

THE TRANSLATION OF WORDPLAY IN LEWIS CARROLL'S *THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE* INTO BAHASA INDONESIA BY DJOKOLELONO

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Abstract

This research aims to: 1) describe the types of wordplay found in the source text, 2) analyze the techniques to translate them, and 3) identify the degree of equivalence of the translations. This research employed the descriptive qualitative methodology. The data sources of this research were a novel entitled *Through the Looking Glass and What Alice Found There* written by Lewis Carroll as the source text and its *Bahasa Indonesia* translation entitled *Alice Through the Looking Glass* translated by Djokolelono as the target text. The data were in the form of words, phrases, clauses, or sentences categorized as wordplay. In order to attain the trustworthiness, triangulation is needed to check and verify the collected data. The results of this research show that there are 76 wordplays found in the source text in which Morphological Wordplay is the most types appeared in the source text with the percentage of 23.68% because there are several ways to create this wordplay. Wordplay→Non-wordplay is the most frequent used technique to translate the wordplay with the percentage of 44.74% since the translator rather omit the form of wordplay. Finally yet importantly, in the case of the degree of equivalence, 50% data are Partly Equivalent translation. This happens because the translator cannot maintain the form.

Keywords: equivalence, translation, translation techniques, *Through the Looking Glass and What Alice Found There*, wordplay

BACKGROUND

Translation has been utilized to have a function as a bridge between the languages. Nowadays, translating becomes an important activity in order to ease the exchange of information in the worldwide. The activity of translating is not an easy job

to do, as a translator must deal with different language features, cultures, and traditions.

Wordplay is a clever way to convey meaning by playing on the language to make an impression mostly on jokes. The issue is that playing words deals with the culture of the source language, which can be different from one country to another. Thus,

sometimes, the intended meaning in the source text cannot be well conveyed in the target text so that it makes the readers do not get the impression.

In line with the problem proposed above, the researcher thinks that it is important to conduct a research on wordplay. This research also attempts to examine the quality of translation in the novel on the degree of equivalence. Since the novel contains wordplay which becomes Carroll's characteristic in writing novel, *Through the Looking Glass and What Alice Found There* written by Lewis Carroll and the *Bahasa Indonesia* translation *Alice Through the Looking Glass* translated by Djokolelono are chosen as the objects of this research. To conclude, the researcher thinks that this research is significant to be conducted.

Since there are several types of wordplay, Delabastita in Kuchařová (2013: 8-9) divides wordplay into five basic types according to the linguistic means used to achieve wordplay. They are Phonological & Graphological Wordplay (Paronymy Homonymy, Homophony, and Homograph), Polysemy, Idiomatic Wordplay, Morphological Wordplay; and Syntactic Ambiguity. To help the translator in translating wordplay, some experts have proposed several techniques for

translating wordplay. Delabastita in Kuchařová (2013: 20-21) proposes eight techniques for translating wordplay. They are Wordplay→Wordplay, Wordplay→Non-wordplay, Wordplay→RRD, Wordplay→Zero, Wordplay ST=TT, Zero→Wordplay, Non-Wordplay→Wordplay, and Editorial Technique. However, Zero→Wordplay and Non-wordplay→Wordplay are not included in the research due the limited time.

Concerning the third objective of this research, the researcher uses the parameter of degree of equivalence proposed by Nugroho (2011: 39). They are Fully equivalent, Partly equivalent, Non-equivalent, and Unrealized. Basically, there are three elements to be fulfilled in order to achieve a Fully equivalent translation; function (breaking taboo, telling jokes, and raising serious effect), form, and meaning.

RESEARCH METHOD

The researcher conducts her research by using qualitative research methodology. The units of analysis are in the form of words, phrases, clauses, and sentences. The source text is the novel entitled *Through the Looking Glass and What Alice Found There* by Lewis Carroll published in 1871 downloaded from a website in the internet: <https://birrell.org/andrew/alice/IGlass.pdf>. Meanwhile, the target text is its *Bahasa*

Indonesia translation, *Alice Through the Looking Glass* translated by Djokolelono published in 2016 by PT. Gramedia Pustaka Utama. The researcher first read thoroughly the novel, categorized the wordplay, transferred it into a table of data analysis. Hence, she analyzed the data using open coding. To gain trustworthiness, she used triangulation to validate the data.

