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THE TRANSLATION OF PARODIES IN ALICE IN WONDERLAND INTO INDONESIAN; EITHER OR OF TWO EXTREEMES

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Abstract

Alice in Wonderland is a phenomenon in children literature. The story of a seven-year-old girl in a wonderland has attracted remarkable attention from all over the world. One of definite features of the story making it legendary is the use of parody. This research aims at analyzing the translation of parodies in *Alice in Wonderland* into Indonesian by five translators. The data used were nine parodies and their translations in Indonesian by the translators, and collected with note taking data collection technique. The purposive sampling was employed in this present study. The data were then analyzed by conforming them to the concept of similarity by Chesterman, the concept of contextual effect and processing effort of the Relevance theory, and the strategy of translating parody by Weaver. The result of the data analysis showed that 98 % of the parody translation in *Alice in Wonderland* were done in literal model and the rest (2%) were in adaptation. The literal model of translation produced target language texts which were not contextual, not relevant to Indonesian children's background knowledge, and did not support the purpose of parodying, i.e. entertaining the readers. Some great translators in the world suggested the adaptation strategy in handling parodies in *Alice in Wonderland*.

Key words : parody, similarity, literal, adaptation, context

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INTRODUCTION

Alice in Wonderland (*Alice* henceforth), is a masterpiece. This seven-year old girl adventure story in a wonderland is not an ordinary product of children literature. This story is philosophical, imaginative, brilliant, and comedic with full features which make it a legendary story for good. Among the features gives *Alice* special previllage as a legendary story is parody. Parody, derived from Greek word *parodia* which means "counter-song" (Hutcheon, 1985: p. 32; Montaut, 2012), is defined by

Hornby as (piece of) writing intended to amuse by imitating the style of writing used by somebody else (1983). In *Alice* there are some parodies of songs, poems, or verses popular in Victorian era. One of the parodies is *Twinkle twinkle little bat*. This song is a slipped version of very popular nursery rhyme in Victoria time, and still it is nowadays, *The Star* written by Anne and Jane Taylor, published in 1806. The original and parody of the rhyme are as follow.

Original

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Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky

Parody

Twinkle, twinkle, little bat
How I wonder what you're at!
Up above the world you fly,
Like a tea tray in the sky
(Carroll, 1994: p 85-86)

Context : This song was sung by Hatter in a mad tea party when he told Alice, March Hare and Dormouse that he was once asked by the Queen to sing the song. However, the Queen felt disappointed with his performance, stopped it in the middle and then asked her knight to execute him

Carroll parodied the song about the star to be about the bat. He modified some parts of the song; *little star* into *little bat* (in the first line), *you are* into *you're at* (second line), *so high* into *you fly* (third line), and a *diamond* into a *tea-tray* (fourth line). However, he preserved the rhyme of the song to maintain the taste of the original. Children who know *twinkle twinkle little star* will recognize *twinkle twinkle little bat* as a 'slipped' version of *The Star*.

Alice was written by Carroll, firstly, to entertain Alice Lidell and her two sisters (Carpenter, 2003; Kelly, 2011). It became public attention after Macmillan published it in 1865. In writing *Alice*,

Carroll made children, British children with British culture, his implied readers (in Iser's term). He used British children's repertoire as their schemata to construct the story. In other words, with British culture as their schemata, British children would understand Carroll's story and parodies easily.

As a phenomenal story, *Alice* has been translated into more than 125 languages in the world, the most translated book after Bible and Shakespeare's, with a number of variants in each of them. In Indonesian, *Alice* is translated in at least five versions, 1978 (Elisa di Negeri Ajaib), 2005 (*Alice* di Negeri Ajaib), 2007 (with *Through the Looking Glass*; Petualangan di Negeri Ajaib & Dunia di Balik

Carroll), 2009 (*Alice in Wonderland*) and 2010 (*Petualangan Alice*).

