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Research Article

Cultural Translation Strategies in Translating Word-Plays in *A Series Of Unfortunate Events: Slippery Slope*

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ARTICLE INFO	ABSTRACT
	Word-play is one of the biggest challenges in cultural translation due to differences of cultural references from Source Text (ST) to Target Text (TT). The researchers observe this phenomenon by comparing the original and translated work of The Slippery Slope, a book of A Series of Unfortunate Events. This study applies cultural translation approach and is qualitative in nature. There are four strategies employed namely Literal Strategy, Adaptation Strategy, Faithful Strategy, and Communicative Strategy. Those strategies reveal failures of cultural translation from the lack of context and cultural references in the translation product, Lereng Licin. The four strategies employed in the TT do not focus on delivering the cultural references within the ST, making the word-plays losing the same impact in the translated work. This research offers a source or reference for other researchers interested in cultural translation strategies of works with word-plays.

1. Introduction

Word-play such as acronyms, rhymes, and puns can easily be found in common jokes and literary devices. However, being common does not mean they are easy to understand by people in all cultures. The use of language to give a humorous intention, as in the case of word-plays, tends to give rise to issues in translatability (Delabastita, 1996). There are word-plays being difficult to observe even after efforts to translate them to Target Language.

The same problem arises in *A Series of Unfortunate Events*. The series itself has thirteen volumes written by Lemony Snicket (the pen name of Daniel Handler). The volumes were published from 1999 to 2006 by HarperCollins. The series is decorated with awards, namely Nickelodeon Kids Choice Award in 2006, and was serialized on Netflix from January 2017 to January 2019. Accomplishments aside, the use of complex word-plays with multiple cultural references made this series popular. Unfortunately, however, those references are lost in Indonesian translation written by Primadonna Angela. To narrow down the scope of this research, the researchers picked the tenth volume of the series, *The Slippery Slope*, because it has the most word-play types.

The researchers will list the word-plays and its translation, compare the word-plays between the original and translated work, and then analyze them using Cultural Translation Theory, a term first mentioned in an anthropology journal in 1985 (Maitland, 2017, p.11) by Bhabha. The researchers deem Cultural Translation suitable to analyze how the Indonesian translation of *The Slippery Slope* cannot deliver cultural references from the Source Text (ST) to the Target Text (TT).

Regarding the above matter, this research aims at highlighting cultural translation strategies employed to translate word-plays and reasons why certain translation strategies cannot deliver cultural translation. This research gives a perspective regarding cultural translation, especially in a way that it reveals how translation strategies affect cultural translation from ST to TT. Accordingly, this research may become a source or reference for other researchers to do the same matter especially those interested in cultural translation strategies of works with word-plays.

2. Literature Review
Word-Play Types
According to Pope (2002), the term "word-play" can be defined as a "play" within and around language, with "play" referred as something we do and study, such as jokes and witty remarks in forms of figurative languages (pp. 224-227). Pope suggests five types of word-play as follows:

a. Sound-play
This wordplay type uses phonology as its main media of "play". The examples are alliteration, assonance, stress, rhythm, rhyme, and meter. In the research object, the researchers found rhyme and alliteration fits into the category of sound-play within the data. Rhyme itself is a condition where there are the same or similar sounds found in a group of words, while alliteration is a specific-type of rhyme where the rhyme only happens at the beginning of the words.

b. Visual-play
This wordplay type dabbles with aesthetical aspects of the words. It manipulates letters, shapes, spaces and colors of the words and its surrounding area. The easiest example that we can find in daily life is a logo.

c. Lexical ("Word") Play
This wordplay type displaces and chops individual words to create another meaning. Since it plays around meaning, especially the signified and signifier, lexical play explores the semantic features of words. The most common example, as well as one of the word-play found in the research object, is pun. Pun itself is a combination of different types of word-play, rhymes or words with similar meanings for instance, to create a logical connection.

d. Structure Play
This wordplay type manipulates the whole structure of the phrase instead of individual components (such as a single phonetic, visual aspect, or word). It uses syntax and cohesion as its media of "play".

e. Contextual and Intertextuality
This wordplay type needs one's understanding of the genres and contexts used as reference. One of the common examples of contextual and intertextual play is acronym, which is the shortened version (using the initial letters or parts of each word) of the original words. Acronym is also one of the most common wordplay found within the research subject and, as the theory proven, causes confusions due to the lack of context.

