Translation and Literary Criticism: Regarding Psychoanalytic Literary Criticism for Rendition of *Alice's Adventures in Wonderland*

Hamidreza Hossein Mikhchi[1,*]

[1]Department of Translation Studies, The University of Texas at Dallas, Richardson, TX 75080, USA

*Correspondence: Department of Translation Studies, The University of Texas at Dallas, Richardson, USA
E-mail: h.mikhchi@utdallas.edu

Abstract

The task of translation is not simply about rendering individual words or sentences, but rather entire texts have to be rendered in order to faithfully represent the whole meaning and any aspect of the original work in another language. To that end, the translator should delve into the innermost layers of works and appreciate the details that might be a help in rendition of texts and reflect literary and philosophical aspects of works in another language. In doing so, the paper suggests that literary criticism as a means might assist translators in rendition of works of literature. Since, the domain of literary criticism is massive, the discussion is narrowed down to psychoanalytic literary criticism and the way the criticism elucidates some aspects of works. Meanwhile, to show the practicability of the discussion, the criticism is applied to *Alice's Adventures in Wonderland,* and then three aspects attained by the criticism are elaborated in rendition of this story.

Keywords: *literary criticism; psychoanalytic literary criticism; translation; loneliness; nonsense; child cognitive development*

1. Introduction

Translation scholars have typically wondered to know that what should they seek to accomplish when they need to set about rendering a piece of writing from one language to another? Or they are curious to know, considering the translation into a receptive language, how successfully to native readers of the language in which the original text is written does the translation capture and convey those aspects of the original which sound crucial?

Quite properly, the domain of efforts of translation scholars is enormous. They have tried to receive help from different fields of study like linguistics, philosophy, history, cultural studies, terminology, and so forth. But, to put in the crudest way possible, translators have generally attempted to deal with two things: text and context. They have tried to reach an understanding of the contextual elements that have shaped the text in which the fullest meaning emerges. However, in the process of translation, it seems that providing a means to approach the textual elements is more accessible than to explore the contextual elements. There are numerous approaches provided this accessibility. For instance, one of the approaches to Translation Studies focuses on the text as the material that the translator works with (see Mikhchi, 2011). In this sense, translation is considered as a textual operation which emphasis is placed on linguistic features of the text. But translation scholars know that analysis of textual features does not thoroughly fulfill the objective of translation process; there are more obstacles and complexities in transferring the meaning and message of a source text into the receptive language. In fact, a means is required to analyze the innermost depths of the text to explore and brings up the meaning from the context since context is a highly complicated and undifferentiated set of related factors, beginning with the words that surround a core and expanding to the whole physical, psychological, historical, and social milieu in which a statement happens. In fact, context signifies at one extreme the givens that accompany the text's meaning and, at the other extreme, the constructions that are part of the text's meaning. In this respect, Grossman (2010) strongly believes that translators need to translate context:

> … words do no *mean* in isolation. Words *mean* as indispensable parts of a contextual whole that
> includes the emotional tone and impact, the literary antecedents, the connotative nimbus as well as
> the denotations of each statement … the translator needs to probe into layers of purpose and

implication of the literary text, and then make the great leap of faith into the recreation of both text and context in second language.

But, there is a practical problem regarding the context of a text that brings the meaning of that text under dispute: the translator has to interpret the text and appreciate it for himself. In other words, the translator has to place the text into its context in order to thoroughly access to the meaning of the text. And this will not happen unless the translator experiences a literary critical analysis of the text since the understanding, acknowledgement, and creation of meaning is vital in rendition of the text.

So to speak, this is the main idea of the current paper: it is claimed that Literary Criticism can assist the translator to delve deeply into the text and provides useful information from the context which are essential in rendition of the text. In what follows, we shall concentrate the discussion on literary criticism to see how it can be a help in the process of translation.

2. Literary Criticism

Literary criticism is a disciplined activity which can define, analyze, and interpret literary works. Literary criticism enables readers and especially translators, as we are claiming, to expand their interpretations over texts and helps them as readers to elucidate, criticize, and justify their evaluations of any texts in a systematic way. In practice, literary criticism may be used, in a work of literature, as a means of applying to the range of human experience, understanding the form and style of text, and appreciating the intentions of author.