FINDINGS AND DISCUSSION

A. Findings

There are 76 data of wordplays found in the novel.

Table 1. **Distribution of Types of Wordplay Found in the Source Text**

No.	Types of Wordplay	F
1.	Phonological & Graphological Wordplay	
	Paronymy	15
	Homonymy	7
	Homophony	6
	Homograph	0
2.	Polylemy	1
3.	Idiomatic Wordplay	7
4.	Morphological Wordplay	18
5.	Syntactic Ambiguity	5
6.	Play on Antonym	3
7.	Possessive Case	1
8.	Asyntactic Pun	7
9.	Punning Repetition	4
10.	Capricious Usage	2
TOTAL		76

There are several data that cannot be categorized into one of the five types.

Indeed, the researcher uses other types: three types proposed by Leech (1969) and two types proposed by Kaori (2010). From the table above, it can be seen that the most types appeared in the novel is Morphological Wordplay with 18 in amount while Homograph yields in zero.

Table 2. **Distribution of Translation Techniques to translate the Wordplay**

No.	Translation Techniques	F
1.	Wordplay → Wordplay	16
2.	Wordplay → Non-wordplay	34
3.	Wordplay → RRD	9
4.	Wordplay → Zero	0
5.	Wordplay ST=TT	8
8.	Editorial Technique	9
TOTAL		76

From the table, the main technique used to translate the wordplay is Wordplay → Non-wordplay with the amount of 34 in which paronymy and asyntactic pun are mostly translated with this technique. Meanwhile, Non-wordplay → Wordplay and Zero → Wordplay techniques are omitted in this research. The researcher also finds that Wordplay → Zero is not used by the translator because s/he translates all the wordplay in this novel.

Table 3. **Distribution of the Degree of Equivalence**

No.	Degree of Equivalence	F
1.	Fully Equivalent	33

2.	Partly Equivalent	38
3.	Non-Equivalent	5
4.	Unrealized	0
TOTAL		76

According to the table above, Partly Equivalent yields as the highest amount with 38 data, which is mostly Wordplay → Non-wordplay technique is used. In the other hand, there are five Non-equivalent translations translated with the same technique. It means that by using Wordplay → Non-wordplay technique, it could possibly yield in either Partly Equivalent or Non-equivalent.

B. Discussion

1. Types of the Wordplay

a. Phonological Wordplay and Graphological Wordplay

1) Paronymy

SE:

“You might make a joke on that, said the little voice close to her ear: “something about ‘**you would if you could**’, you know.”

TE:

“*Kau bisa membuat lelucon dengan itu,*” suara kecil di telinganya berkata, “*misalnya dengan kata ‘**mau tapi malu**’, bagaimana?*”

(Datum 22)

The insect suggested her to make a joke on ‘I wish I could get back there’ and he came out with the idea of ‘you would if you could’. ‘Would’ and ‘could’ is paronymy in which ‘would’ which is

pronounced /wʊ d/ and ‘could’ which is pronounced /kʊ d/ have a slightly difference on the last part of the pronunciation.

2) Homonymy

SE:

“Well, it isn’t picked at all,” Alice explained: “it’s **ground** –”. “How many acres of **ground**?” said the White Queen. “You mustn’t leave out so many things.”

TE:

“*Sama sekali tidak dipetik,*” Alice menerangkan, *masih berpikir tentang flour, “tetapi di **ground (digiling)**...”*. “**Ground** – (*tanah*) – nya berapa luas?” tanya Ratu Putih. “*Kau tak boleh meninggalkan banyak hal penting.*”

(Datum 73)

The ‘ground’ uttered by Alice is a past verb of ‘grind’, which means to make something into small pieces or powder by pressing it between hard surfaces. In contrast, the ‘ground’ uttered by the White Queen refers to the surface of the earth. Thus, it is categorized as a homonymy.

3) Homophony

SE:

“You might make a joke on that – something about ‘**horse**’ and ‘**hoarse**’, you know.”