Translation Strategies
Krings (1986) defines translation strategies as "translator's potentially conscious plans for solving concrete translation problems" while translating ST to TT (in Shaheri & Satariyan, 2017). Newmark (1988) declares eight Translation Strategies (pp. 45-47), which are:

a. Word-for-Word Translation
This strategy translates ST to TT from one individual word to another.

b. Literal Translation
This strategy translates by retaining TL structure but ignores context by choosing the most literal words possible.

c. Faithful Translation
This strategy translates both the structure and context from SL to TL but left cultural words as is. This makes Faithful Translation an improved, but imperfect version of Literal Translation.

d. Semantic Translation
This strategy translates by retelling SL by the translator using TL. That means, this strategy mainly relies on the creative interpretation of the translator.

e. Adaptation Translation
This strategy transforms all cultural aspects of SL to TL's but preserving other aspects. This strategy is often used for literary works, especially plays – where the characters, plot, and theme of the story is preserved but reinstituted to cultural backgrounds fitting to Target Readers.

f. Free Translation
This strategy translates by purely retelling without preservation of writing style, making the TT more of a review rather than a translation.

g. Idiomatic Translation
This strategy translates by adding colloquialism and idioms within the TT to explain parts of ST, though the ST itself uses no idioms. The idioms are meant to deliver the message of ST. However, this strategy often results in inaccurate translation, as it distorts the nuances of meaning from ST.

Communicative Translation
This strategy engages readers with as much context as possible on the cultural references. Therefore, the TT is "communicative" because it engages the Target Readers to understand the contexts provided by ST.

Cultural Translation

Cultural translation term is a term that was first coined by Bhabha, who proposes that it is "the performative nature of cultural communication" (1994, p. 228). Maitland defines cultural translation as the interpretation of a text to be understood, which involves "the incorporation of the text within the sociocultural context of the translator" (2017, p. 10). In other words, cultural translation is a translation process that does not only deliver the lexical meaning from the ST to TT, but also the cultural references and experiences.

This theory is important because every translated work is culture-bound or cannot be separated with the context of the SL (Bassnett, 2012, pp. 19-20). Since culture is a manifestation that is peculiar to a community that uses a particular language as its means of expression, we cannot separate the culture from SL text with the translation result in TL (Newmark, 1988, p. 94). Therefore, inevitable issues often arise during the process of translating a text from the SL into the TL (Munday, 2016, in Syed, 2017, p. 78).

One example from *A Series of Unfortunate Events: The Slippery Slope* is the phrase "Mata Hari". In the ST (English), "Mata Hari" was meant to be a reference to a spy in WWI. However, since it is left untranslated in TT (Indonesian), that context does not appeal the same way because Indonesian readers are lacking it. Not only that, but it also created a misunderstanding because there is "matahari" in Indonesian vocabulary, which means 'the sun' and read the same way as "Mata Hari" despite differences in orthography.

2. Methodology

Following the objective to see the translation strategies used in the data source, this research uses two objects. The first is *The Slippery Slope* written by Daniel Handler (or often referred by his pen-name Lemony Snicket). This work was published in 2003 by HarperCollins and is the tenth of thirteen books in *A Series of Unfortunate Events*. The series itself had been translated into Indonesian – which is the second object of this study. The translated version itself was published in 2008 in the name of *Lereng Licin*. The translation work is done by Primadonna Angela published by PT. Gramedia Pustaka.

Set around in the 20th Century (the exact dates unknown), *A Series of Unfortunate Events* told a story of Violet, Klaus, and Sunny Baudelaire, three recent orphans who periodically change guardians thanks to the miseries brought by Count Olaf, a man who is after their inheritance. These misfortunes are told by Snicket himself, posing as a narrator using word-plays as one of the shining elements of the recount. Some of these word-plays are transferred into the translated version, but their punch as word-plays are mellowed or even lost in it.

This study applies cultural translation approach to analyze the objects and is qualitative in nature. The approach is chosen because translation itself is closely related to cultural studies (Bassnett & Lefevere, 1998, p.125). In fact, Bassnett suggests that both studies influence one another since they depart from the same concern; "power relation and textual production" (1998, p.135). Power relation indicated here is the social struggles portrayed within the text, while textual production is the works created based on those struggles. Therefore, to analyze a translated work, it is necessary to analyze the cultural references of the power relation of the source and target languages.

Since many instances of word-plays in the text rely on cultural references that are familiar to English-speaking readers but not to Indonesian-speaking readers, the cultural translation approach is then suitable for this study. With the approach, it is possible to relate the cultural references to the word-play types and translation strategies used in the TT.