Since every work of literature has its particular aesthetic experiences which are extensively different, the interpretation out of any individual work would be different, the readers' unique experiences to the appreciation of a literary work would be different, and also the critical approaches which provide certain insight from the text would be different. This is the reason why there are numerous schools in literary criticism such as new criticism, psychoanalytic literary criticism, reader-response literary criticism, feminist literary criticism, deconstructive literary criticism, and so forth. Each school can color our interpretation and also enlarge readers' understanding. In this way, Bressler (2007, p.11) says that each literary theory or perspective is similar to taking a different seat in the theater and thereby obtaining a different view of the stage. To take this a bit further, all approaches of literary criticism are not effective in all works of literature. All one can first do is to choose one or more particular approaches – sometimes the combination of the approaches is a must – that assist him or her in interpreting the work of literature.

To be more specific, we have no choice but to focus on one of the schools of literary criticism and show its practicability in rendition of text.

3. Psychoanalytic Literary Criticism

Psychoanalytic literary criticism refers to criticism or theory which in concept, method, and form is influenced through the tradition of psychoanalysis. In this kind of criticism, the psychoanalytic literary critics often begin with a psychological theory, developed by a psychologist, psychiatrist, or psychoanalyst outside of the field of literature, of how and why the characters in a literary work behave as they do and the critics apply the theory as a criterion to elucidate, interpret, and evaluate a literary work.

Historically speaking, the connection between the discipline of psychoanalysis and literature traces back to Sigmund Freud (1856-1939). He observed that the creative faculty draws on drives and fantasies combined in the unconscious, and that they provide the key to appreciation the imaginative mind as well as individual works. Since then, the basic psychoanalytical principle of the discipline became the acts of every person which are influenced by the forces of the unconscious. By this insight, Freud created a language that described, a model that explained, and a theory that included human psychology. Freud's psychoanalysis also elaborated the relations between literary work and activities like children's play and daydreaming, and between literature and myths, which demonstrate the fantasies of all communities, nations, and even of the entire of early humanity – a remarkable insight into human nature.

Freud explained that the work of literature is in fact the author's dream or fantasy, and the text must be analyzed like a dream. For him, a literary work is the external expression of the author's unconscious mind or the characters of the text. As a result, the work of literature must then be dealt as a dream; that is, the critic needs to apply psychoanalytic theories to the text to comprehend the hidden motivation, repressed desires, and wishes of either the author or the characters that the text presents.

In doing so, the critic, with the help of methods of psychoanalytic knowledge, often emphasizes on discovery of the source of symptoms which are subtle linguistic and symbolic clues provided beyond the literal meaning. Also, since literary characters may be construed as embodying the very power and success of language as a signifying system and a medium of transference (Sussman, 1993, p.1), the critic may also investigate the behavior of characters in a literary work in the light of literary psychoanalytic theory to see that if their behavior confirms what is said about the subtleties of the human mind – certain kinds of individual acting in certain kinds of circumstances – then the critic can use the theory as a means of clarifying and interpreting the work.

In light of this, in what follows, we shall choose a work of literature and then analyze it with the help of psychoanalytic literary criticism.

4. Alice's Adventures in Wonderland

Written by Lewis Carroll in 1865, *Alice's Adventures in Wonderland,* a literary classic of the English language, is one of the most celebrated and beloved fictions. The universal success of the tale is all the more surprising since most of its popular attraction is about the author's very special style and language. Even more importantly, as Weaver (1967) contends, the story is really two books, a book for children and a book for adults. The book's interest, fantasy, humor, and logic all operate on two levels. In fact, Alice, her adventures, and her insane assortment of companions have drawn the attention of both children and adults in many lands and languages. And this is why the book has been translated into more than forty languages.

