferred through paronymy in the word *antipathies*; Lewis Carroll decided to make fun of the word *antipodes*. Juan Gutiérrez Gili translated this paronymy as: “¡Qué cómico sería aparecerme en medio de esa gente que camina de cabeza! Los **Antipáticos** o algo así...” (1927, p. 5), while Juan Gabriel López Guix translated it as: “¡Qué divertido sería aparecer entre la gente que anda con la cabeza para abajo! Los **antipatías**, me parece...” (2016, p. 18). Both translators could maintain the paronymy in their texts through literal translation. Nonetheless, López Guix was able to remain more loyal to the

original text by maintaining the grammatical category of the word and thus opting for a solution that resembles the sound of the original word, as he himself declared to have aimed at in his translation: "The important thing was to maintain orality and rhythm [...] I concentrated on the stylistic level, on the balance between sentences and on the sonority of the words (2003).

Another instance where both translators maintained the original wordplay and used an identical procedure is the following: "I've often seen them at **dinn**", "I don't know where **Dinn** may be" (Carroll, 1865, p. 81). The source wordplay is made through morphological structure with the unfinished word *dinner*, which is later understood as a location, that is why the typography is changed with a capital letter at the beginning of the word. Gutiérrez Gili translated: "Vi muchas en la **mes...**", "No tengo ni idea de dónde queda **Lames**" (1927, p. 137), and López Guix: "Las he visto a menudo en la **co...**", "No sé dónde está **Laco**" (2016, p. 159). Following Delabastita's classification of wordplays, this instance is made through a procedure known as morphological structure, which is a wordplay construed with the morphological elements that compose a certain word. Even though none of the translations are identical to the original one, both translators provided their target readers with a version of the same type of wordplay that Carroll devised by using discursive creation. Another example would be the paronymy of the words *Latin* and *Greek* made by Lewis Carroll in "**Laughing** and **Grief**" (1865, p. 76). Both Spanish translators kept the pun through discursive creation, Gutiérrez Gili translated: "**Patín** y **Friego**" (1927, p. 129), and López Guix rendered: "**Festín** y **miedo**" (2016, p. 153).

As mentioned before, *Alice in Wonderland* is a text well known for its puns and ironies made through language. Both translations incorporated idioms in their renderings in order to maintain some of the original wordplays. We can see this exemplified in the following

text that includes a wordplay created through homophony with the words *tale* and *tail*: “Mine is as long as sad **tale!** – said the Mouse, turning to Alice, and sighing”, “It is a long **tail**, certainly – said Alice looking down with wonder at the Mouse’s tail” (Carroll, 1865, p. 26). As shown below, both translators maintained the same type of wordplay in the versions by using a coined equivalent, as well as a literal translation; Gutiérrez Gili translated: “¡Es un larga y triste historia!, ¡una historia que trae **cola!**” – dijo el Ratón volviéndose hacia Alicia y suspirando”, “Claro que trae **cola ¡y qué cola!**” – dijo Alicia mirando a la del Ratón”. (1927, p. 31). López Guix translated: “Mi historia tiene mucha **cola**, y es larga y triste” –dijo el Ratón, volviéndose hacia Alicia y suspirando”, “**Larga** es desde luego –dijo Alicia, contemplando con asombro la cola del Ratón.” (2016, p. 50). Continuing with their similarities, they also succeeded in maintaining some instances of homonymy through linguistic amplification: “And so these three little sisters, they were learning to **draw**, you know”, “What did they **draw?**”, “They were learning to **draw...** and they **drew** all manner of things, everything that begins with an M” (Carroll, 1865, p. 60). The pun here is made by the homonymy of the verb *to draw* and its two different meanings; first to pull up or move things, and the second one to create a picture. Gutiérrez Gili translated: “De modo que estas tres hermanitas estaban aprendiendo a **dibujar**, a **sacar bocetos...** Ya **sacaban...**”, “¿Qué?, ¿qué?”, “Estaban aprendiendo a **dibujar...** y **dibujaban** todo tipo de cosas ... cosas que empiezan con M” (1927, p. 96) López Guix translated: “Y el caso es que, un día, esas tres hermanas sacaron...”, “¿Sacaron qué?” , “**Sacaron sus lápices**, y se pusieron a **dibujar** toda clase de cosas... todo lo que empieza con eme...” (2016, p. 120). Since there is no verb in Spanish that carries the two meanings of “to draw”, both translators had to resort to a linguistic amplification in order to include them in their target texts (*dibujar* and *sacar*). Finally, to finish with their identical types

of wordplay and translations techniques we must mention that both authors could maintain the syntactic wordplays through literal translation as we will see in the following example: “**Are** their heads **off**?”, “Their heads **are gone**...”(Carroll, 1865, p. 66). Gutiérrez Gili translated: “¿Ya les **cortaron** las cabezas?”, “Sus cabezas **han desaparecido**...”(1927, p. 105). López Guix translated: “¿Les **habéis cortado** la cabeza?”, “¿Sus cabezas **han desaparecido**” (2016, p. 130).

Apart from these similarities mentioned above, both Spanish versions of *Alice in Wonderland* have a number of differences that must be highlighted. From these 31 instances of puns with the same type of wordplay, on 6 occasions the translators did not use identical translation techniques. For instance, in the original version, Lewis Carroll wrote: “The master was an **old Turtle** —we used to call him **Tortoise** —”, “Why did you call him **Tortoise**, if he wasn’t one?”, “We called him Tortoise because he **taught us**” (1865, p. 76). This wordplay is made of the paronymy of the noun *tortoise* and the verb in past tense *taught* plus the pronoun *us*. On the one hand, Gutiérrez Gili translated it through discursive creation and elision: “El maestro era una **vieja Tortuga**... Solíamos llamarlo **Tortura**...”, “¿Y por qué lo llamaban **así**?”, “Porque **nos torturaba** con las lecciones” (1927, p. 125). On the other hand, López Guix translated it through discursive creation and linguistic amplification: “El maestro era una **vieja tortuga**... lo llamábamos **Tortura**”, “¿Por qué lo llamabais **Tortura**?”, “Lo llamábamos **Tortura** porque nos **torturaba** con sus clases” (2016, p. 150). The striking similarity between both version points out to the possibility that López Guix’s translation could have been influenced by that of Gutiérrez Gili since they both used the noun *tortura* and the verb *torturar* in order to maintain the original pun. The translators also succeeded in translating the following original paronymy of Lewis Carroll “**Reeling** and **Writhing**, of course, to begin with;

[...] and then the different branches of Arithmetic – **Ambition, Distraction, Uglification, and Derision.**” (1865, p. 76). The wordplay is again made with the paronyms of *Reading* and *Writing, Addition, Subtraction, Multiplication, and Division*. Gutiérrez Gili used mainly discursive creation and literal translation in some of the words: “Para empezar aprendíamos a **lamer** y a **escupir**, por supuesto, y después las diferentes ramas de la Aritmética: **Ambición, Distracción, Nulificación y Sumisión.**” (1927, p. 128). López Guix only used discursive creation “Primero, **oler** y **escupir**, claro; y luego las diferentes ramas de la aritmética; **burla, siesta, burrificación y diversión.**” (2016, p. 151).