2.1 Population and Sample

The population of this research is the whole series of *A Series of Unfortunate Events*. However, the series has thirteen books in which word-plays are used. Therefore, the tenth book *The Slippery Slope* is used as a sample as this particular book has the

most variance of data-in-demand within the series, as observed by the researchers. Then, based on the data gathered from the sample, the researchers choose 30 selected data to represent the data population within *The Slippery Slope.*

2.2 Data Collection Instruments

Firstly, the researchers will identify the word-play types as suggested by Pope (2002) of the gathered data. The types are as follows:

Table 1. Pope's Word-Play Types (2002)

No	Word-Play Types
1	Sound Play
2	Visual Play
3	Lexical ('Word') Play
4	Structure Play
5	Contextual and Intertextuality

Table 1 lists the word-play types as proposed by Pope (2002). The contents of this table will be used as the reference when identifying the types of gathered word-play in Table 3. After identifying word-play types, the researchers will then compare word-plays from ST and TT and list the translation strategies by Newmark (1988). The strategies are presented as follows:

Table 2. Newmark's Translation Strategies

No	Strategies
1	Word-for-word
2	Literal
3	Faithful
4	Semantic
5	Adaptation
6	Free
7	Idiomatic
8	Communicative

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Table 2 lists the translation strategies by Newmark. The contents of this table will be used as the selection of translation strategies of the word-play translations in Table 3. Lastly, the research will use Table 1 and Table 2 to make the complete list of the chosen data as shown below:

Table 3. Data Comparison

No	ST	TT	Word-Play Type	Strategy
1	…you are pretty and I'm lonely. Now, I'm pretty lonely.	…kau sangat cantik dan aku kesepian. Sekarang, aku sangat kesepian.	Lexical Play	Literal
2	Mortmain Mountain	Pegunungan Portmain	Sound Play	Literal
3	Esme Squalor	Esme Squalor	Lexical Play	Faithful
4	Caligari Carnival	Karnival Karnivora	Sound Play	Adaptation
5	V.F.D.	P.K.S.	Contextual and Intertextuality	Literal
6	Nonat	Gak ada serangga	Lexical Play	Literal
7	Lucky Smells Lumbermill	Pabrik Kayu Pasti Mujur	Sound Play	Adaptation
8	The Daily Punctilio	Harian Terkini	Lexical Play	Adaptation
9	Xenial	Xenophobia	Contextual and Intertextuality	Adaptation
10	Rosebud	*Rosebud**	Lexical Play	Communicative

Table 3 will be used to identify both the word-play type and their translations strategies. This table will help the researchers analyze the issues of the translation strategies according to cultural translation theory.

3. Results and Discussion
3.1. Translation Strategies in *The Series of Unfortunate Events: Slippery Slope*

Table 4. Datum 1

No	ST	TT	Word-Play Type	Strategy
1	…you are pretty and I'm lonely. Now, I'm pretty lonely.	…kau sangat cantik dan aku kesepian. Sekarang, aku sangat kesepian.	Lexical Play	Literal

The first datum is classified as Lexical Play type because the phrases in ST form a pun from the word *pretty*, which was attempted to be replicated with the word *sangat* in TT. However, as 'pretty' and 'sangat' have different meanings within the context, the TT then is classified with literal translation strategy since the translator prioritized the structure of the phrases to replicate the structure rather than the pun nor the meaning of the pun-words themselves. Longman Dictionary (2001) defines 'pretty' into three meanings that may suit the context of the datum: one is 'good looking' to refer to the first mention of 'pretty' in ST, and the other is either 'fairly, though not completely' or 'very' for the second mention. Tracing from these possible definitions, it is clear that the translator chose the meaning 'very' (which is equivalent to Bahasa Indonesia 'sangat') to redeliver the phrase structure in TT. While this works for the second phrase where both 'sangat' and 'pretty' are adverbs, the first phrase loses its pun effect because 'pretty' is directly translated to 'cantik' with the addition of 'sangat' before it to retain the sentence structure.

Table 5. Datum 2

No	ST	TT	Word-Play Type	Strategy
2	Mortmain Mountain	Pegunungan Portmain	Sound Play	Literal

Similar to the first datum, the second datum also applies literal translation strategy to retain the structure of the phrase. In this case, the alliteration pattern is the focus of the structure, as observed by how the mountain's name is changed to Portmain to rhyme with 'Pegunungan'. However, similarly to the first datum, the translation result in this datum loses its pun effect and its meaning by extension.

Many names in *The Series of Unfortunate Events* have some sort of cultural references, either from the meaning of the name itself or certain things within the culture that may inspire it. 'Mortmain Mountain' follows this pattern, as 'Mortmain' has the meaning 'an inalienable possession' (Merriam-Webster Online Dictionary) befitting for a giant, immovable mountain. By transforming 'Mortmain' into 'Portmain' in TT, the mountain loses its solid impression, as 'Portmain' holds no meaning at all in both English and Indonesian.