Obviously, any interpretation of the story must recognize that the book is really funny and most of its popular and critical success lies in the certain characteristic of its comedy. However, the issue is not as simple as it may sound. Despite the plain fun of the book's surface texture, it seems that there are a great amount of psychologically subversive elements on which the interpretations in this fiction have concentrated. As Grotjahn (1947) notes:

> Regardless of the unconscious motives and intentions of the author, he succeeded in creating a fantasy of enduring value with great fascination for all of us. It should be possible, therefore, aside from personal motivation and meaning, to point out and to interpret some of the relations between the *Adventures* and the unconscious of the reader (p.37).

Therefore, it is important to recognize that Carroll's insight into meaning and interpretation remains of key interest to psychoanalysts. As the prominent psychoanalyst, Lacan, pointed out in his 'homage', Carroll advanced an approach to subjectivity that has much in common with psychoanalysis, given their shared interest in ontology and the limits of meaning. The Alice stories "manage to have such a hold" on readers, he declared, because they touch on "the most pure network of our condition of being: the symbolic, the imaginary, and the real." In its commitment to analyzing all three registers, moreover, "psychoanalysis is in the best position to explain the effect" of such fiction on readers, including how and why Alice's madcap adventures in Wonderland "won over the entire world" (Cited by Lane, 2011, p.1030).

In what follows we shall elaborate on three psychoanalytical aspects of *Alice's Adventures in Wonderland* and then, in each part, apply the concept in the rendition of the text.

5. Loneliness

The most important psychological theme of *Alice's Adventures in Wonderland* is "loneliness" that the translator should consider in rendition of the work. The loneliness starts since initial reaction of Alice after tumbling down the rabbit-hole. Alice's curiosity draws her into a never-land where there is no trace of reality, and everything seems strange in that alien world, causing Alice feels extremely lonely throughout her journey. As the story goes on, Alice feels lonelier since cannot retain her identity by experiencing several physical changes in her body. In such confusion, Alice, psychologically, feels lost when, for instances, her Multiplication-Table does not follow the arithmetic rules, her knowledge of geography fails her, and her recitation does not come the same as it used to do. Every effort to retain her identity creates just the feeling of being lost and makes her find it harder to maintain her composure. To the eyes of the reader, Alice seems like a wandering child imprisoned in loneliness representing a separate, puzzled, and desperate self. Unsure of who she is at times, Alice indulges in constant conversations with herself in order to rationalize repeating physical imbalances of her body. Also, Alice's interaction with other creatures in Wonderland

leads her into further distance from her own needs, makes her find herself distressed, and forces her to abide by the illogical wishes of the characters therein. Therefore, she falls into a desperate state in which protection of her true self demands the creation of multiple false selves in the hope that they play a part in defending her from more feelings of abandonment and loneliness.

To clarify further the theme "loneliness", let's consider a sample of *Alice's Adventures in Wonderland* in which Alice, after failing to recite her poem, lets her imagination run wild and begins immediately a soliloquy. This sample of the work clearly shows Alice's loneliness:

> … "I'm sure those are not the right words," said [poor] Alice, and [her eyes filled with tears again] as she went on, "I [must] be Mabel after all, and I [shall have to] go and live in that [poky little] house, and have [next to no toys] to play with, [and oh], [ever so many] lessons to learn[!] [No], I've made up my mind about it: if I'm Mabel, I'll stay down here[!] It'll be no use their putting their heads down and saying 'Come up again, dear[!]' I shall only look up and say 'Who am I, then? Tell me that first, and then, if I like being that person, I'll come up: if not, I'll stay down here till I'm somebody else' – but, [oh dear][!]" [cried] Alice, with [a sudden burst of tears], "I [do] wish they [*would*] put their heads down[!] I am [so *very*] tired of being [all alone] here[!]" (pp.18-19).

With regard to the concept of loneliness mentioned above, it is apparent in this passage that Alice is challenging with that sense. In fact, one can easily visualize Alice's loneliness through the signs – words, marks, and of course their combinations – that the author has provided in the text (the signs have been bracketed in the passage.) As can be seen, the author, in addition to the use of several exclamation marks, has italicized some words in the text to signify them. So, to guarantee recreation of the sense of loneliness, it is the translator's crucial job to render those signs into the receptive language with respect to the whole picture of loneliness. Simply put, loneliness may here work as a means for the translator to correctly transfer the signs into the target text. Without this means, the target text would be a mere transplantation of words from the original text that never shows the theme of loneliness.

