Discrepancy Content of Carroll's *Alice's Adventures in Wonderland* and Al-Kabir's *Alice fi Biladi Al-Ajaib*

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Abstract. The writing of literary works cannot be separated from the text that influenced it. The relationships that influence each other are called intertextual. The intertextual approach has the view that a text cannot stand alone, since the text is a mosaic of quotations from other texts. This qualitative study aimed to determine the differences and the characteristic in the story content of "Alice's Adventures in Wonderland" novel by Lewis Carroll and "Alice fi Biladi Al-Ajaib" children's story by Abdullah Al-Kabir based on the intertextual theory of Julia Kristeva. As a result: (1) There are some discrepancies in several supporting characters, setting of place, and plot at the end of the story, and (2) the characteristics possessed by the children's story Alice fi Biladi Al-Ajaib by Abdullah Al-Kabir is a detailed depiction of the character of Alice, while the characteristics in the novel Alice's Adventures in Wonderland by Lewis Carroll is a form of story writing classified based on chapters. Chapters are given titles according to the main events in the story.

Keywords: Discrepancy · intertextuality · intrinsic element · novel

1 Introduction

The writing of literary works cannot be separated from the text that influence it [1]. The relationship between text with the other text is called intertextual. Intertextual theory arise related to the phenomenon of the author's reception to the text he has read, then the reception is involved in the process of creating a new text [2]. Intertextuality is a common phenomenon in the writing texts. This is because there is no text created from the emptiness of the effects of other texts [3].

The intertextual approach has the view that a text cannot stand alone. It based on two reasons. *First*, the author of a text is a reader of the other texts before he writes his own text. *Second*, a text is found through the search process, relating to the material to be written. In the process there are acceptance or contradictions of the materials that have been found in the text that have been read [4]. As Julia Kristeva said, that every literary work is a mosaic of quotations, absorption, and transformations from the other works.

The result of the mosaic can be form of deviations, but the contents, mandate, and the idea of the mind is same, and it can be the opposite [5].

Roland Barthes states that the text is a multidimensional space, where the various text mix and clash. Text is a quoted network taken from countless cultures. The only ability owned by the author is only mixing up the writing: opposed or pass [6]. He also elaborated that intertextual is a combination of various texts into a text. That combination has given birth to a new text as a result of the creativity of its author [7].

In intertextual studies, introduced to the hypograms and transformations. The concept of hypogram was introduced by Riffaterre [8]. The hypogram is the main capital in literature that will give birth to the next work. While the next work is called a transformation work or text that transforms a hypogram [9].

Kristeva of the view that every text is an absorption and transformation of other texts. Relatedly, in writing a work, an author will take components from other text to be processed and produced with the colors of addition, subtraction, opposition, or confirmation, according to his creativity. A text must have a relationship with another text that existed first [10]. In the rules of intertextual reading, Kristeva states that there are 10 intertextual principles that apply in literature, which are depicted in the way a person writes, that are: transformation, modification, expansion, demitefication, haplology, exerp, parallel, conversion, existence, defamiliarization [11].

We found a transformational work from work that once existed, it is a children's story entitled Alice fi Biladi Al-Ajaib by Abdullah Al-Kabir, which is a transform from Lewis Carroll's work entitled Alice's Adventures in Wonderland. In the Abdullah's work, similarities are found with the story of of Lewis's work. However, there must be some differences because of Abdullah's work has more concise number of pages than Lewis's work.

The novel Alice's Adventures in Wonderland is a fantasy fiction genre story that tells the journey of a teenager named Alice who goes on an adventure in Wonderland. It started when Alice accidentally saw the white rabbit passing by, and she was curious, then decided to follow into the rabbit hole. That's where Alice's adventures begin.

Research on that novel has been done by former studies. Resti and Tatit were found that the theme of the novel Alice's Adventures in Wonderland is "Growing Up" through the adventures of Alice, who matured her. Alice's mental has grown as a result of her adventures in Wonderland [12]. Safak also found that Alice in Wonderland novel theme can be used as an important exposure in knowledge management and experiential learning principles because Alice's "heroic" adventures made it easier to understand what travel metaphors are. The adjective "heroic" implies how much demands are for obtaining knowledge [13]. Afterwards, Wibowo by using Goldman's approach to genetic structuralism theory, he found that the division of social classes in Alice's Adventures in Wonderland novel shown in the characters, settings, and plots of the story [14].