It is believed that translating *Alice* is not an easy task. The complexity of the translation increases when it comes to parody. Carroll himself was known to state his fear as he wrote to the Macmillan publisher in March 1867 when *Alice* was going to be translated into French. He said : "I am strongly advised to try a translation of *Alice* into French, on the ground that French children are not nearly so well off for well-illustrated books as English or German. The great difficulty is to find a man fit to try it, or at any rate to give an opinion as to whether it is feasible." Carroll also wrote: "The verses would be the great difficulty, as I fear if the originals are not known in France, the parodies would be unintelligible: in that case they had better perhaps been 6 hitted"(Cohen, 1972: p. vi).

Translation is actually an effort to create similarity. Definitions of translation always imply 'similarity' as the purpose of the action. The idea of 'similarity' in translation, however, is not so simple as the finding of the similar meaning in other languages (Humanika, 2016). Chesterman says that no translation equivalence can be valid unless it also incorporates the notion of context, the notion of relevance and the notion of purpose (2007). A translation is equivalent with the source text only when it fulfills all those three notions (Robinson, 2019; House, 2017).

In term of context and relevance, Relevance theory states that context is a very important element and viewed as a set of assumption about the world (Sperber and Wilson, 1986). A new message will be relevant to the receiver if it bears contextual effect, and contextual effect will be achieved if the new information correlates with the assumptions the 6 ceiver has in mind. Therefore, Relevance theory suggests that the greater the contextual effect, the greater the relevance will be. In achieving contextual effect, a receiver has to make mental effort when possessing the new information. The greater the effort a receiver should make, the lower the relevance will be.

Sperber and Wilson (1986) also states that in this asymmetrical communication, more responsibility lies with the communicator than with the audience. It is the sender responsibility to ma 6 the text accessible for the reader for, as Isher (1993) points out, a text cannot adapt itself to each reader it comes into contact with. In the

case of translation, it is the translator's responsibility to make the text understandable for its readers.

The task of a translator as a secondary communicator is to deliver the interpretive resemblance, the similarity (in target language) he infers from the source language (SL)) (Smith, 2012; Wilkie-Stibbs, 2005). The translator is required to infer the target text (TT) writer's intention instead of merely transforming its linguistics elements. Jing (2010) says that the central concern of the translator is not to achieve some fixed standard of 'equivalence', but rather successful communication. In this communication model, the SL stimulus plays an auxiliary rather than a central role (Gutt, 2002).

In respect to the translation of parody, Weaver (2006) mentions three ways used by people to translate a poem or song parody. The first way is to choose a poem or song of the same general type which is familiar in the language of translation, and then write a parody of that target language poem or song in a manner which imitates the style of the source language author. By this way, the translator, in Venuti's terms, reduces the ethnocentric nature of the foreign text and brings the author back home (1995). He adapts the parody into the local cultural tradition. Weaver calls this procedure the most sensitive and satisfactory.

The second way is to translate the parodied verses more or less mechanically. This procedure is usually followed by the translator who does not realize that the verse is in fact a parody of a well-known verse. He assumes that it is simply a little, non-sense verse which he is supposed to deal on a word-for-word basis. Weaver calls this literal procedure less satisfactory.

Meanwhile, the third procedure is for the translator to say, 'This is a nonsense verse. I can't translate non-sense into my language; but I can write an entirely different bit of non-sense verse in my own language, and substitute it'. In this procedure, the translator creates his own text.

METHOD

This product-oriented translation research is a qualitative study. The samples are taken purposively. Only parts fulfilling the criteria of being parody will be proceeded for the analysis. Data are taken with note taking technique. By this way, nine parodies are found in *Alice's*. The parodies and their original versions are as in the table below.