Table 6. *Datum* 3

No	ST	TT	Word-Play Type	Strategy
3	Esme Squalor	Esme Squalor	Lexical Play	Faithful

'Squalor' is yet another pun in *The Series of Unfortunate Events*. According to Longman Dictionary (2011), the word means 'the condition of being squalid', with squalid itself defined as 'involving low moral standards or dishonesty' which sums up the characterization of Esme Squalor herself. Therefore, English-speaking readers will have zero difficulty digesting Esme's tendency to drive the Baudelaire siblings to forced labor, her betrayals in the previous book The Ersatz Elevator, and her criminal actions with instant wealth in mind. However, as it is left untranslated in TT, Target Readers are likely to see 'Squalor' as another foreign name and therefore missing the characterization hint.

Table 7. Datum 4

No	ST	TT	Word-Play Type	Strategy
4	Caligari Carnival	Karnival Karnivora	Sound Play	Adaptation

This datum holds pop and historical culture reference that is lost in translation. 'Caligari' is a reference to *The Cabinet of Dr. Caligari*, the first German Expressionist film released in 1920. Popular for boosting German cinematic industry post World War I and surrealistic settings (Pfeiffer, 2016), *The Cabinet of Dr. Caligari* carries bizarre and eerie themes throughout the movie, perfect to describe how the vibe Caligari Carnival was described in the previous book *The Carnivorous Carnival*. Relating to the mentioned book, it is easy to see where the translator took 'Karnivora' from, but it is still worth mentioning that the mood from 'Caligari's reference is lost in TT.

Table 8. Datum 5

No	ST	TT	Word-Play Type	Strategy
5	V.F.D.	P.K.S.	Contextual and Intertextuality	Literal

V.F.D. is the most recurring abbreviation in *The Series of Unfortunate Events* as well as an important plot device surrounded with mystery. Not to mention, it is also used as codes throughout the series, meaning that the translation has to be consistent for the sake of later codes. As it is an abbreviation, the datum is classified to the Contextual and Intertextuality type. Though the forms of the abbreviations are different, they are used consistently, following the words they stand for. In ST, VFD stands for Volunteer Fire Department, while in TT it is translated to *Pemadam Kebakaran Sukarelawan* (PKS for short). In *The Slippery Slope* itself, there are several codes that used these abbreviations, such as *Valley of Four Drafts* (translated to *Padang Keempat Sumberangin* in TT) and Verbal Fridge Dialogue (translated to *Percakapan Kulkas Sandi*). However, it is noted that there are some codes that are left untranslated (such as *Vertical Flame Diversion*), repeated (such as

Pasukan Kebekuan Seram for *Violent Frozen Dragonflies* and *Voracious Fierce Dragon*), or modified to fit the abbreviation (such as the translation of *Very Fresh Dill* to *Peterseli Kualitas Segar*) that cause Cultural Translation problems which will be explored in the second section of this chapter.

Table 9. Datum 6

No	ST	TT	Word-Play Type	Strategy
6	Nonat	Gak ada serangga	Lexical Play	Literal

This particular datum was taken from Sunny Baudelaire, the youngest Baudelaire sibling that spoke broken utterances as her trademark throughout the series. Her utterances are designed to sound gibberish and meaningless, just like baby-talk, to fit her image as a toddler. However, the words actually contain her intentions and can be understood as such, given that one can decipher her utterances and connect them to their references.

This datum is one of the easiest examples of her utterances: "nonat" is a phonetic transcription of "no gnat", which can be literally translated to 'gak ada serangga' in TT. While the translation product cannot mimic the phonetic transcription used in ST, the use of informal form in TT is capable of replicating the baby-talk to a degree. After all, children develop language skills from informal language activities instead of informal (Follari, 2006, p. 260), so the use of informal 'gak ada' instead of formal 'tidak ada' sounds natural for Sunny Baudelaire without diminishing her trademark. However, TT does make the context and meaning of her utterance clearer by brandishing a whole phrase instead of replicating the phonetic transcription in ST. As a result, Sunny Baudelaire appears to be more eloquent in TT compared to ST.

