

Issy Book Chapter Elisa in Bahasa Indonesia

by Issy Yuliasri

Submission date: 04-Jul-2019 11:58AM (UTC+0700)

Submission ID: 1149138249

File name: Issy_Book_Chapter_Alisa_in_Bahasa_Indonesia.pdf (2.71M)

Word count: 3405

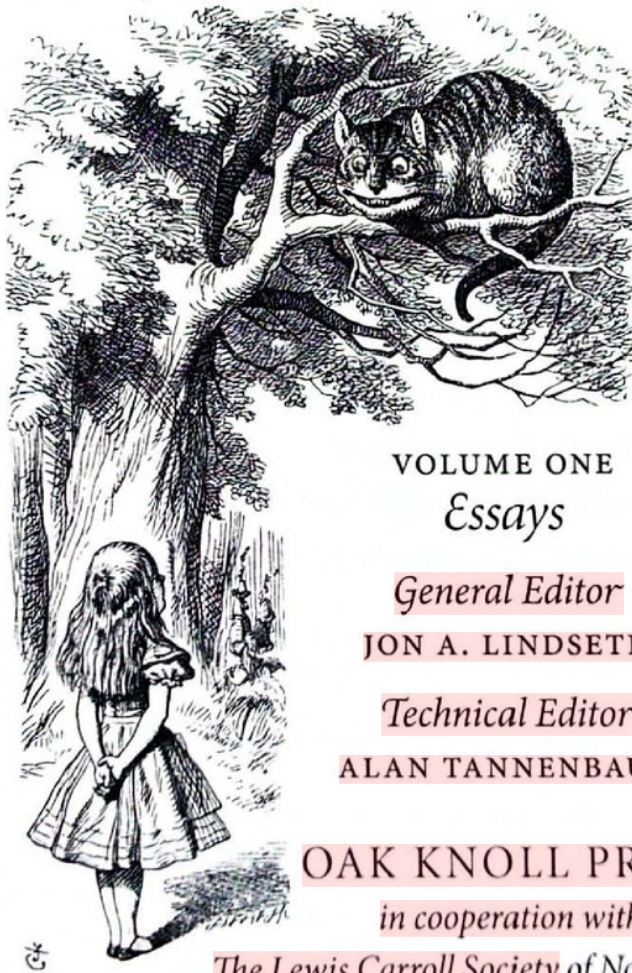
Character count: 24486

ALICE

In a World of Wonderlands

THE TRANSLATIONS OF LEWIS CARROLL'S

MASTERPIECE



VOLUME ONE

Essays

General Editor

JON A. LINDSETH

Technical Editor

ALAN TANNENBAUM

OAK KNOLL PRESS

in cooperation with

The Lewis Carroll Society of North America

⁶
OAK KNOLL PRESS
310 Delaware Street
New Castle, Delaware, USA 19720

© 2015 The Contributors. All Rights Reserved

First Edition published in 2015

The essay "The Universal Child" by Warren Weaver first appeared in
Alice in Many Tongues, 1964, University of Wisconsin Press
and is used by permission.

The map on the end papers was made by Connie Brown of Redstone Studios LLC of Durham, CT.

ALL RIGHTS RESERVED

²
No part of this book may be reproduced in any manner without the express written consent
of Oak Knoll Press, except in cases of brief excerpts in critical reviews and articles.

Printed in China on acid-free paper meeting the requirements of

ANSI/NISO Z39.48-1992 (Permanence of Paper)

Library of Congress Cataloguing-in-Publication data available from Oak Knoll Press ⁵

ISBN: 978-1-58456-331-0

Volume One: Essays



EDITORIAL NOTE	13
Foreword · <i>David Crystal</i>	15
Introduction · <i>Jon A. Lindseth</i>	21

PRELIMINARY ESSAYS

Warren Weaver's <i>Alice in Many Tongues: A Critical Appraisal</i> · <i>Emer O'Sullivan</i>	29
<i>Alice</i> and Global Bibliography: Reading the Whole Book · <i>Michael F. Suarez, SJ</i>	42
The Universal Child · <i>Warren Weaver</i>	47
Lewis Carroll as He Was · <i>Morton N. Cohen</i>	51
Alice Liddell as She Was · <i>Morton N. Cohen</i>	65
The <i>Alice</i> Books: English Classics · <i>Morton N. Cohen</i>	71
Translations of <i>Alice</i> during the Lifetime of Lewis Carroll · <i>Edward Wakeling</i>	80
The Real Flood of Translations · <i>Selwyn Goodacre</i>	99