Table 1. Parodies and their original versions in *Alice*

No	Parody by Carroll	Original	
		Title	Writer
1	How doth he little crocodile	Against Idleness and Mischief	Issac Watts
2	You Are Old Father William	<i>The Old Man's Comfort and How He Gained It,</i>	Robert Southey
3	Speak Roughly	Speak Gently	GW Langford
4	The Bat	The Star	Jane Taylor
5	The Lobster Quadrille	The Spider and The Fly	Mary Howitt
6	'Tis the voice of the Lobster	The Sluggard	Issac Watts
7	Turtle Soup	Star of The Evening	James M Sayle
8	The Tarts	The Tarts	Mother Goose
9	Letter in the Trial	Alice Gray	William Mee

The translation of those parodies by five translators are then analyzed. The analysis is due to the technique of translating parody by Weaver in transferring the parodies into Indonesian. The translating products are then conformed to the concept of similarity by Chesterman in the perspective of Relevance theory.

FINDING AND DISCUSSION

Parodies in *Alice's* are translated in two ways in Indonesian; literal and adaptation. Data in this research show that almost all parodies are translated literally. By this way, the parodies are transferred in word-for-word basis and the result are then conformed to Indonesian syntactic rule. The table below exposes the strategy.

Table 2: Translation strategy of Alice's Parody into Indonesian by Five Translators

No	Title	T1	T2	T3	T4	T5
1	How doth the little crocodile	L	L	L	L	L
2	You Are Old Father William	L	L	L	L	L
3	Speak Roughly	L	L	L	L	L
4	The Bat	A	L	L	L	L
5	The Lobster Quadrille	L	L	L	L	L
6	'Tis the voice of the Lobster	L	L	L	L	L
7	Turtle Soup	L	L	L	L	L
8	The Trial	L	L	L	L	L
9	Letter in the Trial	L	L	L	L	L
Σ L (%)		8 (88.9)	9 (100)	9 (100)	9 (100)	9 (100)
Σ A (%)		1 (11.1)	0 (0)	0 (0)	0 (0)	0 (0)

Note; L = Literal, A = Adaptation, T = Translator

The application of literal translation can be found in the translation of a poem *Against Idleness and Mischief*. This poem was written by Issac Watts in 1715 as one of collections in his book, *Divine Songs for Children*. This is a highly pedagogical poem which praises hard work and associates laziness with evilness (de Borba, 1999). In his poem, Watts used an image of a bee as a metaphor of hard work. The poem tells how a bee works so hard to gather honey all the day from flower to flower. She also works very hard to build her cell. This poem was so popular in Victorian era that almost all children (and adults) at that time knew it very well. Watt's poem reads as follow

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower!

How skillfully she builds her cell!
How neat she spreads the wax!
And labours hard to store it well
With the sweet food she makes

By Carroll, this poem was parodied into stanzas about crocodile. The context of this parody is when Alice went down into a rabbit hole and experienced many events that make her confused. She even lost her language ability and forgot many things. What she remembered was that London was the capital of Paris and Paris was the capital of Rome, four by five was twelve and four by six was thirteen. When asked by the Caterpillar to render a poem she knew very well, she said the different words. Instead of saying *how doth the little busy bee* she recited *how doth the little crocodile*.

How doth the little crocodile
Improve his shining tail
And pour the waters of the Nile
On every golden scale

How cheerfully he seem to grin
How neatly spread his claws
And welcome little fishes in
With gently smiling jaws
(Carroll, 1994)

In his parody, Carroll reversed the moralistic message of Watts' poem by describing a lazy crocodile which succeeded in getting fish without any effort. He mocked the moral 'to be hardworking' and turned it into an immoral message, 'to be lazy and to deceive innocent prey'.

In its Indonesian version, this poem is transferred literally by all translators. The example of this version in the one by Translator 7 below.

Betapa si kecil buaya
Makin mengkilatkan kilauan ekornya
Dan menyepuh sungai
Nil dengan cahayanya
Dengan sisiknya yang keemasan

Betapa riangnya mereka tertawa
Dan taringnya berkilatan
Menyambut ikan-ikan kecil
Tersenyum ramah dengan rahang rahang mereka
(Translator 2, 2005) (pseudonym)

The translation of the poem into Indonesian by Translator 2 shows that the source text (ST) is transformed into Indonesian on literal way. It starts with word-for-word technique, in which almost all words in ST have their pairs in target text (TT), and followed by syntactic conformation afterwards. Similar translation technique is also used by all translator in translating a poem by Robert Southey *The Old Man's Comforts and How He Gained Them*. The original version of the poem is as follow.