Table 10. Datum 7

No	ST	TT	Word-Play Type	Strategy
7	Lucky Smells Lumbermill	Pabrik Kayu Pasti Mujur	Sound Play	Adaptation

The seventh datum used adaptation strategy because there is no equivalence for 'lucky smells'. The words themselves have no specific meaning, similar to many common lumber mills names from The United States. Therefore, the translator took the liberty to adapt the name to something similar to common lumber mills in Indonesia while maintaining the existence of the rhyme in the translation result. Since there is no specific meaning in "lucky smells" nor "pasti mujur", the adaptation did not hinder the fact that both names are ironic, given that the lumber mill has a tragic backstory explained in a previous book, *The Miserable Mill*.

Table 11. Datum 8

No	ST	TT	Word-Play Type	Strategy
8	The Daily Punctilio	Harian Terkini	Lexical Play	Adaptation

Punctilio, or its adjective form punctilious, means "being very careful to behave correctly and keep exactly to rules" (Longman Dictionary 2011). This particular meaning is ironic when we see the contents of the newspaper in the series, which are often full of slander and bias without citing any reliable sources. As we can observe in the TT, this irony is lost because there's no equivalence of punctilio. "Terkini" does not give any contribution to the irony either because the paper did present up-to-date news in the series, but the contents are still questionable otherwise.

Table 12. Datum 9

No	ST	TT	Word-Play Type	Strategy
9	Xenial	Xenophobia	Contextual and Intertextuality	Adaptation

This datum is a part of Klaus' suggestion to the Snow Scout Alphabet Pledge, a pledge consisting of consecutive words beginning with the letters in the alphabet. One thing to note from this pledge is that its content does not make sense. As explained from page 71 in the ST, there are some words that are contradictory ("calm" and "meek" to 'frisky' and "jumping"; "every morning", "every afternoon", "every night", and "all day long") that they are impossible to do at the same time, a

given fact to the scouts who are children ("human" and "young") therefore redundant, or simply impossible to do ('xylophone').

"Xylophone" is the word Klaus suggested on. In page 71 of ST, the Baudelaires are confused why the word is in the pledge to begin with, given that the meaning is "a musical instrument which consists of metal or wooden bars that you hit with a special stick to make sounds" (Longman Dictionary, 2011) - something impossible for the scouts to be. He then suggested "xenial" in ST, which according to the Merriam-Webster dictionary means "hospitable to strangers" ("Xenial", n.d.) makes more sense to be in the pledge because it reflects good conduct for the scouts, not to mention has similar meaning to other words in the pledge such as "accommodating". This suggestion, however, was shot down by the guardian of the scout Uncle Bruce before Klaus could tell them the meaning of "xenial". Therefore, changing "xenial" to "xenophobia" will not affect the plot as the meaning of the words will not be told anyway, but the fact that it is does clash with the context because *xenophobia* has the opposite meaning to *xenial* ("extreme fear or dislike of people from other countries" (Longman Dictionary 2011).)

Table 13. Datum 10

No	ST	TT	Word-Play Type	Strategy
10	Rosebud	*Rosebud**	Lexical Play	Communicative

As the TT explained in the footnote, "Rosebud" is a reference to *Citizen Kane*, a popular mystery film released in 1941. To be precise, it is the last word of Charles Foster Kane, a former influential newspaper publisher, with meaning itself left unexplained with mysteries entailing it. In the story, however, it was one of Sunny's baby-talk. On page 321 of ST, after Sunny mentioned the word, it is explained afterwards that "In some situations, the location of a certain object can be much more important than being outnumbered". This explanation parallels what happens in the story (the Baudelaires and Quigley Quagmire cornered by the villains, extorted for a key item in the story, the sugar bowl) and what happens in *Citizen Kane*. In the film, Thompson the journalist tried to pinpoint the meaning of "Rosebud" by asking Kane's acquaintances to no avail. As he gives up on his pursuit, the scene moves to workers in Kane's mansion burning invaluable items, one being a sled with the word "Rosebud" on it - which was mentioned by the people Thompson asked when they recounted Kane's childhood (Welles, 1941).

The parallel here is that the item (the sled in *Citizen Kane* and the sugar bowl in *The Slippery Slope*) is the true key of the story, not necessarily the people in concern. ST readers will be able to understand this parallel, given *Citizen Kane*'s everlasting popularity. The film had received numerous awards from 1941 to 2012, notably receiving nine Oscar awards at once in 1942 ("Citizen Kane (1941)", n.d.), and had many articles explaining the meaning of "Rosebud" alone. It is understandable that the datum was left untranslated, as the reference is very specific. However, TT readers will have difficulties understanding the reference since the film is not popular in Indonesia. Even if the reader tries to find information or watch Citizen Kane, they may not understand what the reference is trying to present, since that "Rosebud" itself is a mystery.