A SELECTION OF COVERS IN COLOR

LANGUAGES

Afrikaans · <i>Lelanie de Roubaix and Ilse Feinauer</i>	127
Albanian (Gheg and Tosk) · <i>Merita Bajraktari McCormack</i>	130
Arabic · <i>Nadia El Kholy</i>	134
Aragonese · <i>Antonio Chusé Gil Ereza</i>	137
Armenian (Eastern) · <i>Zoya Pirzad</i>	139
Aromanian · <i>Mariana Bara</i>	141
Assamese · <i>Pradipta Borgohain</i>	144
Asturian · <i>Xilberto Llano</i>	147
Azerbaijani · <i>Sheyda Souleymanova</i>	150
Basque · <i>Manu López Gaseni</i>	152
Belarusian · <i>Max Ščur</i>	155
Bengali · <i>Nivedita Sen</i>	159
Bosnian · <i>Sandra Novkinić</i>	164
Brazilian Portuguese · <i>Lauro Maia Amorim</i>	166
Brazilian Sign Language · <i>Clélia Regina Ramos</i>	168
Breton · <i>Hervé Le Bihan</i>	171
Bulgarian · <i>Ivan Derzhanski</i>	174
Catalan · <i>Francesc Parcerisas</i>	178
Cebuano · <i>Marina P. Hamoy</i>	181
Chinese · <i>Zongxin Feng</i>	187
Cornish · <i>Nicholas J. A. Williams</i>	199
Croatian · <i>Smiljana Narančić Kovač</i>	201

Czech · <i>Jiří Rambousek</i>	207
Danish · <i>Viggo Hjarnager Pedersen</i>	211
Dari and Pashto · <i>Rahman A. Arman</i>	214
Dutch · <i>Lenny de Rooy</i>	218
Estonian · <i>Risto Järve</i>	233
Ewondo · <i>Stéphanie Engola</i>	237
Faroese · <i>Bergljót av Skarði and Kristinbjörg Høgnesen</i>	230
Fijian · <i>Apolonia Tamato</i>	232
Filipino · <i>Marina P. Hamoy</i>	235
Finnish · <i>Markus Lång</i>	236
French · <i>Isabelle Nières-Chevrel</i>	239
Frisian (West) · <i>Jant van der Weg-Laverman</i>	249
Galician · <i>Teresa Barro</i>	252
Georgian · <i>Giorgi Gokieli</i>	255
German · <i>Emer O'Sullivan</i>	259
Gothic · <i>David A. Carlton</i>	270
Greek · <i>Deborah Brown Kazazis</i>	273
Gujarati · <i>Taarū Mēghānee Kajāriā</i>	276
Hawaiian · <i>Keao NeSmith</i>	282
Hebrew · <i>Rachel Weissbrod</i>	286
Hindi · <i>Sumanyu Satpathy and Lalit Kumar</i>	289
Hungarian · <i>Anna Kérchy</i>	294
Icelandic · <i>Gauti Kristmannsson, Aleksandra Maria Ciešlińska, and Magnea J. Matthíasdóttir</i>	299
Indonesian · <i>Harry Aveling, Riris K. Toha-Sarumpaet, and Issy Yuliasri</i>	302
Irish · <i>Alan Titley</i>	307
Italian · <i>Adele Cammarata</i>	310
Japanese · <i>Yoshiyuki Momma</i>	316
Jèrriais · <i>Geraint Jennings</i>	320
Kannada · <i>Vijayakumar M. Boratti</i>	324
Kazakh · <i>Fatima Moldashova</i>	326
Konkani · <i>Padma Baliga</i>	329
Korean · <i>Kang-hoon Lee</i>	331
Korean (Sewell version) · <i>Victoria Jon Sewell</i>	333
Kurdish (Sorani) · <i>Kaveh Tagharobi</i>	335
Ladino · <i>Avner Perez</i>	338
Lao · <i>Gregory H. Green</i>	341
Latgalian · <i>Ilga Šuplinska</i>	343
Latin · <i>August A. Imholtz, Jr.</i>	346
Latvian · <i>Kristīne Baiža and Gunta Ločmele</i>	349
Lithuanian · <i>Agnė Zolubienė</i>	352
Low German · <i>Reinhard F. Hahn</i>	355
Macedonian · <i>Rumena Bužarovska</i>	358