From the previous studies on Alice's Adventures in Wonderland novel, it can be concluded that no research discusses intertextuality in the story content of the novel. Therefore, the authors examine intertextual relationship of the two texts of the story by Lewis Carroll and Abdullah Al-Kabir by using intertextual theory of Julia Kristeva's perspective referring to the intrinsic element.

2 Method

This research uses a qualitative descriptive method, by presenting data using descriptions related to intertextual relationships in the story content of the novel Alice's Adventures in Wonderland by Lewis Carroll and that one by Abdullah Al-Kabir based on Julia Kristeva's intertextual theory. The primary data sources of this research are the novel Alice's Adventures in Wonderland by Lewis Carroll which was translated into a Arabic by Syakir Nasruddin, published by Al Markaz Ats-Tsaqofy Al-Araby in 2012 and the children's story Alice in Wonderland by Abdullah Al-Kabir published by Dar Al-Ma'arif in 2018.

The secondary data sources of this research include books related to the theory that will be used as a research analysis tool, several journal articles, and previous studies related to the theory and object under research. The data collection techniques used are in terms of reading techniques and note-taking techniques. In this section, researchers focus on four points of the intrinsic elements of the two stories, they are the characters, settings, plots, and themes. Then ascertain the narrative that has been marked contains the required data. The data analysis techniques used in this research are data reduction, data presentation, and drawing conclusions. Researchers record data in the form of similarities and differences between the two objects of research, then group the data that reflect intertextual relationships based on the perspective of Julia Kristeva.

3 Result and Discussion

The findings of the data are presented systematically in two parts, first the discrepancy content of *the Alice in wonderland* novel and children's story and (second) the characteristics of the two works.

3.1 Story Content Discrepancy

There are four points of intrinsic elements that will be analyzed and compared in the following discussion, namely the characters, settings, plots, and themes. The discussion will be based on the events experienced by the main character in both stories, namely Alice.

3.1.1 Character

Broadly speaking, the characters and ways of depicting the novel *Alice's Adventures in Wonderland* by Lewis Carroll have similarities with the children's story *Alice in Wonderland* by Abdullah Al-Kabir. However, there are also some differences between the figures mentioned in the hypogram work written by Lewis Carroll and the transformation work written by Abdullah Al-Kabir. Some of the similarities and differences of the figures of the two works include the following:

First, the main characters of both works, both of which both use Alice as the main character. This can be clearly seen because the two works have the same title, namely "Alice in Wonderland". This is in accordance with the intertextual principle stated by Julia Kristeva, which is parallel.

Second, Alice's older sister, in both works, the figure of this older sister is equally appeared in the role. In Lewis Carroll's work, mentions the role of Alice's older sister who is spending time with Alice by reading books. This is illustrated in the following quote:

"Badaa aldajar yatasallal ilaa Aliys min almukuth jalisatan birifqati ukhtiha einda munhadar min duni fi'el ayyi shay'" [*Alice was starting to get bored of sitting with her sister on a cliff without doing anything*] [15].

On the other hand, the work of Abbdullah Al-Kabir explains that Alice has a habit of spending her afternoons with her older sister. This is illustrated in the following quote:

"Wakana min 'eada <<Aliys>> an tanzil waqt al'asr ilaa junaynat albayt, ma'e ukhtiha alkabirati, watajlisaa me'an fi al'arjuhati, bayn al'ashjar wal'azhar wal-rrayahyn;" [*It was the custom of Alice to go down in the afternoon to the garden of the house, with her older sister, and to sit together in the swing, among the trees, flowers, and winds*] [16].