Occasionally, Gutiérrez Gili and López Guix had to change the initial type of pun in order to hold the wordplay. During the qualitative analysis three instances of changes in the typology of wordplays have been found in the translators’ texts. The first instance occurs in the translation of the homophony of the words *not* and *knot*: “I had **not!**”, “A **knot!** Oh do let me help to undo it!” (Carroll, 1865, p. 28). Gutiérrez Gili changed the original homophony into a paronymy via discursive creation and linguistic amplification: “¡No es así! Mucho **dudo...**”, “¡Muchos **nudos!** ¡Se le hicieron muchos **nudos!** Por favor permítame que le ayude a deshacerlos...” (1927, p. 32), while López Guix translated the English wordplay with an idiom via discursive creation and literal translation: “Estoy tan indignado que se me hace un **nudo...**”, “¿Un **nudo?** Por favor, deja que te ayude a deshacerlo” (2016, p. 52). The second one is made with the paronyms *axis* and *axes*, which both interpreters changed into a morphological structure type of wordplay. In the original version “You see the earth takes twenty-four hours to turn round on its **axis**”, “Talking on **axes**, chop off her head” (Carroll, 1865, p. 50). Gutiérrez Gili translated through literal translation “Como usted sabrá, a la Tierra le lleva veinticuatro horas dar la vuelta alrededor de su **eje...**”, “Hablando de **ejes**, ¡que la **ejecuten!**” (1927, p. 70), López

Guix, probably inspired by the first translation, rendered: “Como sabe, la tierra tarda veinticuatro horas en dar una vuelta alrededor de su **eje...**”, “Hablando de **ejecuciones**, ¡que le corten la cabeza! (2016, p. 96). Finally, the third case affects the translation of the homophony between the word *tea* and the letter *T* itself. “[...] and the twinkling **of the tea.**”, “The twinkling of the what?”, “It began with the **tea**”, “Of course twinkling begins with a **T**” (Carroll, 1865, p. 90). Gutiérrez Gili transformed it into homonymy using literal translation, linguistic amplification and elision: “[...] **y ese titilar...**”, “¿Qué titilar?”, “Bueno empezó con mi **té...**”, “¡Claro que «titilar» empieza **con T, su T o cualquier otra T!**” (1927, p. 154). López Guix transformed it into a morphological structure type of wordplay via literal translation: “[...] y el titilar **de la te...**”, “¿EL titilar de qué?”, “Empezó **con la te...**”, “Claro que titilar empieza **con una te.**” (2016, p. 176).

Also, on six occasions, the translators could not transfer Carroll’s wordplays into their versions and had to eliminate them. One of those occasions occurs in chapter number IV which title in the original version of Lewis Carroll is “The Rabbit Sends in a Little **Bill**” (1865, p. 29). Here the wordplay is made through homonymy relating to the lizard, whose name is Bill, and the meaning of the word *bill* in English. Neither of the translators could render this pun, however, they translated this title through discursive creation. Gutiérrez Gili translated “El conejo manda un **recado**” (1927, p. 36), and López Guix translated “El Conejo envía un **mensajero**” (2016, p. 55). Another instance where the translators could not maintain the homonymy is in chapter VII where Lewis Carroll wrote “He is **murdering the time**”, “Off with his head!” (1865, p. 57). Here the pun is in the word *time* because in English it refers to *period*, but also to *tempo* or *rhythm*. Both translators used literal translation and came up with the same translation, probably because López Guix was inspired by Gutiérrez Gili: “Está **destrozando el tiempo.** ¡que le corten la

cabeza!” (1927 p. 90 & 2016 p. 115). In chapter IV there is a wordplay made through the change of an idiom and homonymy: “**Take care of the sense, and the sounds will take care of themselves**” (Carroll, 1865, p. 72). None of the translators could keep the wordplay, so they translated the instance literally, Gutiérrez Gili translated: “**Cuida el sentido que los sonidos se cuidan solos**” (1927, p. 117). However, since López Guix is interested in transferring the original sounds, he maintained the rhyme changing word order: “**Cuida del sentido, que solos se cuidan los sonidos.**” (2016, p. 142). Finally, to finish with the occasions in which the translators had to eliminate a wordplay from the original text we can see an instance where both translators rendered an English collocation through a description: “Well I never heard it before,” said the Mock Turtle, “but it sounds **uncommon nonsense**” (Carroll, 1865, p. 83), Gutiérrez Gili translated: “Bueno, es la primera vez que la escucho, pero parece **muy disparatada.**”(1927, p. 142). López Guix translated: “Bueno, yo nunca lo había oído antes”, dijo la Falsa Tortuga, “pero me ha **parecido un completo disparate.**” (2016, p. 164).

Along with this study, it has been seen that López Guix, with an 88% rate of pun translations, is more successful in the general transfer of wordplays than Gutiérrez Gili who only managed to translate 70% of the original instances. There is just one occasion where Gutiérrez Gili has maintained a wordplay that López Guix eliminated. In the original text by Lewis Carroll “As wet as ever, it doesn’t seem to **dry** me at all” (1865, p. 24), Gutiérrez Gili made a literal translation and rendered: “Tan mojada como antes; no parece **secarme** en absoluto”(1927, p. 26), maintaining the original homonymy created by Carroll. However, López Guix, decided to eliminate this wordplay by using linguistic compression and elision: “Tan mojada como antes” (2016, p. 45). The reasons for this

elision and compression might be because he did not want his translation to sound redundant, as the sentence that he kept includes the meaning of the second one.

Apart from this occasion mentioned above, López Guix has been more successful when translating wordplays; he translated seven more instances of wordplay which are all of them homonymies and paronymies. One of the instances can be found in chapter VI, Lewis Carroll created a wordplay through paronymy with the words *pig* and *fig* “Did you say **pig** or **fig**?” (1865, p. 54). Gutiérrez Gili translated this instance by discursive creation: “¿Dijiste «**marrano**» o «**malcriado**»? (1927, p. 79). López Guix could maintain the paronymy by discursive creation: “¿Has dicho **cerdo** o **puerro**?” (2016, p. 105). It is easy to notice that López Guix made an effort to be loyal to the original text: he translated the word *pig*, and as for the word *fig*, he opted for a word related to vegetables, *puerro*, that rhymes with the translation of *pig*: *cerdo*. This example also serves to confirm López Guix’s claim that he was concerned with keeping the original sounds and rhythm. Continuing now in chapter VII, Lewis Carroll made a wordplay through homonymy with the word *well*, as a noun meaning the issue of water from the earth, and as an adverb meaning in a good manner: “But they were in the **well** –Alice said to the Dormouse”, “Of course they were – said the Dormouse, –**well** in” (1865, p. 60). As mentioned before, Gutiérrez Gili did not succeed in rendering the wordplay, therefore, he used literal translation: “Pero ellas estaban adentro del **pozo** –insistió Alicia”, “Claro que sí, –dijo el Lirón– **bien** adentro.” (1927, p. 95). However, López Guix was capable of rendering the wordplay, keeping the wordplay through literal translation: “Pero si estaban **bien** metidas dentro –dijo Alicia al Lirón”, “Claro –dijo el Lirón–, metidas dentro estaban **bien** –” (2016, p. 119). Chapter IX is the chapter with more instances of wordplay in the book. In this chapter then, we can see many situations where Gutiérrez Gili was not able to transfer

the wordplay into Spanish from the original, but López Guix could. Lewis Carroll, in his original work, wrote: “Hadn’t time, –said the Gryphon: I went to the Classical master, though. He was an **old crab**, he was.” (1865, p. 76). In this case, Carroll used the double meaning of the word *crab* to construct a wordplay: as the animal but also a “bad-tempered person”. Through linguistic amplification, Gutiérrez Gili translated: “No tenía tiempo, no tenía –dijo el Grifo–. Pero fui a un maestro de lenguas clásicas, en cambio. **Flor de cangrejo gruñón** era ese.” (1927, p. 129). As it can be seen here, Gutiérrez Gili omits the wordplay and, perhaps as a way of compensating for this loss, adds an adjective that describes the crab’s personality. López Guix, through discursive creation could maintain the original homonymy: “No me dio tiempo –dijo el Grifo; yo iba con el maestro de lenguas clásicas. Era un **viejo besugo**, te lo puedo asegurar.” (2016, p. 153). In order to translate Carroll’s pun, he changed the original type of animal to a fish, because *besugo* also means “an annoying person” in Spanish.