Malay · <i>Zubaidah Ibrahim-Bell</i>	361
Malayalam · <i>Anto Thomas Chakramakkil and Alida Allison</i>	364
Maltese · <i>Ġorġ Mallia</i>	368
Manlam Ngy · <i>Gina Chiu Chang</i>	372
Manx · <i>Alan Titley</i>	375
Māori · <i>Tom Roa</i>	377
Marathi · <i>Swati Jaideep Raje</i>	381
Medieval Irish · <i>Elizabeth Boyle</i>	384
Mennonite Low German · <i>Jack Thiessen</i>	387
Middle Breton · <i>Hervé Le Bihan</i>	389
Middle Welsh · <i>Silva Nurmio</i>	392
Moldavian · <i>Elena Suff</i>	395
Mongolian · <i>G. Mend-Ooyo</i>	401
Montenegrin · <i>Gordana Kustudić</i>	404
Ndebele (Zimbabwean) · <i>Dion Nkomo</i>	406
Neapolitan · <i>Stefania Tondo</i>	411
Nepali · <i>C. M. Bandhu</i>	417
Norwegian · <i>Kristin Ørjasæter</i>	419
Occitan (Provençal) · <i>Philippe Blanchet</i>	422
Old Norse · <i>Victoria Condie, Alexis Lansbury, and Richard Munro</i>	425
Oriya · <i>Sumanyu Satpathy and Animesh Mohapatra</i>	429
Palatine German (Vorderpälzisch) · <i>Franz Schlosser</i>	433
Papiamentu · <i>Angiolina Henriquez</i>	436
Pashto and Dari · <i>Rahman A. Arman</i>	438
Persian · <i>Farideh Pourgiv</i>	439
Picard (Borain) · <i>André Capron</i>	442
Pitjantjatjara · <i>Nancy Sheppard</i>	445
Pitjantjatjara Illustrations · <i>Byron W. Sewell</i>	447
Pitjantjatjara Illustrations · <i>Donna Leslie</i>	449
Polish · <i>Monika Adamczyk-Garbowska</i>	451
Portuguese · <i>Conceição Pereira, Margarida Vale de Gato, and Patricia Anne Odber de Baubeta</i>	454
Romanian · <i>Claudia Elena Stoian</i>	457
Russian · <i>Liudmyla I. Skuratovska and Maria L. Isakova</i>	461
Rusyn · <i>Mihajlo Fejsa</i>	467
Samoan · <i>Luafata Simanu-Klutz</i>	469
Sasak · <i>Harry Aveling, Muhammad Rifqi, and Hariro Zamzam</i>	473
Scots Languages: Overview · <i>Derrick McClure</i>	476
Scots (Borders) · <i>Cameron Halfpenny</i>	486
Scots (Caithness) · <i>James Miller</i>	490
Scots (East Angus and Kincardine) · <i>Raymond Vettese</i>	493
Scots (Glaswegian) · <i>Thomas Clark</i>	496
Scots (Northeast) · <i>Derrick McClure</i>	499

Scots (Orkney) · <i>Donna Heddle</i>	504
Scots (Shetlandic) · <i>Laureen Johnson</i>	507
Scots (Southeast Central) · <i>Sandy Fleming</i>	510
Scots (Synthetic Literary) · <i>Andrew McCallum</i>	513
Scots (Ulster) · <i>Anne Morrison-Smyth and Michael Everson</i>	516
Scots (West Central Ayrshire) · <i>James Begg</i>	518
Scottish Gaelic (Mid-Argyll) · <i>Ádhamh Ó Broin</i>	522
Scottish Gaelic (Non-Dialectal) · <i>Moray Watson</i>	526
Scottish Gaelic (South Uist) · <i>Gilbert MacMillan</i>	529
Serbian · <i>Tijana Tropin</i>	531
Seychelles Creole · <i>Penda Choppy</i>	534
Shangani · <i>Peniah Mabaso</i>	537
Shona · <i>Shumirai Nyota and Tsitsi Nyoni</i>	539
Sinhala · <i>Sugath Mahinda Senarath</i>	542
Slovak · <i>Juraj Vojtek</i>	546
Slovenian · <i>Mihajlo Mohor</i>	550
Spanish (and Other Languages of Spain): Overview · <i>Juan Gabriel López Guix</i>	554
Swahili · <i>Ida Hadjivayanis</i>	567
Swedish · <i>Björn Sundmark</i>	573
Tagalog and Filipino · <i>Marina P. Hamoy</i>	581
Tajiki · <i>Bahridin Aliev-Alizoda</i>	586
Tamil · <i>R. Azhagarasan</i>	588
Telugu · <i>K. Suneetha Rani</i>	591
Thai · <i>Chris Baker and Pasuk Phongpaichit</i>	595
Tongan · <i>Telesia Kalavite</i>	598
Turkish · <i>Alev Balcı Tison</i>	601
Turoyo · <i>Shabo Talay</i>	605
Ukrainian · <i>Oleg Lipchenko</i>	608
Urdu · <i>Sumanyu Satpathy and Haris Qadeer</i>	611
Uyghur · <i>Umarjan Hujahmet, Feng Liu, Abidan Yibulayin, and Barharguly Yunussy</i>	615
Viennese · <i>Hans Werner Sokop</i>	619
Vietnamese · <i>Hoàng-Thư Dương and John Celli</i>	621
Võro · <i>Sulev Iva</i>	624
Walloon · <i>Jean-Luc Fauconnier</i>	628
Welsh · <i>Sioned Davies</i>	632
Xhosa · <i>Nosisi Mpolweni</i>	635
Yiddish · <i>Adina Bar-El</i>	638
Zulu · <i>Bhekinkosi Ntuli</i>	642