6. Nonsense

One of the key characteristics of Carroll's fiction is his use of language to create nonsense which is a kind of literature using both meaningful and nonsensical elements to violate language conventions or logical reasoning. Rather than a lack of meaning, the effect of nonsense is usually created by a larger amount of meaning.

Nonsense texts are usually humorous, although the humor comes from their nonsensical nature, as opposed to most humorous texts that their humors are derived from their meaningful nature. In fact, this kind of genre bears a form of Freudian denial, which rejects meaning in order to show an intense interest with it. Nonsense texts require meaning perhaps as much as meaningful texts since the more unclear the meaning obtained by the text, the greater the reader interest for the whole meaning. In this respect, Lecercle (1994) notes:

> There is a sense in which nonsense is in advance of the current state of the Art – the brand new discipline of philosophy of fiction or of literature has something to learn from a consideration of the workings of nonsense texts, not least *Alice's Adventures in Wonderland* (p.162).

Also, the Surrealist André Breton believes that Carroll had used nonsense as a "vital solution to the deep contradiction between an acceptance of madness and the exercise of reason" (quoted by Lane, 2011). The nature of nonsense in *Alice's Adventures in Wonderland* is much like chance, and rules to decipher it into logical sense or meaningful patterns work against the main purpose of Carroll's intention; that is, he wanted his nonsense to be random, senseless, unpredictable, and disordered.

In his approach to Carroll, Jacques Lacan frames the interpretive and ethical stakes of psychoanalytic literary criticism, especially when it focuses on a writer drawn to representing what is most senseless and surreal. Lacan predates Gilles Deleuze's insight, in *The Logic of Sense*, that Carroll's nonsense has an internal logic to it, and thus a meaning of its own, which competes with that of standard, everyday sense. Carroll "remains the master and the surveyor of surfaces," Deleuze later contended. "Surfaces which were taken to be so well-known that nobody was

exploring them anymore. On these surfaces, nonetheless, the entire logic of sense is located" (quoted by Lane, 2011).

True enough, Wonderland is neither totally disordered nor totally ordered. In fact, rather than by disorder, one which is less restraining and more surprising perhaps, however, which is nevertheless quite orderly. Wonderland has its own order, although incomplete and seemingly incoherent.

To learn more about nonsense in wonderland, let's look at the passage occurring in Chapter nine of *Alice's Adventures in Wonderland*, known under the title of "the Duchess' sentence." The Duchess has become friendly to Alice at the garden-party, and they are walking off together. The hideous Duchess, who has plans on Alice, zealously agrees to whatever Alice says:

> … the Duchess said after a pause: "the reason is, that I'm doubtful about the temper of your flamingo. Shall I try the experiment?"
>
> "He might bite," Alice cautiously replied, not feeling at all anxious to have the experiment tried.
>
> "Very true," said the Duchess: "flamingoes and mustard both bite. And the moral of that is – "Birds of a feather flock together."
>
> "Only mustard isn't a bird," Alice remarked.
>
> "Right, as usual," said the Duchess: "what a clear way you have of putting things!"
>
> "It's a mineral, I think," said Alice.
>
> "Of course it is," said the Duchess, who seemed ready to agree to everything that Alice said: "there's a large mustard-mine near here. And the moral of that is – 'The more there is of mine, the less there is of yours.'"
>
> "Oh, I know!" exclaimed Alice, who had not attended to this last remark. "It's a vegetable. It doesn't look like one, but it is."
>
> "I quite agree with you," said the Duchess; and the moral of that is – 'Be what you would seem to be' – or, if you'd like it put more simply – 'Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise.'"
>
> "I think I should understand that better," Alice said very politely, "if I had it written down: but I can't quite follow it as you say it."
>
> "That's nothing to what I could say if I chose," the Duchess replied in a pleased tone (pp.105-107).