"You are old, father William," the young man cried,
"The few locks which are left you are grey;
You are hale, father William, a hearty old man;
Now tell me the reason, I pray."

"In the days of my youth," father William replied,
"I remember'd that youth would fly fast,
And abus'd not my health and my vigour at first,
That I never might need them at last."

"You are old, father William," the young man cried,
"And pleasures with youth pass away.
And yet you lament not the days that are gone;
Now tell me the reason I pray."

"In the days of my youth," father William replied,
"I remember'd that youth could not last;
I thought of the future, whatever I did,
That I never might grieve for the past."

"You are old, father William," the young man cried,
"And life must be hast'ning away;
You are cheerful and love to converse upon death;
Now tell me the reason, I pray."

"I am cheerful, young man," father William replied,
 "Let the cause thy attention engage;
 In the days of my youth I remember'd my God!
 And He hath not forgotten my age"

The Old Man's Comforts and How He Gained Them is one of Southey's poems in *Metrical Tales and Other Poems* (1805). This paedagogical poem was parodied by Carroll into a poem entitled *You're Old Father William*. The contextual background in *Alice* story is similar to that of *Against Idleness and Mischief*. *You're Old Father William* was the second poem Alice tried to remember. The Caterpillar asked her to recite the poem to confirm her statement that she did not know anymore who she was because she experienced so many changes when going down into the Rabbit Hole.

13
 "You are old, father William," the young man said,
 "And your hair has become very white;
 And yet you incessantly stand on your head--
 Do you think, at your age, it is right?"

"In my youth," father William replied to his son,
 "I feared it might injure the brain;
 But now that I'm perfectly sure I have none,
 Why, I do it again and again."

"You are old," said the youth, "as I mentioned before,
 And have grown most uncommonly fat;
 Yet you turned a back-somersault in at the door--
 Pray what is the reason of that?"

"In my youth," said the sage, as he shook his grey locks,
 "I kept all my limbs very supple
 By the use of this ointment--one shilling the box--
 Allow me to sell you a couple?"

"You are old," said the youth, "and your jaws are too weak
 For anything tougher than suet;
 Yet you finished the goose, with the bones and the beak--
 Pray, how did you manage to do it?"

"In my youth," said his father, "I took to the law,
 And argued each case with my wife;
 And the muscular strength, which it gave to my jaw,
 Has lasted the rest of my life."

"You are old," said the youth, "one would hardly suppose
 That your eye was as steady as ever;
 Yet you balanced an eel on the end of your nose--
 What made you so awfully clever?"

"I have answered three questions, and that is enough,"
 Said the father. "Don't give yourself airs!
 Do you think I can listen all day to such stuff?
 Be off, or I'll kick you down stairs!"

(Carroll, 1994)

In his parody, Carroll "undermines the pious didacticism of Southey's original and gives Father William an eccentric vitality that rebounds upon his idiot questioner" (Gardner and Tenniel, 2000). Jo Elwyn Jones and J Francis Gladstone (in 8 nny de Rooy, 1997) also argue that Carroll's parody of this poem is also a parody on the Oxford reformer and Broad Church theologian, Dr. Benjamin Jowett. They see in the reference to his standing on his head and turning backward somersaults the repetition of Carroll's view that Jowett was turning Oxford on its head. The phrase 8 Be off, or I'll kick you down stairs! in the last part of his parody may refer to the Jowett's triumph over the High Church faction.

By all translators, this parody is translated literally. The version by Translator 4 is the example of this literal model of *Father William* translation.

"Kau sudah renta, Bapak William," kata si pemuda,
 'dan rambutmu sudah sangat putih;
 Dan kau tak berhenti berdiri di atas kepala,
 Apakah menurutmu, dengan usiamu, itu sah?'