In all the examples mentioned above, López Guix could maintain the same type of pun as in the original work of Lewis Carroll. Nevertheless, there are two cases where he was forced to transform the type of pun of Carroll’s work. The first instance where we can see this is in chapter IX: “That’s the reason they’re called **lessons**, because they **lessen** from day to day” (Carroll, 1865, p. 77). Here Carroll made wordplay through paronymy using the noun *lesson*, meaning a piece of instruction, and the verb *to lessen*, meaning to shrink in number. Through literal translation and discursive creation, Gutiérrez Gili translated: “Porque eran **horas de estudio**, así que **restábamos** una por día” (1927, p. 130). Differently, López Guix managed to keep the pun by transforming it into a morphological structure type of wordplay and by applying discursive creation technique to it: “Por eso se llaman **asignaturas**, porque **se asignan** cada día menos horas.” (2016, p. 153).

Subsequently, in chapter IX as well, we find the following pun made through homonymy and paronymy as well: “**Soles** and **eels**, of course,” the Gryphon replied rather impatiently” (Carroll, 1865, p. 82). Here Alice, the Gryphon, and The Mock Turtle are conversing about what are shoes made of under the sea. The word *soles* is considered a homonym since their meanings are: the under surface of a shoe or foot and a species of flatfishes. *Eels*, meaning the species of snakelike fish, is a paronym of the word *heels*, meaning the back of the human foot. Through discursive creation, Gutiérrez Gili translated: “De **mero** y **anzuelas**” (1927, p. 138), whereas López Guix, also through discursive creation and linguistic amplification transferred the pun into a morphological structure type of pun: “Los hacen los **peces zapateros**” (2016, p. 160). Finally, in the last chapter, XII, is where we find the last occurrence. Lewis Carroll, through homonymy, made the following pun: “*before she had this fit*— You never had **fits**, my dear, I think?”, “Then the words don’t **fit** you” (1865, p. 98). *Fit*, in this example, is also a homonym because of its first meaning as a noun, which can be defined as an emotional reaction such as anger, and its other meaning as a verb means to be suitable. Gutiérrez Gili could not preserve the pun via discursive creation and compensation: “«antes que a ella le venga el **acceso**...» ¿A ti nunca te vienen **accesos**, no es cierto, querida?”, “Si los **accesos** no le vienen, estos versos no le convienen” (1927, p. 170). As we can see in the last sentence, he created a rhyme that was not present in the source text, however, the pun is not visible in his target text. López Guix, even though he did not create a new rhyme in this occasion, was able to conserve the wordplay via discursive creation: “«antes de ella y **su pronto**» ... tú nunca has tenido **prontos**, ¿verdad, querida?” [...], “**Pronto** abandonaré, pues, esta idea...” (2016, p. 192). He chose to translate *fit* by *pronto*, first as a noun meaning

emotional reaction, and later he introduced its homonym *pronto* as an adverb meaning *soon*.

To finish this analysis, it is important to highlight that López Guix introduced two new wordplays in his target text that are not in the source text by Lewis Carroll. These added wordplays are to be found in chapter VII. He rendered: “Imagino que nunca has dicho nada **a Tiempo**” (2016, p. 113). This sentence can be interpreted in two different ways. The first one is equivalent to the meaning expressed by Lewis Carroll: “I dare say you never even spoken to **Time!**” (1865, p. 57), and a second one could be: “I dare say you never even spoken **on Time!**” Later in the text, he uses the same construction: “For instance, suppose it were nine o’clock in the morning, just time to begin lessons: you’d only have to **whisper a hint to Time**, and round goes the clock in twinkling! Half-past one, time to dinner! (1865, p. 57), once again he translated: “Por ejemplo, imagina que son las nueve de la mañana, la hora de empezar las clases; sólo tienes que **susurrar una frasecita a Tiempo** ¡y el reloj te obedece en un abrir y cerrar de ojos! ¡La una y media, la hora del almuerzo!” (2016, p. 113), which comprises the two meanings, the literal one: to whisper a hint to Time, as a personification of the time, and the figurative meaning of the idiom “to whisper a hint *on* time”.

#### **4. Results**

The qualitative analysis of the data mentioned above led us to several conclusions. After classifying the renderings of both translators according to the translation techniques of Amparo Hurtado Albir, we can affirm that the most utilised procedures are literal translation, and discursive creation for both translators. Nevertheless, Gutiérrez Gili has a tendency towards literal translation, and López Guix towards discursive creation. For the rest of the techniques they both have similar uses of them. However, it can be noted that Gutiérrez Gili uses a higher number of descriptions and linguistic amplifications, while López Guix is slightly superior in compensation and elision. These are consistent with their translating style: Gutiérrez Gili's version is more verbose and closer to the original version and López Guix's is briefer and more loyal to the uses of wordplays and to their sound properties. This can be seen in the greater use of amplification and description in Gutiérrez Gili and in the fact that López Guix leans towards elision and, above all, uses compensation in an attempt to counterbalance the lost puns by means of phonic effects such as rhymes.

The original paronyms have been basically translated with other paronyms in Spanish, with the exception of a few morphological structure type of wordplay on some occasions used by López Guix. Therefore, both translators use literal translation, if possible, and if not, they opt for discursive creation. The rendering of paronyms confirms the translators' tendencies previously seen since Gutiérrez Gili uses literal translation on more occasions than López Guix who prefers the discursive creation technique. The translation of homonyms follows the same trend: Gutiérrez Gili leans towards literal translation and López Guix favours discursive creation. The homonyms were basically translated with homonyms with the only exceptions of one paronym and one idiom in López Guix's

version. The fact that López Guix uses more discursive creation for his translations indicates his willingness to transfer as many wordplays as possible from the original version. Moving on to the syntactic structure type of wordplay, both translators could render the totality of them via literal translation and could keep at the same time the original type of wordplay. As seen during the course of this study, homophones are the most difficult wordplay to transfer from one language to another, this is the reason why both translators' preferred technique to transfer them is discursive creation since it allows for more freedom in translation. Although with lower usage, homophones were also translated via literal translation and equivalence. In the case of Gutiérrez Gili, he also used linguistic amplification. Continuing with idioms, they are translated mainly through literal translation, and to a lesser extent equivalence and discursive creation. Collocations are rendered by literal translation and description. Finally, the morphological structure type of wordplay is rendered by discursive creation, literal translation and amplification in lower use.

Focusing now on the typology of wordplays, the compilation from the original version showed that the most common types are made through paronyms and homonyms. This means that the author, Lewis Carroll, is mainly playing with terms that either sound similar, or are identical but carry different meanings. These tendencies are logically reflected in the versions of both translators, Gutierrez Gili and López Guix. Among these two types of puns, the paronymy is more easily translated into Spanish since it is less complicated having to find words that have similar sounds and spelling rather than having to find identical words in terms of phonemes and graphemes.

In terms of succeeding in transferring the wordplays into Spanish, we can confirm that López Guix is more outstanding than Gutiérrez Gili, in general. He manages to transfer

all the paronyms to his target text, as well as 12 out of the 19 homonyms. Gutiérrez Gili, on the other hand, was not able to transfer three puns: one homonym and two paronyms.