3.2 Cultural Translation Revealed in *The Series of Unfortunate Events: Slippery Slope* Translation Strategies

From the chosen data, only four out of seven translation strategies are used. Statistically, Literal and Adaptation Translation Strategies are used more compared to Faithful and Communicative Strategies. However, each strategy is applied to different types of Word-plays, then given different effects to the translation result in stretch. Below are the translation strategies from the most to least used and exploration of the cultural effects of the translation results.

Literal Strategy
There are four data using this strategy; two lexical play, one sound play, and one contextual and intertextuality word-play. Each of these data received different effects from the chosen translation strategy, but they generally lose important elements from ST. The Lexical Plays, for one, sacrifices the pun for the sake of consistency. As mentioned in the Introduction section, *The Series of Unfortunate Events* used word-plays (such as puns) throughout the books, making it one of an important element that constitutes the writing and story-telling style. The writer specifically used puns to describe things or people within one to a few words (see The Third Datum), letting the plot advance without being too heavy on character descriptions but not leaving context and hints of the characterizations itself. Therefore, by eliminating this aspect, many contexts are lost in TT. Another thing to mention is that pun is a part of English humor (Pope, 2002, p. 223), so eliminating them also eliminates the cultural influence of the work. In The First Datum, the pun of 'pretty' was replaced with repetition of 'sangat'

to consistency of the phrase structures. While the context of the pun is not lost (because the meaning 'beautiful' is still there, translated to 'cantik'), the writer's original style is inevitably lost. The loss is more apparent in The Sixth Datum; applying Literal Strategy to the datum reduces Sunny Baudelaire's character quirk to nothing. Again, the context of the datum itself is not lost ('nonat' is just a reduced version of 'no gnat', literally translated to 'gak ada serangga'), but Sunny's character suffers from this strategy.

Similar to problems faced by the Lexical Plays, the Sound Play also suffers from context. However, there is another element in concern; alliteration. As observed from The Second Datum, the translator maintained the consistency of the alliteration in TT while sacrificing the meaning of 'Mortmain'. This became a problem because by losing the context of 'Mortmain', TT also receives no Cultural Translation because the word and context itself is altered into something meaningless in both Source and Target Language. Additionally, all names used in *The Series of Unfortunate Events* have western roots and/or influence. At the very least, if the Target Reader wants to learn the references of this series, leaving 'Mortmain' unaltered will give them the chance to know what it means and how the meaning connects to the name choice by looking in dictionaries. Since this route is impossible after 'Mortmain' is altered to 'Portmain', the name of the mountain simply became another foreign name with no meaning, far removed from Target Culture.

Observing the three data above, it is easy to see that the translator prioritized context over style by using Literal Strategy. However, for a series with story-telling style that offers complete reading experience with word-plays to deliver not only humor but also cultural exposure and context, we can safely say that this strategy is not the best when it comes to Cultural Translation.

Interestingly, the Contextual and Intertextuality Play type did not suffer as much as the other data under Literal Strategy. This is possible because The Fifth Datum is the abbreviation of the recurring mystery in the series, VFD. VFD itself is short for Volunteer Fire Department, a secret organization that aimed to diminish every dangerous fire in the world, both literal fires and metaphorical fires referring to conflicts and wars within the series. Thanks to the fact that the Baudelaire siblings became orphans due to a conflict of VFD, the name of the organization occurs often in the series as codes with the same abbreviation that the Baudelaire siblings sought out. Therefore, there is a need of consistency in translation to help the Target Readers understand that it is a code. This is why VFD is consistently translated to PKS in most parts of the series. Stands for Pemadam Kebakaran Sukarelawan, this translated abbreviation is also consistently used for codes concerning the organization such as Padang Keempat Sumberangin (from Valley of Four Drafts) and Percakapan Kulkas Sandi (from Verbal Fridge Dialogue). This consistency protects the mystery of the organization and its codes in Target Text.

However, while Literal Strategy does apply well to the Cultural Translation of The Fifth Datum and the codes made from the abbreviation, this strategy is not a perfect approach. There are several codes in the series that cannot exactly follow the translated abbreviation, producing awkward translation. In *The Slippery Slope* itself, there are three errors of the codes. The lightest one is modification of context from 'Very Fresh Dill' to 'Peterseli Kualitas Segar'. Here, dill is changed to parsley ('peterseli' in Bahasa Indonesia) to fit the abbreviation. Though there is an error by exchanging dill with parsley, the approach itself is culturally appropriate considering that parsley is more familiar to Target Audience compared to dill. Furthermore, the context of the story (Klaus, Violet, and Quigley searching for codes in a fridge in VFD headquarter) does not suffer from this modification.