"Di masa mudaku," jawab Bapak William,
 'Aku takut itu akan melukai kepalaku;
 Tapi sekarang aku yakin kepalaku tidak terluka
 Oleh karenanya aku melakukannya lagi dan lagi.'

'Kau sudah renta,' kata si pemuda, 'seperti
 Kuucapkan sebelumnya.
 Dan telah berkembang sangat gemuk;
 Namun, kau masih saja berjongkir-balik memasuki pintu--
 Tolong apa alasanmu?'

'Di masa mudaku,' jawab si bijak seraya menggoyangkan rambut
 berubannya,
 'Aku menjaga anggota badanku agar menjadi sangat luwes
 Dengan menggunakan minyak ini - satu shilling per kotak -
 Ijinkan aku untuk menjualnya padamu.'

7
 'Kau sudah renta.' Kata si pemuda, 'dan rahangmu sudah terlalu
 lemah
 Untuk makan apapun yang lebih keras dari lemak domba;
 Namun, kau menghabiskan seekor angsa, lengkap dengan tulang
 dan
 paruhnya -
 Kumohon, bagaimana kau melakukannya?'

'Di masa mudaku,' jawab ayahnya, 'aku mematuhi hukum,
 Dan mendiskusikan setiap masalah dengan istriku;
 Dan kekuatan ototku memengaruhi rahangku
 Sehingga bertahan sampai akhir hidupku.'

'Kau sudah renta.' Kata si pemuda, 'tak ada yang berpikir
 Matamu masih awas seperti dulu;
 Namun, kau bisa menyeimbangkan seekor lele di ujung hidungmu -
 Apa yang membuatmu begitu cerdas?'

'Aku sudah menjawab tiga pertanyaan, dan itu sudah cukup.'
 Jawab ayahnya; 'jangan berhentikan dirimu!'

Tapi, apakah kau pikir aku bisa mendengar pertanyaan-pertanyaan seperti
 itu sepanjang hari?
 Pergilah, atau aku akan menendangmu ke lantai bawah'

(Translator 3, 2007) (pseudonym)

The third exam 4 of the verses translated with literal model is *Beautiful Soup*. This is a parody of a poem, *Star of the Evening*, written by James M Sayles in 1855. This poem was then composed into a song and recorded and produced by The Dulciana in their collection, "The Dulciana, A Collection of Favorite Duets" in 1883. The poem reads as follow.

3
 Beautiful star in heav'n so bright,
 Softly falls thy silv'ry light,
 As thou movest from earth afar,
 Star of the evening, beautiful star.

Chorus:
 Beautiful star,
 Beautiful star,
 Star of the evening, beautiful star.

In Fancy's eye thou seem'st to say,

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Follow me, come from earth away.
Upward thy spirit's pinions try,
To realms of love beyond the sky.

Shine on, oh star of love divine,
And may our soul's affection twine
Around thee as thou movest afar,
Star of the twilight, beautiful star

Carroll parodied this song into *The Turtle Soup*, by highlighting sentimental tone of the last parts of the song. The parody is in the following.

1
'Beautiful soup, so rich and green,
Waiting in a hot tureen !
Who for such dainties would not stoop
Soup of the evening, beautiful Soup !
Soup of the evening, beautiful Soup !
Beau - ootiful Soo-oop !
Beau - ootiful Soo-oop !
Soo - oop of the e - e - evening,
Beautiful, beautiful Soup !

'Beautiful Soup ! Who cares for fish,
Game, or any other dish ?
Who would not give all else for two soup
Pennyworth only of beautiful Soup ?
Pennyworth only of beautiful Soup ?
Beau - ootiful Soo-oop !
Beau - ootiful Soo-oop !
Soo - oop of the e - e - evening,
Beautiful, beauty - FUL SOUP !

(Carroll, 1994: p 126)

This song was translated also in literal way by all Indonesian translators. The version by Translator 3 is used as the example below.