TE:

“*Kau bisa membuat lelucon dengan itu – **suara parau yang kacau, misalnya.***”

(Datum 21)

‘Hoarse’ which is pronounced /hɔ :rs/ and ‘horse’ which is pronounced the same like ‘hoarse’ are absolutely categorized as

homophony. It can be seen that the writer through the character of the insect tried to give a clear hint on making jokes by playing on the words.

b. Polysemy

SE:

“There’s the tree in the middle,” said the Rose: “What else is it good for?”

“But what could it do, if any danger came?” Alice asked. “It could **‘bark’**,” said the Rose.

TE:

“Pohon di tengah itu,” kata Rose, “Kau kira untuk apa?”

“Tapi apa yang bisa dilakukannya jika ada bahaya?” tanya Alice. “Dia bisa **menggonggong ...**”

(Datum 07)

They said that there was a tree, which could bark. Here, ‘bark’ has two meanings; the hard outer covering a tree and the loud, rough noise that a dog and other animal makes. Thus, ‘bark’ is categorized as polysemy in this context. It is very related to the context that what the Rose was talking about is a tree that can bark and protect them.

c. Idiomatic Wordplay

SE:

“This is a child!” Haigha replied eagerly, coming in front of Alice to introduce her, and spreading both his hands towards her in an Anglo-Saxon attitude. “We only found it to-day. It’s **as large as life, and twice as natural!**”

TE:

“Itu seorang anak,” kata Haigha bersemangat, berdiri di hadapan Alice untuk memperkenalkannya, membuka

*Saxon-nya. “Kami baru menemukannya hari ini. **Sebesar aslinya, dan dua kali alami.**”*

(Datum 66)

The original phrase is ‘as large as life and quite as natural’ meaning that the intended ‘thing’ is just ordinary, normal, or no more no less. Hence, in this novel, Carroll substitutes ‘quite’ for ‘twice’ and the researcher thinks that it shows how extraordinary and unusual the ‘thing’ is. Among all the strange creatures in the Looking Glass world, Alice seems to be the distinct one; she is human after all. That is why she is special.

d. Morphological Wordplay

SE:

“Well, there’s the **Horse-fly**.” Alice began, counting off the names on her fingers. “All right,” said the Gnat: ‘half way up that bush, you’ll see a **Rocking-horse-fly**, if you look. It’s made entirely of wood, and gets about by swinging itself from branch to branch.”

TE:

“Ada **pikat, atau lalat kuda**,” kata Alice, mulai menghitung serangga yang diketahuinya dengan jarinya. “Baiklah,” kata si Agas. “Di semak-semak itu, agak ke tengah, kau lihat ada **lalat kuda goyang**. Dibuat seluruhnya dari kayu, dan bergerak dengan berayun dari dahan ke dahan.”

(Datum 23)

‘Rocking-horse-fly’ is actually the combination between ‘rocking-chair’ and the ‘horse-fly’ itself. There is this kind of

toy in which the shape is like a horse, and to make it works someone should rock it forward and backward like a rocking chair. This is how the writer makes the wordplay works. That is why instead of using the word *'pikat'*, the translator added *'alat kuda'* to make it works.

e. Syntactic Ambiguity

SE:

"I see nobody on the road," said Alice. "I only wish I had such eyes," the King remarked in a fretful tone. "To be able to see Nobody! And at the distance, too! Why, it's as much as I can do to see real people, by this light!"

TE:

"Kulihat tak seorang pun di jalan," kata Alice. "Kalau saja aku punya mata setajam matamu!" kata sang Raja kesal. "Kau mampu melihat Tak Seorang Pun! Dan dari jarak begitu jauh. Wah, padahal untuk bisa melihat seseorang dalam cahaya seperti ini bagiku hampir mustahil."

(Datum 59)

The ambiguity happens in the sentence 'I see nobody on the road' which can interpreted as 'I did not see anybody on the road'. However, the King interprets it by thinking nobody as a name of something or someone (Proper Noun). In addition, the researcher thinks that 'nobody' is 'something or someone invisible'; so that the King added, he wished he could have that kind of eyes; to be able to see Nobody. He also added that it is even hard for him to see real people in the

day light, so it might be harder for him to see something invisible though.

f. Play on Antonym

SE:

But the Gnat only sighed deeply, while two large tears came rolling down its cheeks. "You shouldn't make **jokes**," Alice said, "if it makes you so **unhappy**."