In this passage, Alice's main problem with Wonderland continues to be her inability to fully understand its "logic." The Duchess, mad human character of repulsive appearance and bizarre temperament, finds a rule (moral) in everything in much the same way that Alice tries to understand her environment in terms of, say, cause and effect. Duchess' statements resonate with Alice's understanding that everything she faces should result in a lesson of some kind. Alice fails to discern that her preoccupation with rules is similar to the Duchess' preoccupation with morals. The Duchess' desire to find a "moral" in everything turns out to be pointless – as pointless as Alice's attempts to find order in Wonderland's disorder. The Duchess' use of the word "morals" disintegrates its significant cultural context. Generally, a story is narrated to clarify some sort of accepted moral value or quality, but the Duchess' morals are just mutations of famous quotations. For example, the Duchess uses the proverb "Birds of a feather flock together" to explain her moral. However, it is impossible to say, as she does, the proverbial meaning is to explain her idiosyncratic moral. This is an instance of the dialogue which characterizes literary nonsense. On the other hand, the entire Duchess' relentless talk about morals makes Alice suspicious and prevents her from having private space for her own thoughts. Because the rules are nothing more than improvised absurdities: their foolish conversation highlights the fun — and the whole world of nonsense — in Wonderland's satire on the nature of all "rules." Therefore, the Duchess seems to be corrupting Alice.

Bearing all this in mind, the translator of this tale should know the whole details explained above since s/he is supposed to depict the picture of this passage into another language. Obviously, in the passage, there are mostly

some words manifesting those interpretive details mentioned above about the entity of the picture which is visualized in our mind. To be more specific, we saw that any time the Duchess continued ironically with various morals told in the form of proverb like "birds of a feather flocking together," she was just attempting to make something pointless and nonsense. Therefore, it is the translator's job to meticulously choose a suitable proverb in the receptive language in order to recreate a picture of nonsense similar to the first one. But the point here is not about merely finding an equivalent proverb in the receptive language since the equivalence may not exist in some languages: it is about recreating the counterpart picture of nonsense in the receptive language whether with a proverb or through a combination of words which could make the similar effect.

Another thing requiring the attention of the translator is the syntax of the seemingly simplifying sentence coming after the Duchess' statement "if you'd like it put more simply –." This insane confusion of words, which confuses us even more than Alice, is an instance of chaotic syntax. The sentence is syntactically rather ambiguous resulting in, semantically, the sentence appears quite ambiguous. The reasons of this ambiguity are obvious: there are a lot of negations which cancel, or fail to cancel each other; numerous embedded clauses; pseudo cleft clause; and subject extraposition which all come in only one sentence. In fact, as lecercle (1994) interestingly points out:

> One is strongly reminded of Chomsky's remark on the fact that there are psychological (not linguistic) limits to the length of sentences, especially in the case of multiple embedding (p.57).

Considering the whole details explained is on the translator, and recreating the chaotic sentence is not possible unless the translator appreciates the nonsensical picture which is supposed to be depicted through confusion of that apparently syntactic sentence.

Finally, the translator needs to know that there is a pun in the passage. Generally, authors of nonsense sometimes use puns as a strategy to create semantic nonsense. By using puns, they let meaning multiply to produce ambiguity. To them, the benefit of a pun is the same as that of ambiguous phrase or sentence in grammar. Carroll is overly fond of puns, and his puns are so well-known in nonsense literature. The pun "mine" in the passage refers to the Duchess' confusion between "mine" as a possessive pronoun and "mine" as a source of minerals. Again, the goal of this literary technique is about creating nonsense which should be the translator's goal too. Although translation of puns is so difficult, if not impossible in some cases, the importance of transferring the pun – mine – should be put on recreation of the picture of nonsense in the target language.

In short, elaboration on the concept of nonsense from various textual aspects showed us that knowing the concept could be a valuable means for the translator of this surreal fiction who needs to go through textual analysis of the features of the text and transfer them into the receptive language.

7. Child Cognitive Development

Lewis Carroll's fiction is a suitable source to demonstrate cognitive development in late childhood and early adolescence. As Piaget and Inhelder (1969) have defined, the shift in cognitive development turns out at the end of childhood – about 12 year olds – when the early adolescents enter into the formal operation stage: the adolescents develop the ability to think about abstract concepts and emerge the power to do logical thought, deductive reasoning, and systematic planning. In this stage, hypothetical thinking can be performed and the adolescent mind "becomes capable of drawing the necessary conclusions from truths which are merely possible" (pp.130-132).