ENGLISH DIALECTS

Appalachian · <i>Byron W. Sewell</i>	646
Cockney · <i>Charlie Lovett</i>	648

Cornish-English · <i>Alan M. Kent</i>	651
Middle English · <i>Brian S. Lee</i>	655
Old English · <i>Peter S. Baker</i>	658
Scouse · <i>Patrick Honeybone</i>	661
Sussex · <i>Richard Coates</i>	665

ENGLISH IN OTHER ALPHABETS

<i>Alice</i> in Unusual Orthographies · <i>Michael Everson</i>	668
Deseret	
Ewellic	
International Phonetic Alphabet	
Nyctographic Square Alphabet	
QR Barcode	
Shaw	
Unifon	
Alphagram · <i>Adam Tauman Kalai</i>	672
Braille · <i>Clare Imholtz</i>	674
Ciphers and Codes · <i>Edward Wakeling</i>	676
Ñspel · <i>Francis K. Johnson</i>	678
Shorthand · <i>Catherine M. Parisian</i>	681

CONSTRUCTED LANGUAGES

Invented Languages: Overview · <i>Sarah L. Higley</i>	690
Blissymbols · <i>Michael Everson</i>	695
Esperanto · <i>Patrick H. Wynne</i>	697
Lingua Franca Nova · <i>Simon Davies</i>	700
Lingwa de Planeta · <i>Dmitry Ivanov</i>	702
Lojban · <i>Mark Shoulson</i>	705
Neo · <i>Ralph Midgley</i>	707
Sambahsa · <i>Olivier Simon</i>	709
Volapük · <i>Michael Everson</i>	711

ILLUSTRATIONS

The Illustrations of <i>Alice</i> : Overview · <i>Jon A. Lindseth and Stephanie Lovett</i>	714
<i>Alice</i> Illustrations as Translation · <i>Nilce M. Pereira</i>	716
<i>Alice</i> : Illustrated by a World of Artists · <i>Adriana Peliano</i>	720
Fashions of <i>Alice</i> · <i>Kiera Vaclavik</i>	723

ADDITIONAL ESSAYS

Carrollian Comics Worldwide · <i>Byron W. Sewell and Mark Burstein</i>	728
Disney's <i>Alice</i> in Other Languages and Lands · <i>Matt Crandall</i>	730
Zumorigénflit: A Parody of This Project · <i>Byron W. Sewell</i>	733

Elisa in Bahasa Indonesia

Harry Aveling, Riris K. Toha-Sarumpaet, and Issy Yuliasri



TRANSLATIONS OF the *Alice* books were slow to appear in Indonesian (*Bahasa Indonesia*), the national language of the Republic of Indonesia, which declared its independence from the Netherlands in 1945. The book was perhaps not considered important under the educational policies of the Dutch East Indies. Despite the interest of the Dutch colonial government publisher, Balai Pustaka, in publishing translations of European children's literature in indigenous languages, *Alice's Adventures in Wonderland* did not attract its attention. Even Dutch language *Alice* translations were not published in Indonesia until 1951, when *Alice's avonturen in wonderland* by M. C. van Oven-van Doorn appeared. The first edition of this work was published in the Netherlands in 1934 and may have circulated in the Indonesian colony. This Dutch translation done in Indonesia was republished in 1952 and 1955, and excerpts from it were included in another local book, *De Toverhoorn (The Magic Horn)*, in 1956.

It is safe to say that this new attention to an English classic derived from the Indonesian interest in the English language. Because of government initiatives to internationalize the quality of secondary education over the past half-century and the increasing interest in English in general as a prestigious international language, English language texts of *Alice* can be found in many school libraries as well as in many bookshops. The National Library of Indonesia holds three English language editions of *Alice*, but none in Dutch.