From the two quotes above, it can be seen that the hypogram and transformation work of the story entitled *Alice in Wonderland*, both of which bring out the character of Alice's older sister as a supporting character in the beginning of the story before Alice ventures into Wonderland. If it is connected with the intertextual concept of Julia Kristeva, in the transformation work there are modifications. This can be seen from the excerpt of the transformation work above which explains that Alice has a habit of spending afternoons in the garden of the house with her older sister. This is a little different when compared to the quote on the hypogram work which simply states that that afternoon Alice's older sister was spending time with Alice by reading a book. It is not stated that the activity took place on that day alone or it was their habit to spend time together in the afternoon.

Third, White Rabbits who could speak. In both works, this rabbit character is a key figure or trigger for conflict which is the cause of Alice's early journey to Wonderland. In Lewis Carroll's Work, the white rabbit character that appears is depicted as a white rabbit figure with pink eyes, wearing a coat, carrying a clock, and being able to talk. This can be seen in the following quote:

"Lam yakun fi al'amr ma yastarei alaintibahu; walam tastaghrib Aliys btatan hinama sami'et al arnab yutamtam: <<ya ilahi! ya ilahi! sawf ata'akhar!>> (hinama fakkarat fi al'amr 'eaqib dhalika, jal fi khatiriha annahu kan ealayha alaistighrab minhu, lakin fi tilk al aawnat bada laha dzalik taby'eyan; wa'eindama qam al arnab bi'ikhraji sa'eat min jayb sadriatih wanadzara ilaa alsaa'eat thumma rakad msre'an, qafazat Aliys min makaniha, idh 'eanat laha, faj'atan, fikrat annahu lam yasbiq laha mushahadat arnab yalbas sadriatan dhata jayb, aw sa'eat yukhrujuha min mithlu dhalik aljayb" [*There was nothing to notice about it; And Alice was not at all surprised when she heard the rabbit mutter: "Oh, my God! My God! I will be late!" (When she thought about it afterwards, it occurred to her that she should have been amazed at him, but at that moment it seemed to her to be normal; and when the rabbit took a watch out of his bosom pocket and looked at the watch and ran off, Alice jumped up, as it meant to her, Suddenly, the*

thought that she had never seen a rabbit in a pocket bra, or a watch he pulled out of such a pocket] [17].

Likewise, in the transformation work written by Abdullah Al-Kabir, this rabbit figure appears wearing expensive clothes and carrying a clock in a hurry as in the following quote:

"Wafaj'atan ra'at arnaban abyad, labisan malabis thaminatan, yamurru amamaha, wayandzur fi sa'eatih, wayaqul : <<ya salam! ... ya salam! ... Laqad ta'akhart kathiran >> ; fa'eajabat Aliys ashadu al'eajab; li'annaha lam tushahid min qabl arnaban yalbaus mithla hadzih almalabis al'aniqat, wayahmil sa'eatan, wayatakalam!" [*Suddenly she saw a white rabbit, dressed in expensive clothes, passing in front of her, looking at his watch, and saying: "Oh, peace! ... Really! ... You're too late"; I was amazed, is it not the most astonishing? Because she had never seen a rabbit in such elegant clothes, carrying a watch, and talking!*] [18].

From the two quotations, you can see the similarities between the work of the hypogram and the transformation. Both of them gave rise to the white rabbit character which was the initial cause of Alice's journey to Wonderland. If it is connected with the concept of the intertextual theory of Julia Kristeva, then on both works meet the principle of parallel.

Fourth, Dina, Alice's cat. The existence of this cat character does not really appear in the chain of events in the story. However, this cat named Dina was mentioned by Alice when she was sliding in a long tunnel that she walked through when she fell in a rabbit hole.

Likewise, in the transformation work, Alice's cat named Dina was also mentioned by Alice when she muttered while going down the long tunnel from the rabbit hole. The two authors brought up the character of Dina in the same way, namely through Alice's words when talking to herself when sliding down a long tunnel from a rabbit hole. In both stories, they also convey Alice's wish if Dina is with her, surely Alice will not be bored when sliding and waiting to find the bottom of the tunnel.