'Sup cantik begitu lengkap dan hijau
Menunggu di panik sup besar
Yang caantik tidak akan bungkok
Sup untuk sore hari, sup cantik!

Sup untuk sore hari, sup cantik!
Su uuuuuuuu p Caanmn tiiik!
Su uuuuuuuu p Caanmn tiiik!
Suuuu oop untuk sooooreee ha rri!
Sup Cantik, cantik!

Sup Cantik! Siapa yang pedukikan ikan,
Permainan atau setiap piring?
Siapa yang akan memberikan kekurangan,
Hanya sup cantik?memberi kekurangan pada sup Cantik
Su uuuuuuuu p Caanmn tiiik!
Su uuuuuuuu p Caanmn tiiik!
Suuuu oop untuk sooooreee ha rri!
Cantik, SUP CANTIK

(Translator 3, 2007) (pseudonym)

All translators transformed those three poems into Indonesian literally. They used phrase or even word as their translation units. Referring to Weaver's classification of parody translation, this model belongs to the mechanic way where the translators assume that it is simply a little, non-sense verse which he is supposed to deal with on a word-for-word basis.

In term of Chesterman's similarity and Relevant theory principle, this text does not provide context which makes it relevant to the readers' background knowledge. The translators do not make interpretive resemblance which is accessible to the readers, children as its implied readers in this case. Most Indonesian children do not know *Against Idleness and Mischief* and *The Old Man's Comforts and How He Gained Them*. Those poems are not there in their repertoire. Without those poems in their schemata, the readers have to make great processing effort to understand them, and, worst of all, the success is not guaranteed.

Purpose as the final notion of Chesterman's similarity is also denied. Parodies were made by Carroll as media to entertain his readers. The TL text's failure in carrying parody in it will not encourage the purpose of parodying. Different from the method used to translate most parodies, Translator 1 applied adaptation to transfer *The Bat* into Indonesian. As mentioned above, *The Bat* is a parody of *The Star*, an early nineteenth-century English poem written by Jane and Ann Taylor in 1806 and included in their collection, *Rhymes for the Nursery*. Translator 1's version is as follow.

Parody	Translation
Twinkle, twinkle, little bat How I wonder what you're at! Up above the world you fly, Like a tea tray in the sky	"Kalong kecil, di langit yang yang tinggi Amat banyak menghias angkasa !' Aku ingin terbang dan menari Jauh tinggi seperti piring teh !'

(Translator 1, 1978) (pseudonym)

In translating *The Bat* above, Translator 1 did not render it in literal model. He parodied an Indonesian popular children song, *Bintang Kecil* (*Little Star*) to be *Kalong Kecil* (*Little Bat*) instead. In *Kalong Kecil* no word carries the meaning of 'wonder', 'world', and 'twinkle twinkle'. However, *Kalong Kecil* has successfully played the role as that played by *The Bat* in *Alice*. When hearing the first line of *Kalong Kecil*, Indonesian children will recognize it as the slipped version of *Bintang Kecil*.

Referring to Chesterman's concept of similarity, this text has covered the three notions. *Kalong kecil* has given contextual effect which make it relevant with the Indonesian readers' background knowledge. With this procedure, the translator has done what Hatim and Munday (2004, p. 151) suggest that 'translators have to create a new situation that can be considered as being equivalent'.

This text has also supported the purpose of writing parody. As mentioned above, *Alice in Wonderland* was written by Lewis Carroll to entertain children. When the translations of *Alice* in Indonesian give the same effects as *Alice* to its original readers, the purpose of writing the text has been achieved. In *The Bat* case, Indonesian readers can feel the effect of parody as original *Alice's* readers do when hearing or reading *Twinkle, twinkle little bat*.