TE:

*Tetapi si Agas hanya mendesah dalam-dalam, sementara dua tetes besar air mata meluncur di pipinya. "Kau tak usah membuat **lelucon**, jika malah membuatmu **sedih**," kata Alice.*

(Datum 28)

In a common sense or context, jokes and unhappy are not antonym, but here they are. Jokes are made in order to make people who enjoy it laugh and happy. In this part, the Gnat was making jokes for Alice in which he wished Alice were the one who made it. Instead, Alice did not understand why she had to make it that it makes the Gnat sighed and cry. Then, Alice said that what is the point of making jokes if it makes him unhappy. Therefore, 'jokes' is the antonym of 'unhappy' in this context.

g. Possessive Case

SE:

Alice attended to all these directions, and explained, as well as she could, that she had lost **her way**. "I don't know what you mean by **your way**." Said the Queen: "all the ways about here **belong to me** – but why did you come out here at all?"

TE:

Alice mengerjakan semua perintah itu, dan menerangkan, sedapat mungkin, bahwa ia telah salah mengambil jalan. “Aku tak mengerti mengapa kau mengambil jalan,” kata Ratu Merah. “Semua jalan di sini milikku. Mengapa kau ambil – dan yang lebih penting mengapa kau datang kemari?”

(Datum 13)

Here, the possessiveness is shown by using some possessive pronoun such as ‘her way’, ‘your way’ and ‘belong to me’, which are the phrases to initiate an authority. Alice was wandering around the wood and she met the Red Queen in which she said that she lost her way. That makes the Queen angry because she thought that Alice was taking her way so that she pointed out that all the ways belong to her.

h. Asyntactic Pun**SE:**

‘To answer the door?’ he said. ‘What’s it been asking of?’ He was so hoarse that Alice could scarcely hear him. ‘I don’t know what you mean,’ she said “**I talks English, doesn’t I?**” the Frog went on.

TE:

“Menjawab lonceng pintu?” ia bertanya. “Lonceng pintu bertanya apa?” suaranya begitu serak sehingga Alice hampir tak bisa mengerti kata-katanya. “Aku tak tahu apa maksudmu,” katanya. “Aku berbicara bahasa Inggris, bukan?” si kodok melanjutkan.

(Datum 75)

In almost the end of her journey, Alice met with a Frog that looks like a guard and he really is a guard of the door to the castle. The Frog had wrongly expressed some English expression. However, the researcher thinks that it is a sort of satire to Alice who cannot understand what he said. He said ‘I talks English, doesn’t I?’ in which it should be ‘I talk English, don’t I?’.

i. Punning Repetition**SE:**

“But if you hadn’t done them,” the Queen said, “that would have been **better still’ better, and better, and better!**” her voice went higher with each ‘better’, till it got quite to a squeak at last.

TE:

“Tapi misalnya kau tidak melakukan kau tidak melakukan kesalahan itu, bukankah itu jauh lebih, lebih, lebih baik?” suara sang Ratu makin lama makin tinggi sehingga akhirnya seperti menjerit.

(Datum 35)

There is nothing special in this punning repetition, just the word ‘better’ that is repeated for several times. The Queen tried to emphasize the word ‘better’ that it is a way better for not making mistakes in order to avoid punishment.

j. Capricious Case**SE:**

“And only one for birthday presents, you know. There’s **glory** for you mean by ‘glory’, Alice said. Humpty Dumpty smiled contemptuously. “Of course you

don't – till I tell you. I meant **'there's a nice knock-down argument for you!'**

TE:

"Dan hanya satu hadiah ulang tahun, tahu tidak. Nah, itulah kemenangan untukmu."