In both stories, there is an equation, namely that Alice wanted Dina to be with her and accompany her at that time. However, the difference between the two is if on the hypogrammed work Alice hopes that her family do not forget to feed Dina. However, on the transformation work, Alice thinks that it is better that Dina is at home, because there she can find mice as her food.

Fifth, Alice's friends are named Ada and Mabel. The existence of these two characters is not really present in the chain of events in the story. However, these two characters are raised when Alice is in dialogue with herself.

Unlike the hypogram, abdullah Al-Kabir's transformational work did not give rise to the figures of Ada and Mabel. If connected with the intertextual concept of Julia Kristeva, then in the transformation work there is a principle of haplology, namely reduction or abortion aimed at adjusting a text.

Sixth, A Mouse. In the hypogram work, Lewis Carroll also brings the mouse character together with Alice when Alice is swimming in her tears. There are similarities between the hypogram and transformation works, in each of the works Alice meets this mouse

character when she is swimming in her own puddle of tears that flood the basement because she cries a lot.

Seventh, some of the assorted animals that appeared suddenly and made the pool full in Lewis Carroll's hypogrammed work. Likewise, in the transformation work, Abdullah Al-Kabir also describes it. And there are many more similarities and differences both as parallel elements, modifications, haplology, and so on, among others, relating to the figures of the Old Crab and its Daughters, a number of birds, Marry Ann, the Maid of the Rabbit, Pat, the swan who also serves the white Hare, Bill and his crowd, the Big Puppy, the Big Caterpillar, the Great Dove, Two Servants in the form of fish and toads, the Empress, the Baby, Chef/Kitchener, and Cat Chesire, Rabbit March Hare, Hatter (Hat Maker), and Dormouse (a mouse-like animal), and so on.

Comparing the two works, it can be seen that the similarity between the transformation work and its hypogram from the aspect of the character can be found in most, even almost the whole story. However, there is also some distinction or discrepancy between the transformation and the hypogram, that is the absence of some of the figures in the transformation work mentioned in the hypogram work.

The absence of some of these characters is the result of a reduction or abort as is the case with plot editing in a story that aims to adapt a text. This is in accordance with the intertextual concept based on Julia Kristeva's perspective, which meets the criteria of the principle of haplology.

3.1.2 Background

Lewis Carroll's novel Alice's Adventures in Wonderland and Abdullah Al-Kabir's children's story Alice fi Biladi Al-Ajaib in general have the same setting. Both in terms of the setting of the place, time, and atmosphere. In the novel *Alice in Wonderland*, Lewiss Carroll uses several places such as rabbit hole, underground tunnels, rabbit's house, dense forests, the empress's house, rose garden, cricket match field, and trial room.

Likewise, Abdullah Al-Kabir's Alice fi Biladi Al-Ajaib children's story uses a place setting like a hypogram. The similarity of the place settings of the two works can be known from the following quote:

> *"Wahiya tataharaq fudulan, aindafa'eat 'eabr alhuqul muqtiatan atharihi, wakam kanat mahdzudzatan idz ra'athu yanhashir fi juhr wasie munfatih tahta siyaj min al'ae'shabi. Ba'ed dzalik biqalili, walajat Aliys aljuhr bidawriha walam yan-shaghil baliha qat bimae'rifatis sabili ilaa mughadaratih"* [*Burnng with curiosity, she rushed across the fields, hating him, and how fortunate she was to see him crammed into a wide open burrow under a hedge of weeds. A little later, Alice entered the burrow in turn, and she never bothered to know how to leave*] [17].

> *"...faramat azhar alfull allati qatafatha, wa'akhadzat tajri wara'a al arnab al'eajib, hatta dakhala juhrahu, fadakhalat wara'ahu. Kana juhr al arnab mamar-ran mustaqyman kalnnafq,.."* [*... So I plucked the jasmine flowers that I had picked, and they ran after the wondrous rabbit, until he entered his hole, and I entered after him. The rabbit hole was a straight path like a tunnel...*] [18].

The two quotes above are a snapshot of the setting of the place when the two authors write down the similarities of Alice's encounter with a white rabbit who wears neat clothes, carries a clock in the pocket of her suit, and can talk. The desire of Alice's character to follow the rabbit is to fulfill her curiosity, because she has seen the strangeness for the first time.