Many great translators in the world applied adaptation technique in translating *Alice's* parody. One of them was Henri Bué (van Staden, 2011). In handling *How doth the little crocodile* in French *Alice* published in 1869, Bué used French popular fable, *Le Carbeau et le Renard*. This fable was written by Jean de La Fontaine, based on Aesop's *The Fox and The Crow*. In Aesop's, a crow found a piece of cheese and perched on a branch to eat it. Wanting the cheese, a fox flattered the crow, telling how beautiful it was and wondering if its voice was just as sweet. The crow

opened its beak to start singing and the cheese fell to the ground. The fox then ate it.

In the parody, Bué also used a crow and a fox as its characters. In his poem, however, the crow knew exactly what was going to happen that she did not open her beak and kept eating the cheese. The moral lesson to be learnt from this fable is that we have to be careful and fully aware when being flattered. This lesson can be applied to people of all ages and all times. Bué's translation of *How doth the little crocodile* and other parodies in *Alice* was highly appreciated. It was Carroll himself who wrote to Macmillan that he had 'at last got French *Alice* correct and the whole [...] may now go to the Press (van Staden, 2011).

In addition to Bué, Vladimir Nabokov is the name worth mentioning in the translation of *Alice* using adaptation strategy (Conolly in Vid, 2008). Nabokov used the strategy to translate *Alice*, including its parodies. He chose Pushkin's *Gypsy* which used an image of bird as a symbol of the independent and freedom-loving Gypsies when translating *How doth the little crocodile*. He also used crocodile as the image of a cheating, deceptive creature to change bird in *Gypsy*.

Nabokov also used adaptation strategy when translating *You Are Old Father William*. He employed a long Russian poem written by Mikhail Lermontov, *Borodino*, as its equivalence. *Borodino* is an epic which praised Russian soldiers who succeed in defeating French battalion in Borodino battlefield in 1812. By using this poem, Nabokov also preserved the rhyme of *You Are Old Father William*'s first couplet for Lermontov's *Borodino* started with *Skazhi diadia* ('Tell me uncle'). This poem was written by Lermontov in a dialog form between a young private with an experienced old soldier, the same as *You Are old Father William* which contains a dialog between a young and an old man.

Meanwhile, in translating *Lobster Quadrille*, Nabokov used Pushkin's poem, *Pesni veschen Oleg* (*The Song of Prophetic Oleg*). This poem is a ballad of a Russian warrior who was forecasted that his favorite horse would become a cause of his death. At the end of the poem, it is told that Oleg was bitten by a snake that hides in the head of his dead horse. Nabokov applied the same way when translating two other parodies. He used Lermontov poem, *Kazack'ia kolybel' naia* (Cossak's lullaby) for *Peak roughly to your little boy* and Russian popular children song *Chizhyk-Pyzhik, gde ty byl* (*Chizhyk-Pyzhik, where have you been?*) for *The Bat*. Nabokov's translation of *Alice* parody is highly appreciated by critics around the world. Julian Connolly calls it 'one of the most ingenious and delightful' and Vid claims it as one of the best translations of *Alice* in the world (Vid, 2008).

CONCLUSION

Translating parodies in *Alice in Wonderland* is very challenging for it poses culture-specific, text-specific and language-specific problems. The complexity of the challenge reaches its peak when it comes to the translation of parodies. This research shows that 98 % of parodies in *Alice* by five Indonesian translators are translated in literal way. Only 2 % is translated with adaptation strategy. Literal translation of *Alice*'s parodies produces TT which are not contextual, not relevant to Indonesian children's background knowledge, and which do not support the purpose of parodying. Translation experts suggest adaptation strategy to assure that the TT readers will understand the parody as the ST readers do. The way used by some great translators of the world in translating parodies in *Alice* has fulfilled notion of context, notion of relevance and notion of purpose as required by Chesterman. It is also in accordance with the principle contextual effect and processing effort in Relevance theory. It has also supported the purpose of parodying, entertaining the readers. In case of *Alice*'s parody translation in Indonesian, a problem might appear as whether Indonesia has fable as Fontaine's *Le Carbeau et le Renard* to adapt *How doth the little crocodile*, or *Borodino* to localize *You are old Father William*. The translator's creativity is challenged.

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