The less complicated pun to transfer into Spanish seems to be the syntactical structure type of wordplay, since both translators managed to translate them in their entirety. On the contrary, the most challenging wordplay to translate into Spanish are the homophones. It is important to highlight that this is the only occasion where Gutiérrez Gili was capable of translating an instance of wordplay that López Guix could not. These are the most difficult puns to transfer due to the fact that they are closely related to sounds and fixed expressions in English that often do not have equivalent renderings in Spanish. Idioms and morphological structures present interesting results: López Guix uses them more often in his translation than Carroll in the original version itself. López Guix uses three more idioms than Gutiérrez Gili. He resorted to idioms for several reasons: on one occasion to replace a homophone, and, above all, to add wordplays to his target text that do not correspond to a translation of the original.

As for morphological structures, López Guix uses three more than Gutiérrez Gili. In the case of *asignaturas* (lessons), he replicated the pun of the original text, and with *peces zapateros* (soles and eels) he manages to transfer a synonym and a homonym that Gutiérrez Gili could not keep. Concerning the case of *titilar* (twinkling) one might find it interesting, since López Guix changes the type of wordplay from homonymy to morphological structure, in order to create a logical and coherent rendering. Both translators have resorted to morphological structure type of wordplays, given the special difficulty posed by the translation of paronyms that combine phonetic and semantic features. Thus, on some of such occasions, both translators have changed these sound and meaning problems into derivations in the target language.

Focusing on paronyms, both authors were able to translate them by maintaining the paronym in Spanish, on most occasions. Furthermore, López Guix is more successful in translating paronyms, he translates one more than Gutiérrez Gili.

Drawing the attention now to idioms, one must highlight that López Guix uses three more of them than Gutiérrez Gili. One of the idioms is to replace a homophone, and, above all, to introduce wordplays that do not correspond to a translation of the original.

Moving on to homonyms, they are, on most occasions, translated into homonyms as well. Gutiérrez Gili only transfers them when this is the case, if not, he opts for the omission. Contrarily, López Guix translates them into different types of wordplay when he cannot maintain the homonym, such as paronyms or idioms. However, he could not transfer six occurrences of homonyms.

Focusing on the syntactical structure type of wordplay, as claimed earlier, we must say that it is the simplest wordplay to transfer from one language to another, probably because lexical issues are less relevant in this type of wordplay.

Furthermore, homophones, one of the hardest wordplays to transfer, are translated with a greater variety of solutions at the level of wordplay type. This is logical because of the difficulty of finding puns with various meanings linked to sounds that are equivalent in a different language. This is where idioms and morphological structure come into play as substitutes for homophones in López Guix's translation. Later we find idioms that are on most occasions translated into other idioms belonging to the target culture through coined equivalence, or, on just one occasion, eliminated. As for collocations we have concluded that they are not translatable, therefore they have been omitted in both Spanish translations.

Finally, the morphological structure type of wordplay, has been on most occasions eliminated, and when it was possible to render them, they have been changed into paronymy or kept as morphological structure type of wordplay.

Altogether with the quantitative and qualitative analysis conducted, we must bear in mind the translators' social and historical differences. In Gutiérrez Gili's time, *Alice in Wonderland* was considered to be a work of children's literature. This can be seen in his way of writing, being loyal to the story and in the simplification of many of the wordplay. One of the most notable instances of that in Gutiérrez Gili's translation, is that Alice refers to the other characters, all older in age than her, by the Spanish courtesy pronoun *usted*, *ustedes*. Additionally, we can see this in his redundancies. For instance, in the translation of “¡Siéntense todos y escúchenme! ¡Yo voy a secarlos **bien seguidos enseguida!**”. Here Gutiérrez Gili is using a diminutive of the word , which is more common to address it to a younger public, rather than to an adult public. We can compare it to López Guix's version: “Yo os **secaré** enseguida” (2016, p. 44), as we can see he translated literally what was written in the original version. Also, along his text, he makes use of linguistic amplification in situations where it is not strictly necessary. This is made probably for the same reason, as his public was younger, he had to be clearer. For example, Lewis Carroll in his version wrote: “I know what “**it**” means well enough, when I find a thing” (1865, p. 24). Gutiérrez Gili made a clarification via linguistic amplification: “Yo sé muy bien lo que significa **lo cuándo soy yo el que lo encuentra**” (1927, p. 26). This can also be seen in other parts of the text: “A **knot!** Oh do let me help to undo it!” (Carroll, 1865, p. 28). Gutiérrez Gili, again, made this statement clearer via linguistic amplification: “¡**Muchos nudos!** ¡Se le hicieron muchos nudos! Por favor permítame que le ayude a deshacerlos...” (Gutiérrez Gili, 1927, p. 32). The explanations one may give to this particular translations,

as mentioned before, are that the Spanish author was bearing in mind that the book was supposed to be a piece of children's literature. Thus, children would have to be able to understand the wordplay by their own, and the way to make it clearer is to make repetitions through linguistic amplification. We can compare it to López Guix's translation: "¿Un **nudo**? Por favor, deja que te ayude a deshacerlo" (2016, p. 52). As we can see, the second translator kept the text loyal to the original one.

During the analysis of the wordplay, while contrasting the two authors' translations we could see that they have different tendencies when remaining loyal to Lewis Carroll's version. We saw that Juan Gutiérrez Gili remained more loyal to the story itself than to language issues such as the wordplay, the rhyme, and the musicality of the sentences. However, we must remember he maintained 70% of the wordplay. On the other hand, López Guix admits in his article *Alicia en el país de la Traducción*, that his priority when translating *Alice in Wonderland* was not to create an adaptation, but a translation in his first language:

"My aim was not to make an adaptation, to water down the language or to adapt the play to a restricted audience, but to write an "original" in my mother tongue. The important thing was to maintain the orality and the rhythm. [...] So, generally speaking, I concentrated on the stylistic level, on the balance between the sentences and the sonority of the words." (López Guix, 2003)

This is exemplified along the text where we can see his choices of translation techniques. For instance, in the first occurrence of wordplay in the first chapter, he decided to keep the grammatical category due to the fact that it remained more loyal to the musicality of the original version. The original version by Lewis Carroll: "How funny it'll seem to

come out among the people that walk with their heads downwards! The **antipathies**, I think –“ (1865, p. 12), Gutiérrez Gili translated “antipatías (1927, p. 5), while as mentioned before, López Guix remained loyal to the rhyme by translating “antipatías” (2016, p. 18). Another example can be found in chapter XI, the original version says: “Did you say **pig** or **fig**?” (Carroll, 1865, p. 54). Here we can see an example where Gutiérrez Gili eliminated the wordplay by rendering: “¿Dijiste «**marrano**» o «**malcriado**»? (1927, p. 79). Contrarily, López Guix kept the pun by translating: “¿Has dicho **cerdo** o **puerro**?” (2016, p. 105). Continuing with other examples where López Guix decided to preserve the musicality, we can highlight the wordplay Lewis Carroll created by the modification of the idiom “take care of the pennies and the pounds will take care of themselves”: **Take care of the sense, and the sounds will take care of themselves** (1865, p. 72). By making a change in word order López Guix could retain the rhyme of the words: **Cuida del sentido, que solos se cuidan los sonidos.** (2016, p. 142).

López Guix, in sum, succeeded more than Gutiérrez Gili in his attempts to keep closer to the original wordplay of Lewis Carroll. This is seen mainly in chapter IX, where most of the wordplay is concentrated: “**Drawling, Stretching and Fainting in Coils**” (Carroll, 1865, p:76), would be the equivalents to drawing, sketching, and painting in coils. López Guix transferred this instance of wordplay into Spanish with and words that resemble, as far as possible, the meaning of the original ones: “**Disgusto, bostezo y finura al voleo**” (2016, p. 153), which would be the equivalents of dibujo, boceto and pintura al oleo. Contrarily, Gutiérrez Gili produces a translation that keeps no semantic relation whatsoever with the original text: “Burbujear, a sacar bostezos, a pinchar al pastel”. (1927, p. 129).