In general, the post-1960s educated elite has tended to read *Alice* in the original English, both for their own amusement and for the entertainment of their children, and this has only slowly given way to the greater availability of translations and adaptations in the national language. Major Indonesian companies and a number of smaller publishers have continued to publish editions of *Alice* in the original language, generally aimed at schoolchildren learning English.

The first full Indonesian translation of *Alice* did not appear until 1978, and the first complete translation of *Through the Looking-Glass* was published only as recently as 2007. The *Alice* edition, titled *Elisa di Negeri Ajaib*, was translated by Julius Siyaranamual and includes the original illustrations by John Tenniel. After a twenty-seven-year gap, the first of four new translations of the complete *Alice* appeared. Isnadi (many Indonesians have only one name, as in this case) translated *Alice di Negeri Ajaib (Alice in Magic Land)* in 2005, retaining the original Tenniel illustrations. Two years later, in 2007, Sri Haryanto's translation, *Alice in Wonderland: Petualangan di Negeri Ajaib dan Dunia di Balik Cermin (Alice in Wonderland: Adventures in Magic Land and the World Behind the Mirror)*, appeared, combining *Alice* with *Through the Looking-Glass*; it contains no illustrations. Khairi Rumantati's translation was published with the English title *Alice in Wonderland* in 2009 and reprinted in the following year. Finally, an unillustrated edition appeared in 2010, translated by Agustina Reni Eta Sitepoe and titled *Petualangan Alice: Alice di Negeri Ajaib & Alice Menembus Cermin (Alice's Adventures: Alice in Magic Land and Alice Goes Through the Mirror)*.

Since the late 1980s, a major impetus to greater public familiarity with the *Alice* books has come from the Walt Disney Studios in the form of short, colorfully illustrated adaptations into Indonesian, and published by large commercial publishers in the national capital, Jakarta. The first of these adapted texts was the 1986 forty-eight-page “Choose Your Own Adventure” version, *Pilih Sendiri Petualangmu: Elisa di Negeri Ajaib* (*Choose Your Own Adventure: Elisa in Magic Land*), which was regularly republished until 1995. This adaptation was based on the English *Walt Disney’s Choose Your Own Adventure: Alice’s Wonderland Adventure*, published in 1985. A separate book also based on the film version, *Walt Disney: Elisa di Negeri Ajaib*, appeared in 1991. This was an even shorter volume, twenty-four pages, illustrated by the Walt Disney Studios, retold by Jane Werner, adapted by Al Dempster from the film based on Lewis Carroll’s story, and, finally, translated into Indonesian by Listiana. It too has been regularly republished. A third Disney version (1993b), *Alice in Wonderland*, includes the songs “I’m Late” and “The Unbirthday Song”; this bilingual, English-Indonesian text does not carry the name of a translator nor a place of publication, but we know it was printed in Indonesia and distributed under license from the Walt Disney Company by Form Private Ltd., Singapore. Other adaptations that are also related to the Disney cartoon are listed in the Indonesian bibliography in Volume Three. Since there are so many Disney editions, others may still be found.

Most translations and adaptations carry illustrations by either John Tenniel or the Walt Disney Studios. One of the few exceptions is Jenny Vitasari’s (1993a) *Alice di Negeri Ajaib*, which was complemented by extensive illustrations in the Japanese style and based on Shogo Hirata’s *Arisu in Wonderland* (1989). The illustrations for Rumantati’s translation are by the Indonesian artist Ella Elviana; although newly done, they are rather similar to those of John Tenniel.

In Siyaranamual’s (1978) translation the heroine’s name, Alice, has been modified to an Indonesian form, Elisa. “Wonderland” is translated as *negeri ajaib*—the land, *negeri*, that is *ajaib*, an adjective that can be variously rendered as miraculous, wonderful, or astonishing. This combination has since become the standard Indonesian translation for all versions of the text, including the Disney-based adaptations. The cover of this first translation carries the strong influence of Disney’s representation of Alice, but otherwise the illustrations are by an unacknowledged John Tenniel. The translation’s language is formal and easy to understand.

Like many other translated works published in Indonesia over the past decade, the title of Rumantati’s (2009) book remains in English. Although his translation follows the English text closely, Alice’s own words are decidedly influenced by contemporary Indonesian as spoken by teenagers. In this recent translation Alice’s name is retained, and the cover and illustrations show a European girl, with freckles, blue eyes, and long light brown (partially blond) hair.