*"Aku tak tahu apa yang kau maksud dengan **'kemenangan'**," kata Alice. "Tentu saja kau tak tahu, sebelum kau beritahu," Humpty Dumpty tersenyum mengejek." Itu tadi **penaklukan bantahan yang manis untukmu.**"*

(Datum 48)

Alice was having a talk with Humpty Dumpty about birthday presents. Humpty Dumpty is a character who loves to give riddle even a simple question that is actually not a riddle is a riddle to him. He does not want anyone to beat him, including Alice. Therefore, he made that meaning of 'glory' himself in order to defeat Alice in which actually, 'glory' means great admiration that he twisted it into 'a nice knock-down argument'

2. Translation Techniques to Translate the Wordplay

a. Wordplay → Wordplay

SE:

"My precious Lily! My imperial kitten! and she began scrambling wildly up the side of the fender. **"Imperial Fiddlestick!"** said the King, rubbing his nose, which has been hurt by the fall.

TE:

*"Bunga lili-ku sayang, anak kucing kerajaan!" serunya, sambil mencoba merayap menaiki pagar tungku perapian. **"Gombal Kerajaan!"** sungut*

Raja, menggosok – gosok hidungnya yang kesakitan karena jatuh tadi.

(Datum 02)

The translation technique used by the translator is Wordplay → Wordplay. 'Fiddlestick' is an old common expression meaning 'non-sense' and 'Imperial fiddlestick' is translated into 'gombal kerajaan' in which it really depicts the anger of the King. There is no change in meaning or intention in the translation. However, what makes it interested is the word 'gombal' that in the target text language means 'nonsense', but it is like the 'informal version' of it.

b. Wordplay → Non-Wordplay

SE:

"... I must have **two**, you know – **to** come and go. Once to come and one to go."

TE:

*"... Aku harus punya **dua** pembawa pesan – **satu untuk** membawa pesan padaku, **satu untuk** mengirimkannya."*

(Datum 63)

The translator uses Wordplay → Non-wordplay technique and translates it literary. Here, 'two (/tu:/)' and 'to (/tu:/)' have the same pronunciation, so they are homophonic. However, the translator translates it literary without any explanation that they are homophonic or finds the substitution for the words to make it sounds homophonic in the target text.

c. **Wordplay → RRD**

SE:

"I'm seven and a half **exactly**."

"You needn't say '**exactly**,'" the Queen remarked: "I can believe it without that. Now I'll give you something to believe. I'm just one hundred and one, five months and a day."

TE:

"*Aku tujuh setengah tahun, pasti.*"

"*Kau tak perlu bilang 'pas teh',*" kata sang Ratu. "*Aku percaya walaupun tanpa itu. Sekarang, kau harus percaya sesuatu. Umurku seratus satu tahun, lima bulan dan satu hari.*"

(Datum 38)

The translator uses Wordplay→Related Rhetorical Device and makes its substitution in Bahasa Indonesia by translating it into '*pas teh*'. In a certain region in Indonesia, '*teh*' is a summon for a young woman. However, in this context, the researcher thinks that '*pas teh*' is an expression to show exaggeration upon something. In another word, '*pas teh*' aims to emphasize the word '*pasti*' just like the source text expression.

d. **Wordplay ST=TT**

SE:

"Do you know languages? What's the French for **Fiddle-de-dee**?"

"**Fiddle-de-dee**'s not English," Alice replied gravely. "Who ever said it was?" said the Red Queen. Alice thought she saw a way out of the difficulty this time. "If you'll tell me what language '**fiddle-de-dee**' is, I'll tell you the French for it!"

TE:

"*Bagaimana pelajaran bahasa-mu? Apa bahasa Prancis-nya fiddle-de-dee?*"

"*Fiddle-de-dee bukan bahasa Inggris,*" sahut Alice serius. "*Siapa bilang itu bahasa Inggris?*" tanya Ratu Merah. Alice merasa mendapat kesempatan untuk membalas, "*Kalau kau katakana bahasa apa fiddle-de-dee itu, akan kukatakan bahasa Prancis-nya!*"

(Datum 74)

However, actually, 'fiddle-de-dee' is an English expression for nonsense or state of being impatient. Thus, the researcher thinks that both Alice and the Queen do not know that 'fiddle-de-dee' is an English word. Meanwhile, the translator does not translate the idiom, so s/he just directly copies the word into the target text without giving any explanation though it might be possible that s/he knows the meaning.

e. **Editorial Technique**

SE:

If she couldn't remember my name, she'd call me '**Miss!**' as servants do."