In sum, we have seen that both authors have significant similarities, probably due to the fact that the later translator can rely on the previous translations of the book. However, we have also seen that they have notorious differences that could be attributed to their social, historical, and contextual differences.

## 5. Conclusions

In conclusion, summarizing what has been said, this paper's aim was to make a contrast between two Spanish translators separated by time and their wordplay translations of *Alice in Wonderland* by Lewis Carroll. Bearing in mind their social and historical backgrounds, Gutiérrez Gili was translating the book for a younger target readers, while López Guix was translating the book as a masterpiece of literature for all ages, we must admit that both authors share a number of similarities but also gather a number of differences. In terms of translation techniques, we should say that both authors make a similar use, almost identical, of them. However, Juan Gutiérrez Gili has a tendency towards literal translation, while Juan Gabriel López Guix has a tendency towards discursive creation. As for the rest of them, their uses are nearly identical with minor differences. In terms of transferring the original wordplay into their translations, we can claim that both of them were able to maintain more than the 50% of the wordplay made by Lewis Carroll, which means that they both have successfully accomplished their work as translators. Nonetheless, we can affirm that López has been slightly more successful than Gutiérrez Gili, since he remained more faithful to the original text by keeping the musicality of the sentences, the rhymes between words and the orality of the text. Furthermore, López Guix even created new occurrences of wordplay which he could fit in the text perfectly even though they did not appear in the original work. As a final conclusion one might say that both translations are great representations of the original text with their diachronic differences that make them outstand in the world of nonsense and fantasy literature.

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## 7. Appendices

**Table 1**

*Instances of wordplay in Lewis Carroll's Alice in Wonderland and the Spanish translations of Juan Gutiérrez Gili and Juan Gabriel López Guix*

Wordplay in Lewis Carroll's version (1865)	Translation of Juan Gutiérrez Gili (1927)	Translation of Juan Gabriel López Guix (2016)
(1) Chapter I page 12 “How funny it'll seem to come out among the people that walk with their heads downwards! The <b>antipathies</b> , I think”	Chapter I page 5 “¡Qué cómico sería aparecerme en medio de esa gente que camina de cabeza! Los <b>Antipáticos</b> o algo así...”	Chapter I page 18 “¡Qué divertido sería aparecer entre la gente que anda con la cabeza para abajo! Los <b>antipatías</b> , me parece...”
(2) Chapter III page 23 “I'll soon make you <b>dry</b> enough!” [...] “This is the <b>driest</b> thing I know.”	Chapter III page 25 “¡Siéntense todos y escúchenme! ¡Yo voy a <b>secarlos</b> bien sequitos enseguida! [...] Esto es lo más <b>secante</b> que conozco.”	Chapter III page 44 “Yo os <b>secaré</b> enseguida” [...] “Esto es lo más <b>árido</b> que conozco.”
(3) Chapter III page 24 “Found <b>it</b> advisable” “Found what?” “Found <b>it</b> , of course you know what “ <b>it</b> ” means”	Chapter III page 26 “... encontrándolo aconsejable...” “¿Encontrando qué?” “Encontrándolo, supongo que sabrá lo que significa <b>lo</b> ”	Chapter III page 45 “Encontrándolo juicioso” “Encontrando qué?” “Encontrando <b>lo</b> ; no me harás creer que no sabes lo que significa « <b>lo</b> »”

<p>“I know what <b>“it”</b> means well enough, when I find a thing</p>	<p>“Yo sé muy bien <b>lo</b> que significa <b>lo</b> cuándo soy yo el que <b>lo</b> encuentra”</p>	<p>“Sé muy bien lo que significa <b>«lo»</b> cuando encuentro algo”</p>
<p>(4) Chapter III page 24 “As wet as ever, it doesn’t seem to <b>dry</b> me at all”</p>	<p>Chapter III page 26 “Tan mojada como antes; no parece <b>secarme</b> en absoluto”</p>	<p>Chapter III page 45 “Tan mojada como antes”</p>
<p>(5) Chapter III page 26 “Mine is a long as sad <b>tale!</b>” “It is a long <b>tail</b>, certainly” (looking down with wonder at the Mouse’s tail)</p>	<p>Chapter III page 31 “¡Es un larga y triste historia!, ¡una historia que trae <b>cola!</b>” “Claro que trae <b>cola ¡y qué cola!</b> –dijo Alicia mirando a la del Ratón”</p>	<p>Chapter III page 50 “Mi historia tiene mucha <b>cola</b>, y es larga y triste” “<b>Larga</b> es desde luego –dijo Alicia, contemplando con asombro la cola del Ratón.”</p>
<p>(6) Chapter III page 28 “You had got to the fifth <b>bend</b> I think”</p>	<p>Chapter III page 32 “Creo que llego a la quinta <b>curva</b>”</p>	<p>Chapter III page 52 “Creo que estabas en la quinta <b>Vuelta</b>, ¿verdad?”</p>
<p>(7) Chapter III page 28 “I had <b>not!</b>” “A <b>knot!</b> Oh do let me help to undo it!”</p>	<p>Chapter III page 32 “¡No es así! Mucho <b>dudo...</b>” “¡Muchos <b>nudos!</b> ¡Se le hicieron muchos nudos! Por favor permítame que le ayude a deshacerlos...”</p>	<p>Chapter III page 52 “Estoy tan indignado que se me hace un <b>nudo...</b>” “¿Un <b>nudo?</b> Por favor, deja que te ayude a deshacerlo”</p>

(8) Chapter IV page 29 “The Rabbit Sends in a Little <b>Bill</b> ”	Chapter IV page 36 “El conejo manda un <b>recado</b> ”	Chapter IV page 55 “El Conejo envía un <b>mensajero</b> ”
(9) Chapter VI page 50 “You see the earth takes twenty-four hours to turn round on its <b>axis</b> ” “Talking on <b>axes</b> , chop off her head”	Chapter VI page 70 “Como usted sabrá, a la Tierra le lleva veinticuatro horas dar la vuelta alrededor de su <b>eje</b> ...” “Hablando de <b>ejes</b> , ¡que la <b>ejecuten!</b> ”	Chapter VI page 96 “Como sabe, la tierra tarda veinticuatro horas en dar una vuelta alrededor de su <b>eje</b> ...” “Hablando de <b>ejecuciones</b> , ¡que le corten la cabeza!
(10) Chapter VI page 54 “Did you say <b>pig</b> or <b>fig</b> ?”	Chapter VI page 79 “¿Dijiste « <b>marrano</b> » o « <b>malcriado</b> »?”	Chapter VI page 105 “¿Has dicho <b>cerdo</b> o <b>puerro</b> ?”
(11) Chapter VII page 56 “ <b>I see what I eat</b> ” is the same thing as “ <b>I eat what I see</b> ”	Chapter VII page 83 “¡Si no también sería lo mismo decir « <b>Veo lo que como</b> » que « <b>Como lo que veo</b> »”	Chapter VII page 109 “« <b>Veo lo que como</b> » es lo mismo que « <b>como lo que veo</b> »”
(12) Chapter VII page 56 “ <b>I like what I get</b> ” is the same thing as “ <b>I get what I like</b> ”	Chapter VII page 84 “Y sería lo mismo decir « <b>Me gusta lo que me dan</b> » que « <b>Me dan lo que me gusta</b> »	Chapter VII page 110 “« <b>Me gusta lo que tengo</b> » es lo mismo que « <b>Tengo lo que me gusta</b> »”
(13) Chapter VII page 56 “ <b>I breath when I sleep</b> ” is the same thing as “ <b>I sleep when I breath</b> ”	Chapter VII page 84 “¡Y sería lo mismo decir « <b>Respiro cuando duermo</b> » que « <b>Duermo cuando respiro</b> »!”	Chapter VII page 110 “« <b>Respiro cuando duermo</b> » es lo mismo que « <b>duermo cuando respiro</b> »