In both versions “the Hatter” simply becomes the more sensible “Hat Maker,” *Si Pembuat Topi*, following the usual grammatical rules for one way of forming professional titles. (For instance, a composer is a *pembuat lagu*, a maker of songs, and a photographer is a *pembuat foto*, a maker of photographs.) Hares and rabbits are described in Indonesian by the same term, *kelinci*. The Indonesian form of the Western calendar refers to the month of March as *Maret*; in the first text, the March Hare is known as *Kelinci Maret* (a literal translation); in the second, he is *Kelinci*

Bulan Maret, the Month of March Rabbit (or Hare). Dormice are unknown in Indonesia. In the 1978 translation the creature becomes a squirrel, *tupai*. More innovatively, Rumantanti makes a pun on the name, rendering it as “the Dormitory Mouse,” *Si Tikus Asrama*. Following the different practices in rendering Alice’s own name, the names of the three sisters who live at the bottom of a treacle well—Elsie, Lacie, and Tillie—are changed to Elsi, Lasi, and Tilli in the 1978 text and remain unchanged from the original in the more recent translation.

The second section of the “Mad Tea-Party” chapter begins with a parody of the English nursery rhyme “Twinkle, twinkle, little star.” The rhyme exists in Indonesian in a loosely translated form, *Bintang Kecil* (Little Star—or “stars,” as Indonesian nouns are not marked for number), as follows:

<i>Bintang Kecil di langit yang tinggi</i>	Little star(s) in the high sky
<i>Amat banyak, menghias angkasa</i>	Very many, decorating the horizon
<i>Aku ingin terbang dan menari</i>	I want to fly and dance
<i>Jauh tinggi, ke tempat kau berada</i>	Far up high, to where you are

This poem is a song known to every Indonesian child and adult. It is different in rhythm from the English “Twinkle, twinkle, little star.” Siyaranamual (1978) used this song to translate the poem, changing only the word *bintang* (stars) into *kalong* (bat), and the phrase *ke tempat kau berada* (to where you are) into *seperti piring teh* (like a tea plate). Thus, Indonesian readers would directly associate the translated *Alice* poem with the familiar children’s song.

Below are the two versions of the translation:

Siyaranamual’s translation (1978):

<i>Kalong Kecil di langit yang tinggi</i>	Little bat(s) in the high sky
<i>Amat banyak, menghias angkasa</i>	Very many, decorating the horizon
<i>Aku ingin terbang dan menari</i>	I want to fly and dance
<i>Jauh tinggi, seperti piring teh</i>	Far up high, like a tea plate

Rumantati’s translation (2009):

<i>Kelap-kelip kelelawar yang mungil!</i>	Flicker, flicker cute bat
<i>Dimanakah kau menyempil!</i>	From where do you protrude
<i>Di atas bumi kau terbang</i>	Above the earth you fly
<i>Seperti nampian the di awang-awang.</i>	Like a tea tray in the clouds
<i>Kelap-kelip —</i>	Flicker, flicker —

The two translations provide different words for “bat”: *kalong* and *kelelawar*, respectively. The first translation then follows the original faithfully, although in the plural because of the second line (“Little bats, in the high sky”); the recent translation is more daring, the little bat being described as *mungil* (cute) and the reference to sky completely omitted. The second line—“How I wonder what you’re at”—presents more difficulties. Both translations are concerned with “where” rather than “what.” The first reads “Very many, decorating the horizon”; the other forms a rhyme, “From where do you protrude” (*menyempil*, protrude, rhyming with *mungil*, cute). Both translators tend to follow the second couplet more literally: Siyaranamual writes, “I want to fly and dance,” which exactly repeats *Bintang Kecil*, and “Far up high, like a tea plate”;

Khairi's version reads "Above the earth you fly / Like a tea tray in the clouds" (rhyming fly, *terbang*, with clouds, *awang*). In both versions, the reference to a tea plate (or tray) disturbs the natural rhythm of the original poem because of a change in the number of syllables in the line, though deliberately so, no doubt.

The three sisters live "at the bottom of a well." Because Indonesian nouns are also not marked for gender, the first translation only states that they are siblings (*tiga bersaudara*), while the recent translation adds the adjective "female" (*tiga kakak-beradik perempuan*, three female older and younger siblings). The first translation uses the more old-fashioned word for "well" (*perigi*), perhaps in keeping with the formality of the style employed throughout; the second text uses the more modern *sumur*, which is again consistent with the translator's general practice.

At the bottom of the well, the girls eat "treacle," a by-product from the refinement of sugar; this English condiment is unknown in Indonesia, despite its extensive sugar plantations. Siyaranamual's translation suggests that the girls eat algae (*lumut*), which one might expect to find in a well; Khairi, on the other hand, indicates that they eat "sugar syrup" (*sirup-gula*), a more accurate neologism, drawing on the (Dutch) Indonesian word for "cordial" (*seterop*).