Lough (1983) describes that this newly-acquired abstract reasoning ability makes logical debate possible and even enjoyable. Adolescents are quick to point out inconsistencies and errors in the logic of an unwary adult's statements. Adults who must deal with this intellectual sword-play may find it annoying, but adolescents need verbal battling as exercise for their new cognitive powers. Through the interplay of argument and counter-argument the adolescent's developing mind sharpens its reasoning (p.307).

Regarding Carroll's story, Alice's mental abilities develop as she goes through each of the encounters with Wonderland's creatures. Her encounters seem like battles of witty remarks that create opportunity for her to experience abstract reasoning. Wonderland's creatures often attempt to fool Alice with ways and means of logic, which, in fact, rarely look like logical. In her early confrontations, Alice is confused by these witty remarks; however, as the story continues, she starts to manifest formal operational thinking and becomes capable of defending herself with the weapon of abstract thinking.

In what follows, we shall concentrate on some familiar and characteristic passages from *Alice's Adventures in Wonderland* in order to illustrate the stage of Alice's cognitive development. To begin with, let's look at the dialogue between the Frog-Footman and Alice from Chapter six, "Pig and Pepper":

> Alice went timidly up to the door, and knocked.
>
> "There's no sort of use in knocking," said the Footman, "and that for two reasons. First, because I'm on the same side of the door as you are: secondly, because they're making such a noise inside, no one could possibly hear you." And…
>
> "Please, then," said Alice, "how am I to get in?"
>
> "There might be some sense in your knocking," the Footman went on, without attending to her, "if we had the door between us. For instance, if you were *inside,* you might knock, and I could let you out, you know." He was looking up into the sky all the time he was speaking, and this Alice thought decidedly uncivil. "But perhaps he can't help it," she said to herself; "his eyes are so *very* nearly at the top of his head. But at any rate he might answer questions. How am I to get in?" she repeated, aloud.
>
> "I shall sit here," the Footman remarked, "till tomorrow – " (pp.63-64).

The Frog-Footman's talk is perfectly logical; however, it sounds challenging to Alice's naivety and makes her consider logical probabilities of quickly escaping from this bafflement. The point here is that, although this lesson in logic turns out to be an obstacle to Alice's objective – quickly escaping from this bafflement – it can be potentially constructive to her growth, since appreciating it requires that she involve in abstract reasoning to determine a specific outcome. Therefore, this confrontation between the Frog-Footman and Alice motivates her cognitive development.

As the story continues, Alice encounters with other creatures and experiences new forms of logical reasoning. For instance, in her other confrontation, Chapter six, Alice meets the Cheshire-Cat:

> … Alice said, "Would you tell me, please, which way I ought to go from here?"
>
> "That depends a good deal on where you want to get to," said the Cat.
>
> "I don't much care where – " said Alice.
>
> "Then it doesn't matter which way you go," said the Cat.
>
> " – so long as I get *somewhere,*" Alice added as an explanation.
>
> "Oh, you're sure to do that," said the Cat, "if you only walk long enough" (pp.71-72).

As can be seen, the cat does not provide useful information to make the situation easier for Alice. But, the cat's response seems helpful to Alice since she realizes her vagueness and discerns a lot about logical accuracy in speech she has to develop.

Then the Cheshire Cat applies syllogistic reasoning in the dialogue which is an excellent example to clarify the difference between concrete and formal operational thought. Then, on page 73, we read:

> "To begin with," said the Cat, "a dog's not mad. You grant that?"
>
> "I suppose so," said Alice.
>
> "Well, then," the Cat went on, "you see a dog growls when it's angry, and wags its tail when it's pleased. Now *I* growl when I'm pleased, and wag my tail when I'm angry. Therefore I'm mad."
>
> "*I* call it purring, not growling," said Alice.
>
> "Call it what you like," said the Cat.