<p>(14) Chapter VII page 57          “I dare say you never even spoken to <b>Time!</b>”          “Perhaps not, but I know I have to <b>beat time</b> when I learn music.”          ... “he won’t stand <b>beating</b>”</p>	<p>Chapter VII page 87          “¡Supongo que ni siquiera habrás hablado nunca con <b>él!</b>”          “Tal vez no, pero lo <b>marco con golpecitos</b> cuando estudio música.”          ...” El Tiempo no permite que <b>lo marquen, y menos a golpes.</b>”</p>	<p>Chapter VII page 113          “Imagino que nunca has dicho nada <b>a Tiempo</b>”          “A lo mejor no, pero sé que tengo que <b>llevar el tiempo</b> cuando estudio música.”          ... “No soporta que <b>lo lleven a ningún sitio</b>”</p>
<p>(15) Chapter VII page 57          “For instance, suppose it were nine o’clock in the morning, just time to begin lessons: you’d only have to <b>whisper a hint to Time</b>, and round goes the clock in twinkling! Half-past one, time to dinner!</p>	<p>Chapter VII page 88          Por ejemplo, supongamos que son las nueve de la mañana, la hora de empezar las clases. No tendrías más que <b>susurrarle algo al Tiempo</b> y, en un abrir y cerrar de ojos, él le daría unas cuantas vueltas al reloj y... ¡la una y media, hora de almorzar!</p>	<p>Chapter VII page 113          Por ejemplo, imagina que son las nueve de la mañana, la hora de empezar las clases; sólo tienes que <b>susurrar una frasecita a Tiempo</b> ¡y el reloj te obedece en un abrir y cerrar de ojos! ¡La una y media, la hora del almuerzo!</p>
<p>(16) Chapter VII page 57          “He is <b>murdering the time</b>”          “Off with his head!”</p>	<p>Chapter VII page 90          “Está <b>destrozando el tiempo</b>. ¡que le corten la cabeza!</p>	<p>Chapter VII page 115          “¡Está <b>destrozando el tiempo!</b> ¡Que le corten la cabeza!</p>
<p>(17) Chapter VII page 60          “But they were in the <b>well</b>”          “Of course they were” said the Dormouse, “<b>well in</b>”</p>	<p>Chapter VII page 95          “Pero ellas estaban adentro del pozo”          “Claro que sí, —dijo el Lirón— bien adentro.”</p>	<p>Chapter VII page 119          “Pero si estaban bien metidas dentro”          “Claro, metidas dentro estaban bien”</p>

<p>(18) Chapter VII page 60  “And so these three little sisters, they were learning to <b>draw</b>, you know”</p> <p>“What did they draw?  [...]  “They were learning to <b>draw</b>”... “and they <b>drew</b> all manner of things, everything that begins with an M”</p>	<p>Chapter VII page 96  “De modo que estas tres hermanitas estaban aprendiendo a <b>dibujar</b>, a <b>sacar bocetos</b>... Ya <b>sacaban</b>...</p> <p>“¿Qué?, ¿qué?”</p> <p>“Estaban aprendiendo a <b>dibujar</b> ... y <b>dibujaban</b> todo tipo de cosas.... cosas que empiezan con M”</p>	<p>Chapter VII page 120  “Y el caso es que, un día, esas tres hermanas sacaron...”</p> <p>“¿Sacaron qué?”</p> <p>“<b>Sacaron sus lápices</b>, y se pusieron a <b>dibujar</b> toda clase de cosas... todo lo que empieza con eme...”</p>
<p>(19) Chapter VII page 61  “That begins with an M, such as <b>mouse-traps</b>, and the <b>moon</b>, and <b>memory</b>, and <b>muchness</b>, you know you say things are <b>much</b> of <b>muchness</b>, you know you say some things are much of muchness, did you ever see such a thing as a drawing of a muchness?”</p>	<p>Chapter VII page 96  “... que empiezan con M, como los mitones, los mundos, la memoria y los másomenoslomismo”</p>	<p>Chapter VII page 120  Lo que empieza con eme, como murciélago, mariposas, memoria y mismo, ¿no dices que algunas cosas son más o menos lo mismo?, ¿has visto alguna vez un dibujo de un mismo?</p>
<p>(20) Chapter VIII page 66  “<b>Are</b> their heads <b>off</b>?”  “<b>Their heads are gone</b>...”</p>	<p>Chapter VIII page 105  “¿Ya les <b>cortaron</b> las cabezas?”  “Sus cabezas <b>han desaparecido</b>...”</p>	<p>Chapter VIII page 130  “¿Les <b>habéis cortado</b> la cabeza?”  “¡Sus cabezas <b>han desaparecido</b>”</p>

<p>(21) Chapter IX page 72</p> <p><b>Take care of the sense, and the sounds will take care of themselves</b></p>	<p>Chapter IX page 117</p> <p>«<b>Cuida el sentido que los sonidos se cuidan solos</b>»</p>	<p>Chapter IX page 142</p> <p><b>Cuida del sentido, que solos se cuidan los sonidos.</b></p>
<p>(22) Chapter IX page 72</p> <p>“Flamingos and mustard both <b>bite</b>. And the moral of that is – “<b>Birds of a feather flock together</b>”</p>	<p>Chapter IX page 117</p> <p>“Tanto los flamencos como la mostaza <b>pican</b>. Y la moraleja es: «<b>Dios los cría y ellos se juntan</b>»”</p>	<p>Chapter IX page 142</p> <p>“Los flamencos y la mostaza <b>pican</b>. Y la moraleja de esto es... «<b>Los pájaros del mismo nido siempre vuelan unidos</b>»”</p>
<p>(23) Chapter IX page 72</p> <p>“There is a large <b>mustard-mine</b> near here.”</p> <p>“And the moral of that is “The more there is of <b>mine</b>, the less there is of yours”.”</p>	<p>Chapter IX page 118</p> <p>“Hay una gran <b>mina de mostaza</b> aquí cerca. Y la moraleja es: «<b>Lo mío mina lo tuyo</b>».</p>	<p>Chapter IX page 143</p> <p>“Cerca de aquí hay una gran <b>mina de mostaza</b>. Y la moraleja de esto es... «<b>Cuantas más minas, menos tuyas</b>».”</p>
<p>(24) Chapter IX page 74</p> <p>“It’s the thing the <b>Mock Turtle Soup</b> is made from”</p>	<p>Chapter IX page 121</p> <p>“Con ella se hace la <b>símil sopa de tortuga</b>”</p>	<p>Chapter IX page 146</p> <p>“Es con lo que se hace <b>la sopa de Falsa Tortuga</b>”</p>
<p>(25) Chapter IX page 76</p> <p>“The master was an <b>old Turtle</b> —we used to call him <b>Tortoise</b> —”</p> <p>“Why did you call him <b>Tortoise</b>, if he wasn’t one?”</p> <p>“We called him Tortoise because he <b>taught us</b>”</p>	<p>Chapter IX page 125</p> <p>“El maestro era una <b>vieja Tortuga</b>... Solíamos llamarlo <b>Tortura</b>... “¿Y por qué lo llamaban <b>así</b>?”</p> <p>“Porque <b>nos torturaba</b> con las lecciones”</p>	<p>Chapter IX page 150</p> <p>“El maestro era una <b>vieja tortuga</b>... lo llamábamos <b>Tortura</b>”</p> <p>“¿Por qué lo llamabais <b>Tortura</b>?”</p> <p>“Lo llamábamos <b>Tortura</b> porque nos <b>torturaba</b> con sus clases”</p>