Both translators have worked hard to capture the subtle logic of the more/less exchange—"I've had nothing yet . . . so I can't take more," "You mean you can't take less"—which relies on different interpretations of "more" (as referring to time, "one more time," "again," and quantity, "one more helping of tea"). Siyaranamual chooses to emphasize the dimension of time:

"I haven't drunk at all yet," said Elisa. "So I can't add more."

"You mean you can't take more than a little," said the squirrel [*sic*]. "It is much easier to add something than to subtract from something that is not there."

Khairi's Indonesian text plays with the quantity dimension:

"I haven't drunk any tea at all yet . . . So I can't drink any more."

"You mean that you can't drink more," said the Hat Maker. "It is far easier to *add* something than nothing at all."

The joke based on the double meaning of the word "draw" ("drawing a picture" as compared to "drawing water from a well") is also meaningless in Indonesian, so again the translators have had to choose one from a number of alternatives. Siyaranamual uses the word *menimba*, "to fetch with a bucket, to bail or scoop" (water, or, metaphorically, learning from the vast ocean of knowledge). He closes this discussion with the definitive answer that the girls drew "Algae!" from the well. Khairi prefers to use the verb *menggambar*, "draw pictures, depict," and here the link to the remaining conversation is clearer, because it depends on what the girls depicted rather than how they scooped the various objects from the well.

Both translators have greater success in drawing up a list of everything the girls scooped out or of which they drew pictures. Carroll's list begins with the letter *m*: "such as mouse-traps, and the moon, and memory, and muchness." Siyaranamual makes up his own list, beginning with the letter *k*: *kuda* (horse), *kapal* (ship), *kenangan* (memory), and *kebanyakan* (muchness, most). Khairi follows Carroll's list more closely and translates: "That began with the letter S, like *seren-*

jak [mouse trap], and *sang bulan* [lady moon], and *sejarah* [history], and *sebanyak-banyaknya* [as much as possible]—you know, don't you, you can say that something is as much as possible—have you ever seen something that is as much as possible?"

Both of these translations—Siyaranamual's *Elisa di Negeri Ajaib* of 1978 and Khairi Rumantati's *Alice in Wonderland* of 2009—are faithful and creative renderings of a highly allusive, and elusive, text. Khairi's language is more colloquial than Siyaranamual's, but both are in tune with the language of their times for literary narratives directed at young people. Literal translations run the risk of making the original texts and their world of reference seem "foreign" to new readers; modern Indonesian readers, living in an international world linked by the various mass media, are well equipped to accept this foreignness. They enjoy Alice's wanderings in the magic land of a foreign fantasy in the many forms to which they now have access.

REFERENCES

- Carroll, Lewis. 1934. *Alice's adventures in miracleland*. Translated by M. C. van Oven-van Doorn. The Hague, The Netherlands: G. B. van Goor Zonen's U.M. n.v.
- . 1951. *Alice's adventures in miracleland*. Translated by M. C. van Oven-van Doorn. The Hague-Djakarta-Antwerp: G. B. van Goor Zonen, n.v. Standard Boekhandel.
- . 1952. *Alice's adventures in miracleland*. Translated by M. C. van Oven-van Doorn. The Hague-Djakarta-Antwerp: G. B. van Goor Zonen, n.v. Standard Boekhandel.
- . [1955]. *Alice's adventures in miracleland*. Translated by M. C. van Oven-van Doorn. The Hague-Djakarta-Antwerp: G. B. van Goor Zonen, n.v. Standard Boekhandel.
- . 1956. *Alice's adventures in miracleland*. Translated by M. C. van Oven-van Doorn. Included in *The Magic Horn*. The Hague-Djakarta-Antwerp: G. B. van Goor Zonen's and others.
- . 1978. *Alisa in Magic Land*. Translated by Julius R. Siyaranamual. Jakarta: PT Gramedia.
- . 1986. *Choose Your Own Adventure: Elisa in Magic Land*. Translated by Widya Kirana. Jakarta: PT Gramedia.
- . 1989. *Arisu in Wonderland*. Translated by Shogo Hirata. Tokyo, Japan: Tokyo Tosho.
- . 1993a. *Alice in Magic Land*. Translated by Jenny Vitasari. Jakarta: Elex Media Komputindo, Kelompok Gramedia.
- . 1993b. *Alice in Wonderland*. Anonymous translator. N.P.: Distributed by Form Private Ltd.
- . 2005. *Alice in Magic Land*. Translated by Isnadi. Yogyakarta: Liliput.
- . 2007. *Alice in Wonderland: Adventures in Magic Land and the World Behind the Mirror*. Translated by Sri Haryanto. Yogyakarta: Narasi.
- . 2009. *Alice in Wonderland*. Translated by Khairi Rumantati. Jakarta: Atria.
- . 2010. *Alice's Adventures: Alice in Magic Land and Alice Goes Through the Mirror*. Translated by Agustina Reni Eta Sitepoe. Jakarta: PT Elex Media Komputindo, Kompas Gramedia.