The TT does, however, suffer from the other two errors: repeating translation from two different codes and leaving one untranslated. In the case of repetition, TT repeats 'Pasukan Kebekuan Seram' for 'Violent Frozen Dragonflies' and 'Voracious Fierce Dragon'. The context suffers because in the scene, Violet and Klaus Baudelaire were trying to hint another character that they are a part of VFD by speaking using several different impromptu codes. So, repeating the code decreases the creativity of the siblings that otherwise was shown in ST. In the case of leaving the code untranslated (Vertical Flame Diversion), the error is obvious because Target Readers will not be able to understand that it is another code, given that they only knew the abbreviation of the organization as PKS, not VFD. Again, the context suffers because the Vertical Flame Diversion is a path that leads to VFD's headquarters. While the readers should be able to follow this because it was explained by the scout in the story, the decision of leaving the phrase untranslated creates inconsistency of the code and the organization itself.

Adaptation Strategy

Similar to Literal Strategy, there are four data that used this strategy; two sound play, one lexical play, and one contextual and intertextuality word-play. And just like Literal Strategy, Adaptation Strategy fell short on delivering context, cultural references, and story-telling elements. However, instead of consistency, the application of Adaptation Strategy focuses on giving a sense of familiarity to target readers. For one, the Sound types under this strategy offer different results regarding

the loss of elements. The Fourth Datum, 'Caligari Carnival', has Western pop culture reference; another trademark in the writer's writing style. Just like the puns reviewed under Literal Strategy, this pop culture reference also delivers underlying contexts in a few words, specifically the mood of the carnival. Its reference, *The Cabinet of Dr. Caligari*, is known for its surrealistic aesthetics and the concept of insanity (Pfeiffer, 2016). Readers who have watched or heard of the movie will be able to immediately project the creepy mood and visuals of the movie onto Caligari Carnival in *The Series of Unfortunate Events*. This connection, however, is lost when 'Caligari' is swapped to 'Karnivora'. Surely, the translator can simply write off 'Caligari' to its Bahasa Indonesia spelling 'Kaligari' to maintain the alliteration. The fact that there is a swap to 'Karnivora' suggests that the translator wanted to adapt the name of the carnival into something familiar and therefore easier to digest by the target readers; children. Just like the case of The Second Datum, the adaptation of 'Caligari Carnival' eliminates new information readers can learn in relation to the context of the story into just another foreign name ('Karnival Karnivora').

On the other hand, The Seventh Datum does not suffer from the lack of context as much as The Fourth Datum do because it does not have any specific cultural reference. Given that the main part of the name ('lucky') was able to be translated directly (to 'mujur') in the adaptation, the translation result does not sacrifice the irony of the name. In this case, the irony is more important compared to the form of the name itself because the background of Lucky Smells Lumbermill is far from lucky. In a previous book, *The Miserable Mill*, it is explained that there was an argument between the owners of Lucky Smells Lumbermill, followed by the Paltryville Fire, a massive fire that burned the forest and buildings in the surrounding area before the lumber mill became as big as the Baudelaires know. Even after that, the Baudelaires experienced themselves the harsh working environment of the lumber mill (no safety gears, no windows, horrible food, paid using vouchers the employees can't use.) Based on those tragedies, adapting the lumber mill name while transferring the keyword 'lucky' also transfers the irony of the name. Additionally, since the TT adapts the name similarly to the names of local Indonesian manufacturers, the name gave a sense of familiarity to the readers without sacrificing other aspects reviewed above, indicating good Cultural Translation.

Different from The Seventh Datum, The Eighth Datum loses the irony after translation. This occurs because the key of the irony ('punctilio') is redacted from the translation result. As explained in the first section, irony is important for this particular datum due to the bias and deceit of the newspaper, opposed to the meaning of 'punctilio'. For example, mentioned in page 72 of ST, the newspaper blamed the Baudelaire siblings for Jacques Snicket's death, though it is explained in a previous book *The Vile Village* that he was killed by Count Olaf in disguise. Eliminating this irony also eliminates the hint that the newspaper is not factual, which is hard to see in the translation product ('Harian Terkini'), which was adapted into a name that sounds more familiar as a newspaper to the Target Readers. Rather, because there's no hint in TT, The Daily Punctilio appears just like another newspaper and readers may miss the irony.