<p>(26) Chapter IX page 76</p> <p>“I’ve been to a day school, too,” said Alice, “you needn’t be so proud as all that.”</p> <p>“With <b>extras</b>?” asked the Mock Turtle, a little anxiously.</p> <p>“Yes,” said Alice, “we learned French and music.”</p> <p>“And washing?” said the Mock Turtle.</p> <p>“Certainly not!” said Alice indignantly.</p> <p>“Ah! then yours wasn’t a really good school,” said the Mock Turtle in a tone of great relief. “Now at ours they had at the end of the bill, “French, Music, and washing – <b>extra</b>”.”</p>	<p>Chapter IX page 127</p> <p>“– Yo también voy a la escuela todos los días – dijo Alicia. No hay por qué vanagloriarse tanto... – ¿Con <b>extras</b>? – preguntó la Símil Tortuga con cierta ansiedad.</p> <p>– Sí – dijo Alicia –: Música y Francés.</p> <p>– ¿Y lavado? – preguntó la Símil Tortuga.</p> <p>– ¡Claro que no! – respondió Alicia indignada.</p> <p>– ¡Ah! Entonces no es una escuela demasiado buena – dijo la Símil Tortuga aliviada –. En la nuestra, en cambio, al final de la cuenta decía «Francés, Música y Lavado, <b>extra</b>».”</p>	<p>Chapter IX page 151</p> <p>“– Yo también he ido a la escuela – dijo Alicia. No tiene por qué estar tan orgulloso de eso.</p> <p>– ¿Con <b>extras</b>? – preguntó la Falsa Tortuga con cierta inquietud.</p> <p>– Sí – dijo Alicia –, francés y música.</p> <p>– ¿Y lavado? – dijo la Falsa Tortuga.</p> <p>– ¡Desde luego que no! – dijo Alicia con indignación.</p> <p>– ¡Ah! Pues entonces tu escuela no era buena de verdad – dijo la Falsa Tortuga con aire de gran alivio –. Mira, en la nuestra, al final de la factura ponía: «Francés, música y lavado, <b>con cargo extra</b>».”</p>
<p>(27) Chapter IX page 76</p> <p>“<b>Reeling and Writhing</b>, of course, to begin with; (...) and then the different branches of Arithmetic – <b>Ambition, Distraction, Uglification, and Derision.</b>”</p>	<p>Chapter IX page 128</p> <p>“Para empezar aprendíamos a <b>lamer</b> y a <b>escupir</b>, por supuesto, y después las diferentes ramas de la Aritmética: <b>Ambición, Distracción, Nulificación y Sumisión.</b>”</p>	<p>Chapter IX page 151</p> <p>“Primero, <b>oler</b> y <b>escupir</b>, claro; y luego las diferentes ramas de la aritmética; <b>burla, siesta, burrificación y diversión</b>”</p>

<p>(28) Chapter IX page 76</p> <p>“Never heard of <b>uglifying!</b></p> <p>[...]</p> <p>“You know what <b>to beautify</b> is?”</p>	<p>Chapter IX page 128</p> <p>“Nunca oí hablar de <b>Nulificación</b>”</p> <p>[...]</p> <p>“Supongo que sabrás lo que es <b>multiplicar</b>”</p>	<p>Chapter IX page 151</p> <p>“No he oído hablar nunca de <b>«burrificación»</b>”</p> <p>[...]</p> <p>“Supongo que sabes lo que es <b>«purificar»</b>, ¿no?”</p>
<p>(29) Chapter IX page 76</p> <p>“<b>Mystery</b>, ancient and modern, with <b>Seaography</b>,”</p>	<p>Chapter IX page 129</p> <p>“<b>Histeria</b> antigua y moderna, <b>Marcografía</b>.”</p>	<p>Chapter IX page 152</p> <p>“<b>Escoria</b>, antigua y moderna, y <b>marografía</b>”</p>
<p>(30) Chapter IX page 76</p> <p>“<b>Drawling, Stretching and Fainting in Coils</b>”</p>	<p>Chapter IX page 129</p> <p>“<b>Burbujear, a sacar bostezos, a pinchar al pastel</b>”</p>	<p>Chapter IX page 153</p> <p>“<b>Disgusto, bostezo y finura al voleo</b>”</p>
<p>(31) Chapter IX page 76</p> <p>“Hadn’t time,” said the Gryphon: I went to the Classical master, though. He was an <b>old crab</b>, he was.”</p>	<p>Chapter IX page 129</p> <p>“No tenía tiempo, no tenía – dijo el Grifo–. Pero fui a un maestro de lenguas clásicas, en cambio. <b>Flor de cangrejo gruñón</b> era ese”</p>	<p>Chapter IX page 153</p> <p>“– No me dio tiempo – dijo el Grifo; yo iba con el maestro de lenguas clásicas. Era un <b>viejo besugo</b>, te lo puedo asegurar.”</p>
<p>(32) Chapter IX page 76</p> <p>“<b>Laughing and Grief</b>”</p>	<p>Chapter IX page 129</p> <p>“<b>Patín y Friego</b>”</p>	<p>Chapter IX page 153</p> <p>“<b>Festín y miedo</b>”</p>
<p>(33) Chapter IX page 77</p> <p>“That’s the reason they’re called <b>lessons</b>, because they <b>lessen</b> from day to day”.</p>	<p>Chapter IX page 130</p> <p>“Porque eran <b>horas de estudio</b>, así que <b>restábamos</b> una por día”</p>	<p>Chapter IX page 153</p> <p>“Por eso se llaman <b>asignaturas</b>, porque <b>se asignan</b> cada día menos horas.”</p>

<p>(34) Chapter X page 81</p> <p>“I’ve often seen them at <b>dinn</b>”</p> <p>“I don’t know where <b>Dinn</b> may be”</p>	<p>Chapter X page 137</p> <p>“Vi muchas en la <b>mes...</b>”</p> <p>“No tengo ni idea de dónde queda <b>Lamés</b>”</p>	<p>Chapter X page 159</p> <p>“Las he visto a menudo en la <b>co...</b>”</p> <p>“No sé dónde está <b>Laco</b>”</p>
<p>(35) Chapter X page 82</p> <p>“Thank you, it’s very interesting. I never knew so much about a <b>whiting</b> before.”</p> <p>“I can tell you more than that, if you like. Do you know why it’s called a <b>whiting?</b>”</p> <p>“I never thought about it. Why?”</p> <p>“<b>It does the boots and the shoes</b>”</p>	<p>Chapter X page 138</p> <p>“Gracias – dijo Alicia – es muy interesante. Nunca antes me había enterado de tantas cosas acerca de las <b>merluzas.</b>”</p> <p>“Puedo contarte más si te interesa – dijo el Grifo –. ¿A que no sabes <b>por qué son blancas las merluzas?</b>”</p> <p>“No sé, nunca se me ocurrió preguntar – dijo Alicia –. ¿Por qué?”</p> <p>“<b>Para lustrar los zapatos</b> – dijo el Grifo con aire solemne.”</p> <p>“<b>¿Para lustrar los zapatos!</b> – repitió sin entender.”</p>	<p>Chapter X page 160</p> <p>“Gracias, es muy interesante. He aprendido muchas cosas sobre la <b>pescadilla.</b>”</p> <p>“Te puedo contar más, si quieres. ¿Sabes para qué sirve?”</p> <p>“No. ¿Para qué?”</p> <p>“<b>Para lustrar los zapatos y las botas.</b>”</p>
<p>(36) Chapter X page 82</p> <p>“They’re done with <b>blackening</b>, I believe.”</p> <p>“<b>Boots and shoes</b> under the sea, <b>are done with a whiting.</b>”</p>	<p>Chapter X page 138</p> <p>“Creo que les pasan <b>negro de betún</b>”</p> <p>“Y bueno – siguió diciendo el Grifo con su voz profunda–, en el mar <b>nos</b></p>	<p>Chapter X page 160</p> <p>“<b>Se lustran con betún negro</b>, creo.”</p> <p>“En el fondo del mar, los zapatos y las botas <b>se</b></p>