"Well, if she said '**Miss**' and didn't say anything more," the Gnat remarked, "of course you'd **miss** your lessons. That's a joke. I wish you had made it."

TE:

Jika tak ingat namaku, dia akan memanggilku 'Miss' seperti para pembantu rumah tangga kami."

"*Nah, kalau gurumu berkata 'Miss'3 dan tak berkata apa-apa lagi, itu berarti kau dilewati saja. Tak usah menghafalkan pelajaran,*" kata si Agas. "*Ah itu lelucon, mestinya kau yang buat.*"

“3 Miss bisa berarti ‘nona’ bisa berarti ‘tak kena’, ‘terlewatkan’.”

(Datum 27)

Here, the translator uses Editorial Technique to translate the wordplay. S/he copies the first and second ‘Miss’ which is a proper noun while s/he translates the third ‘miss’ into ‘*dilewati*’ and s/he also adds an supporting comments ‘*tak usah menghafalkan pelajaran*’ emphasizing that Alice did not necessarily join the lesson since the Governess did not acknowledge her for not having a name. Besides, in order to make the readers understand more, the translator gave a footnote in the novel.

3. The Degree of Equivalence

a. Fully Equivalent Translation

SE:

“And there’s the **Dragon-fly**.”

“Look on the branch above your head,” said the Gnat, “and there you’ll find a **snap-dragon-fly**. Its body is made of plum pudding, its wings of holly leaves, and its head is a raising burning in brandy.”

TE:

“Ada juga **capung**,” katanya, melanjutkan nama-nama serangga itu. “Lihat di ranting di atas kepalamu,” kata si Agas. “Akan kau temukan **capung pemangsa**. Badannya terbuat dari pudding prem. Sayapnya daun pohon Natal. Kepalanya kismis dibakar bendi.”

(Datum 24)

The translation is considered as fully equivalent since the meaning as well as the function, which is to tell jokes are well conveyed in the target text. Moreover, of course both source text and target one share the same type.

b. Partly Equivalent Translation

SE:

“I’m one that has spoken to a King, I am: **mayhap** you’ll never see such another: and to show you I’m not proud, you may shake hands with me!”

TE:

“.. aku, yang pernah berbicara langsung kepada Raja. **Mungkin** kau tak akan pernah bertemu orang yang pernah bertemu Raja lagi. Untuk menunjukkan bahwa aku tidak menjadi sombong karenanya, kau boleh menjabat tanganku.”

(Datum 44)

The intention of the writer to create a joke by combining ‘maybe’ and ‘perhaps’ is not well conveyed as well as the form. Therefore, the degree of equivalence of the translation is categorized as Partly Equivalent.

c. Non-Equivalent Translation

SE:

Alice felt there was no denying that. “Of course it would be all the better,” she said: “but it wouldn’t be all the better **his being punished**.”

TE:

Alice merasa itu tak terbantahkan. “Memang, itu lebih baik,” katanya. “Tetapi bukankah **dia sudah dihukum**?”

Apakah itu lebih baik?"

(Datum 34)

In this part, Alice was in a circumstance where everything in that world is happened in reverse. She met with the Red Queen and they were talking about the King's Messenger who was in prison even his trial had not begun yet. The degree of equivalence of this translation is categorized as Non-Equivalent since the three requirements are not fulfilled.

CONCLUSION

The results of this research show that there are 76 wordplays found in the source text. Based on the analysis, there are 10 types of wordplay existed in this research: Phonological & Graphological Wordplay, Morphological Wordplay, Idiomatic Wordplay, Syntactic Ambiguity, Polysemy, Asyntactic Pun, Capricious Usage, Punning Repetition, Possessive Case, and Play on Antonym. Morphological Wordplay is the most type appeared in the source text with the percentage of 23.68%. Hence, the techniques used to translate the wordplay are Wordplay→Wordplay, Wordplay→Non-wordplay, Wordplay→RRD, Wordplay ST=TT, and Editorial Technique, in which Wordplay→Non Wordplay is the most frequent used technique to translate the wordplay with the percentage of 44.74%.

Finally yet importantly, in the case of degree of equivalence, 43.42% data are categorized as Fully Equivalent, 50% data are Partly Equivalent translation, and 6.58% data are considered as Non-Equivalent.

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