Instead of retaining or losing irony, The Ninth Datum gained irony instead by adapting the vocabulary into something more common yet has different meaning to give the sense of familiarity. This became a problem because there's no need for irony in the context, where Klaus Baudelaire tries to suggest a word for Snow Scout Alphabet Pledge that will reflect good character and humanely attainable, 'xenial'. Meaning 'hospitable to strangers' the word is not commonly used and therefore educates the readers to a new vocabulary; another trademark of *The Series of Unfortunate Events'* writing style. However, since Klaus was interrupted before he could explain the meaning of 'xenial', the translator utilized the chance to use a common word in Bahasa Indonesia vocabulary, 'xenophobia'. Again, this approach gave Target Readers a sense of familiarity, but the fact that 'xenophobia' has opposing meaning to 'xenial' also changes Klaus' intention in TT. As it means 'fear of foreigners', Klaus appears sarcastic, if not promoting bad character to the Snow Scouts and the Target Readers.

Faithful Strategy

This strategy is only used for The Third Datum. As mentioned in Literal Strategy, strategic use of pun to explain character in few words is used on this particular datum. Holding a name that means 'having low moral standards and being dishonest', Esme Squalor embodied her name perfectly. Since her first appearance in a previous book *The Ersatz Elevator*, she was shown with bad traits even before being revealed as a villainess by adopting the Baudelaires simply because orphans were 'in', never bothered to remember their names, making the siblings act as her assistant, and finally pushing them down the elevator shaft while exposing herself as Count Olaf's subordinate. In fact, these traits continued even in *The Slippery Slope*, where she mocked Sunny Baudelaire who was a hostage of Count Olaf's group, terrorized the other siblings and Quigley Quagmire in VFD headquarters, and finally made them pull her up to the top of Mount Fraught as their 'hostage'. Though there are more of her vile deeds exposed in other books, these are enough to present how Esme Squalor lives to her name. Therefore, the meaning of 'Squalor' has a significance that should be transferred in TT as well. By leaving it untranslated, it sounds like another foreign name with no meaning in Target Language, just like The Second and Fourth Data.

Communicative Strategy

Just as Faithful Strategy, Communicative Strategy is only used on one lexical play datum, The Tenth Datum. Ironically, while Communicative Strategy is supposedly capable of delivering more context to the readers by offering additional explanation, this datum still lacks context. The plot of *Citizen Kane*, where a journalist tries to uncover the meaning of 'Rosebud', as well as its parallel to the context of the ongoing scene in *The Slippery Slope*, are too complicated to explain in a few words within a footnote. In fact, the meaning of 'Rosebud' was an ongoing debate for years until the write, Orson Welles, decided to publish a press statement in 1941 explaining that it was indeed referring to a useless item without significance (Kane's sled) and how it is connected to Kane's memory of a loving mother and a happy childhood (Welles, 1941). The additional explanation that 'Rosebud' means how 'in some situations, the location of a certain object can be much more important than being outnumbered' in *The Slippery Slope* did explain what happens in *Citizen Kane* perfectly, as well as how the prompt of *Citizen Kane* parallels *The Slippery Slope* in page 321. However, this parallel will only be understood when the readers know about the plot of *Citizen Kane* and the meaning of 'Rosebud' in that reference, which is why a footnote informing where the reference came from does not help the readers to such level.

4. Conclusion

In an attempt to find out cultural translation strategies employed to translate word-plays and reasons why certain translation strategies cannot deliver cultural translation, this study finally draws some facts. With word-plays as an important element in its storytelling style, the Indonesian translation of *The Slippery Slope* is dismantled from cultural references and dark humor after alteration of its word-plays. While this loss does not affect the whole plot, it does affect the wholeness of the story. The four strategies (forty percent Literal Strategy, forty percent Adaptation Strategy, ten percent Faithful Strategy, and ten percent Communicative Strategy) on the translation of *The Slippery Slope* reveal failures of cultural translation from the lack of context and cultural references in the translation product, *Lereng Licin*. While cultural references enrich readers with new knowledge, adding extra hints of the story and losing them in translation strips only leaves messages to learn. Additionally, altering the word-plays too far from its cultural references also delivers the dark humor of the series into a shallower form, given that many of the word-plays are used to cater irony and dark humor as well.

In conclusion, the principle of cultural translation is not well-observed in the translation strategies applied to *Lereng Licin*. This study also shows that humor is highly related to culture and the loss of cultural context results in the loss of cultural context and references respectively eradicates the humor in the translation product, leading to incomplete application of cultural translation concept.

Culture is an interesting topic to thoroughly discuss. When it comes to translation, culture as something constructed in society becomes a challenge for translators and scholars. Further research is expected to explore translated literary works more applying cultural translation approach.

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