	<b>lustramos con blanco de merluzas.</b> Ahora ya lo sabes.”	<b>lustran con pescadilla blanca.”</b>
(37) Chapter X page 82 “and what are they made of?” “ <b>Soles</b> and eels, of course,”	Chapter X page 138 “¿Y de qué están hechos los zapatos? – preguntó Alicia muy curiosa.” “ <b>De mero y anzuelas</b> ”	Chapter X page 160 “¿Y cómo hacéis los zapatos?” “Los hacen los <b>peces zapateros</b> , desde luego –“
(38) Chapter X page 82 “and what are they made of?” “Soles and <b>eels</b> , of course,”	Chapter X page 138 “¿Y de qué están hechos los zapatos? – preguntó Alicia muy curiosa.” “De mero y <b>anzuelas</b> ”	Chapter X page 160 “¿Y cómo hacéis los zapatos?” “Los hacen los <b>peces zapateros</b> , desde luego –“
(39) Chapter X page 82 “No wise fish would go anywhere without a <b>porpoise.</b> ” “Wouldn’t it really?” “Of course not, why if a fish came to me and told me he was going on a journey, I should say: With what <b>porpoise?</b> ” “Don’t you mean <i>purpose?</i> ”	Chapter X page 139 “Ningún pez sensato iría a ningún lado sin un <b>delfín.</b> ” “¿Ah, no?” “Claro que no. Por ejemplo, si yo me encontrase con un pez y él me contase que está por irse de viaje yo le diría: «¿ <b>con que delfín?</b> »” “¿No querrá usted decir « <b>con qué fin?</b> »”	Chapter X page 161 “Ningún pez en sus cabales va a ningún sitio sin un <b>delfín.</b> ” “¿De verdad?” “Pues claro que sí.” Vamos, si me viniera un pez y me dijera que se va de viaje, yo le preguntaría: «¿ <b>Con qué delfín?</b> »” “No quieres decir <b>con qué fin?</b> ”
(40) Chapter X page 83 “Well I never heard it before,” said the Mock Turtle, “but it sounds <b>uncommon nonsense</b> ”	Chapter X page 142 “Bueno, es la primera vez que la escucho, pero parece <b>muy disparatada.</b> ”	Chapter X page 164 “Bueno, yo nunca lo había oído antes”, dijo la Falsa Tortuga, “pero me ha <b>parecido un completo disparate</b> ”

<p>(41) Chapter XI page 90  “[...] and the twinkling of <b>the tea.</b>”  “The twinkling of the what?”  “It began with the <b>tea</b>”  “Of course twinkling begins with a <b>T</b>”</p>	<p>Chapter XI page 154  “[...] <b>y ese titilar...</b>”  “¿Qué titilar?”  “Bueno empezó con mi <b>té...</b> ”  “¡Claro que «titilar» empieza <b>con T, su T o cualquier otra T!</b></p>	<p>Chapter XI page 176  “[...] y el titilar <b>de la te...</b>”  “¿EL titilar de qué?”  “Empezó <b>con la te...</b>”  “Claro que titilar empieza <b>con una te.</b>”</p>
<p>(42) Chapter XI page 91  “I’m a <b>poor</b> man, your Majesty”  “You are a very <b>poor</b> speaker”</p>	<p>Chapter XI page 156  “Soy un <b>pobre</b> hombre, Su Majestad”  “Es un <b>pobrísim</b>o orador, eso sí.”</p>	<p>Chapter XI page 178  “Soy un <b>pobre</b> hombre, Majestad.”  “Un orador <b>muy pobre</b>, eso es lo que eres.”</p>
<p>(43) Chapter XI page 91  “I’ve so often read in the newspapers, at the end of trials, “There was some attempt at applause, which was immediately <b>suppressed</b> by the officers of the court”</p>	<p>Chapter XI page 156  “Tantas veces leí en el diario que al terminar un juicio hubo amagos de aplausos, <b>reprimidos</b> de inmediato por los oficiales de la corte y hasta hoy no sabía a que se referían.”</p>	<p>Chapter XI page 178  “He leído con frecuencia en los periódicos, al final de los juicios: “Sonaron algunos aplausos, que fueron inmediatamente <b>sofocados</b> por los ujieres de la sala”, y hasta ahora nunca había entendido qué significaba eso.”  [...]  “Aquí la otra cobaya se puso a aplaudir, y fue sofocada.”</p>
<p>(44) Chapter XI page 92  “Your Majesty must <b>cross-examine</b> this witness.”  “Well, if I must, I must,” the King said with a melancholy air, and, <b>after folding his</b></p>	<p>Chapter XI page 158  “Su Majestad debe <b>interrogar</b> con todo detenimiento a este testigo.”  “Bueno, si hay que hacerlo hay que hacerlo —dijo el</p>	<p>Chapter XI page 180  “Su Majestad tiene que <b>interrogar</b> a la testigo.”  “Bueno, si tengo que hacerlo, tengo que hacerlo —dijo el Rey con aire</p>

<p><b>arms and frowning at the cook till his eyes were nearly out of sight, he said, in a deep voice ,...</b></p> <p>[...]</p> <p>“Really, my dear, you must <b>cross-examine</b> the next witness. It quite makes my <b>forehead ache!</b>”</p>	<p>Rey con aire melancólico y, después de <b>cruzarse de brazos y fruncirle tanto el ceño a la cocinera que hizo desaparecer prácticamente los ojos detrás de las cejas,</b> dijo con voz profunda...”</p> <p>[...]</p> <p>“Querida, por favor, <b>interroga tú</b> al próximo testigo. ¡Me da dolor de cabeza!”</p>	<p>melancólico. Y, tras cruzar los brazos y mirar a la cocinera con cara de pocos amigos hasta que casi se le nubló la vista, preguntó con voz grave...”</p> <p>[...]</p> <p>“Mira, querida, interroga tú al siguiente testigo. ¡Estás cosas me dan dolor de cabeza!”</p>
<p>(45) Chapter XII page 98</p> <p>“<i>before she had this fit</i>— You never had <b>fits</b>, my dear, I think?”</p> <p>“Then the words don’t <b>fit</b> you”</p>	<p>Chapter XII page 170</p> <p>“«antes que a ella le venga el <b>acceso...</b>» ¿A ti nunca te vienen <b>acessos</b>, no es cierto, querida?”</p> <p>“Si los <b>acessos</b> no le vienen, estos versos no le <b>convienen</b>”</p>	<p>Chapter XII page 192</p> <p>“«antes de ella y <b>su pronto</b>» ... tú nunca has tenido <b>prontos</b>, ¿verdad, querida?”</p> <p>[...]</p> <p>“<b>Pronto</b> abandonaré, pues, esta idea”</p>