Philips (1981) says that a person who has gained formal operations "is capable of dealing with the form of an

argument without regard to its particular content" (p.163). Bearing all this in mind, in this situation, Alice is still at the concrete operational level and has not reached the level of cognitive development. Therefore, she cannot explain that the Cat's argument, in which its form is independent of the content, is invalid.

To take this a bit further, in another part of the fiction, Alice impulsively steps into the following verbal challenge with the two creatures:

> "Take some more tea," the March Hare said to Alice, very earnestly.
>
> "I've had nothing yet," Alice replied in an offended tone: "so I can't take more."
>
> "You mean you can't take *less,*" said the Hatter: "it's very easy to take *more* than nothing."
>
> "Nobody asked *your* opinion," said Alice.
>
> "Who's making personal remarks now?" the Hatter asked triumphantly (p.84).

Obviously, this is a logical ruse that Alice becomes involved. Her impulsivity might totally be considered as an instance of adolescent impulsivity. The verbal battle that Alice steps into is upsetting and causes embarrassment; however, there are a lot of positive effects in it motivating Alice to take a more thoughtful and vigilant vision to life in which one's abilities are practically set to one's desired results.

In the last chapter of *Alice's Adventures in Wonderland*, Alice is in a trial and challenging with the King. The dialogue proves that she has gained more ego strength and logical thought than she used to have. Interestingly enough, in respect to her last defeated confrontations, Alice easily gains an advantage over the King. Adolescents can go through a fast change like Alice's and experience a novel level of insight and confidence. Alice's newly-found logical thoroughness and psychological independence happens in the following confrontation between the King and her, (the King had been trying to make Alice leave the trial of the knave because Alice was opposing to the way the King was leading the trial):

> [the King] called out, "Silence!" and read out from his book, "Rule Forty-two. *All persons more than a mile high to leave the court."*
>
> Everybody looked at Alice.
>
> *"I'm* not a mile high," said Alice.
>
> "You are," said the King.
>
> "Nearly two miles high," said the Queen.
>
> "Well, I shan't go, at any rate," said Alice: "besides, that's not a regular rule: you invented it just now."
>
> "It's the oldest rule in the book," said the King.
>
> "Then it ought to be Number One," said Alice.
>
> The King turned pale, and shut his note-book hastily (p.141).

In this passage Alice seems to have developed enough maturity, ego strength, and cognition to oppose the King's unreasonable argument. Indeed, Alice can specify the contradiction in the King's arbitrary and self-centered rules; hence, she assertively responds to him, in a logical manner. In a broader sense, Alice has reached that characteristic developmental stage in which the world and its words appear completely explainable, where all questions have answers, where mysteries and paradoxes are simply puzzles awaiting inevitable solutions (Rackin, 1991, p.38).

To conclude, we saw that how analysis and criticism of the tale helped us to acquire the concept of child cognitive development. Considering translation of this fiction, again, it is the job of translator to keep in mind the whole concept while recreating the text in a receptive language. Suffice it here to say that recreation of picture of this concept is a kind of dynamic one since the concept shows itself from the onset of the story and as the story continues

the concept gradually develops and changes until it reaches to the last confrontation. Hence, here, the translator's job is to depict a picture of each of the confrontations in a way that the arrangement of them in chapters of the book creates a whole dynamic picture representing the child cognitive development.

8. Conclusion

Recreation of literary works of art in another language requires philosophical assumptions; that is, works of literature are complicated creations drawing much attention to be interpreted, and providing many options to be translated. A translator who steps into the process of translation should make a decision on the literary and philosophical aspects of recreation. In this paper, literary criticism – more specifically psychoanalytic literary criticism – was suggested as a means of interpretation assisting the translator with the philosophical assumptions. We saw that there are a lot of meanings and concepts beneath the work *Alice's Adventures in Wonderland* in the light of insights from psychoanalysis that the translator has to consider during the process of translation in order to recreate a work which is similar in conveying literary and philosophical aspects of the original work into another language. In fact, each concept obtained from analysis and criticisms of the story worked as a means to assist the translator in rendition of the text in a way that without the means, the translated text would anchor mostly in literal transferals and not represent clear and exact literary and philosophical aspects of the original.

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