Abidan **Yibulayin** is an assistant professor at the Department of Chinese Literature, Yili Normal University, Xinjiang Uyghur Autonomous Region, China. Her research field is Uyghur folk literature.



Issy **Yuliasri** is a lecturer in the English Department of Universitas Negeri Semarang, Indonesia. She has been teaching for twenty-one years, with a year of teaching Indonesian language and culture in Queensland, Australia (1993). She has presented papers on English teaching in Indonesia and overseas. Also interested in translation, she has worked as a part-time translator and interpreter. Her doctoral thesis looked at English-Indonesian translation of humorous texts in Walt Disney's *Donald Duck* comics from a pragmatic perspective.



Barharguly **Yunussy** is a graduate student in the Department of Chinese, Yili Normal University, Xinjiang Uyghur Autonomous Region, China. Her research field is Uyghur-Chinese translation.



Hariro **Zamzam** is a linguist specializing in teaching the Indonesian language and culture to foreigners. He earned his master's degree in applied linguistics, and works as a translator and interpreter. He currently teaches at Mataram University in Indonesia and officially works as a translator in the Language Office of West Nusa Tenggara.



Angelika **Zirker** is an assistant professor of English literature and culture at Eberhard Karls University in Tübingen, Germany. Her research interests include Shakespeare, early modern poetry, children's literature and concepts of childhood, and literature and ethics, as well as nineteenth-century literature and culture with a strong emphasis on the novel. She is part of an interdisciplinary research project called "Wordplay: Speaker-Hearer-Interaction in Everyday Communication and Literature." Her PhD dissertation "*Der Pilger als Kind: Spiel, Sprache und Erlösung in Lewis Carroll's Alice Books*" was published as *The Pilgrim as a Child: Play, Language and Salvation in Lewis Carroll's Alice Books* (2010).



Nachum **Zitter** is head of the reference department at the National Library of Israel. He has an MA in information science, specializing in analyzing classification systems, on which he lectures and writes. He received a library card when he was five years old and has headed libraries since ninth grade. Books are an integral part of his life; at the age of eleven he moved to Israel and learned a new language, which opened up a whole new world of books to read. He is an ordained rabbi.



Agnė **Zolubienė** (b. 1975) holds an MA in translation studies from Vilnius University, Lithuania. She has worked as a professional translator for over ten years. Currently, she teaches literary translation at the Department of Translation and Interpretation Studies of Vilnius University. A native Lithuanian, she is fluent in English, Russian, and Dutch.



Issy Book Chapter Elisa in Bahasa Indonesia

ORIGINALITY REPORT

3%

SIMILARITY INDEX

1%

INTERNET SOURCES

1%

PUBLICATIONS

1%

STUDENT PAPERS

PRIMARY SOURCES

1

newbooks.mannlib.cornell.edu

Internet Source

1%

2

Submitted to Harvey High School

Student Paper

1%

3

"List of Contributors and Editors", Walter de Gruyter GmbH, 2016

Publication

1%

4

Jan Susina. " Lindseth, Jon A., gen. ed., and Alan Tannebaum, tech. ed. . New Castle, DE: Oak Knoll Press in cooperation with LCSNA, 2015. 3 Volumes. Vol. 1, 837 pp.; Vol. 2, 787 pp.; Vol. 3, 1011 pp. \$295. Illus. (ISBN 978-1-58456-321-0). ", The Papers of the Bibliographical Society of America, 2016

Publication

<1%

5

en.wikipedia.org

Internet Source

<1%

6

versomagazine.com.au

Internet Source

<1%

Exclude quotes Off

Exclude matches Off

Exclude bibliography Off

Issy Book Chapter Elisa in Bahasa Indonesia

GRADEMARK REPORT

FINAL GRADE

/0

GENERAL COMMENTS

Instructor

PAGE 1

PAGE 2

PAGE 3

PAGE 4

PAGE 5

PAGE 6

PAGE 7

PAGE 8

PAGE 9

PAGE 10

PAGE 11

PAGE 12

PAGE 13