In addition to the similarities, the novel *Alice in Wonderland* by Lewis Carroll and the children's story *Alice in Wonderland* by Abdullah Al-Kabir also have differences in the setting. Lewis Carroll used the setting of a place near the rice fields to depict the location where Alice was spending an afternoon with her older sister. This is as illustrated in the following quote:

"Wasayahilu zinin al'ajras almu'ellaqat hawla a'naluq alkhiraf makan zinin alfanaajiin, wayahilu nida alraa'ei makan surakh almalikat alhadi, baynama yu'eawwidu dajij alfana' almukhtalit eatasat alradie' wasurakh al'eanqa', wayahilu khiwar althiyran alba'eid makan najib alsulahfaat almutawahhimah" [*And the tinkling of bells hung around the necks of sheep would replace the droning of cups, and the shepherd's call in the place of the queen's screeching shriek, while the mixed noise of the courtyard would make up for the sneezes of an infant and the cries of a phoenix, and the distant bellows of oxen in the place of the illusory tortoise's bellow*] [17].

Unlike his hypogram, Abdullah Al-Kabir used the backdrop of the home garden to depict the location where Alice was spending an afternoon with her older sister. This is as illustrated in the following quote:

"Wakana min 'eadah <<Aliys>> an tanzil waqt al'easr ilaa junainat albayt, ma'e ukhtiha alkabirati, watajlisa me'an fi al'arjuhati, bayn al'ashjar wal'azhar walrrayahyn;" [*It was the custom of Alice to go down in the afternoon to the garden of the house, with her older sister, and to sit together in the swing, among the trees, flowers, and winds*] [18].

From the two quotes, you can see the difference in the depiction of the setting of the place in the story. If it is connected with the intertextual theory of Julia Kristeva, then on the work of transformation meets the principle of modification.

The difference in the background of the place is the next house of rabbits. In the work written by Lewis Carroll, there is a scene where the White Rabbit orders Alice (who he thinks is his maid, Marry Ann) to go to the house and get her gloves. This can be seen from the following quote:

"Wahiya tantiqu bihadzihi alkalimat wasalat faj'atan amama bayt saghir jamil wa'eala babihi awhatan nuhasiyatan barraqat hufira 'ealayha ismi alqatin "j. al'arnabu" [*... As she uttered these words, she suddenly arrived in front of a beautiful little house, and on its door was a shiny copper plate engraved with the name of the resident, "J. Rabbit."*] [17].

Unlike the hypogram, on the transformational work, the white rabbit house is not in the story. This is due to the reduction of events that result in the elimination of one

or more settings in the story. If it is associated with the intertextual concept of Julia Kristeva, then in the transformation work there is a principle of haplology.

The similarities of the setting in the novel *Alice in Wonderland* by Lewis Carroll and the children's story *Alice in Wonderland* by Abdullah Al-Kabir are not only shown in the setting of the place, but also in the setting of the atmosphere as a support for the story. Both works use an atmosphere of awe and whimsicalness because of a miracle that Alice has never experienced before. Namely the atmosphere of awe and strangeness because of the magic Alice experienced after drinking a drink in a bottle that read "drink it". The change in her body after drinking the drink made Alice not only feel amazed, but also felt strange because of the shrinking body changes that she had never experienced before.

In addition to having similarities in the setting of the place and atmosphere, the novel *Alice in Wonderland* by Lewis Carroll and the children's story *Alice in Wonderland* by Abdullah Al-Kabir also have similar time settings, namely the afternoon when Alice adventures to Wonderland in her dreams. If it is connected with the intertextual theory of Julia Kristeva, then the two works meet the parallel principle.

3.1.3   Flow

Lewis Carroll's *Alice in Wonderland* and Abdullah Al-Kabir's *Alice in Wonderland* children's story both have advanced plots. The two of them both start the story from Alice who is spending an afternoon with her older sister who is reading a book, then she sees a white rabbit wearing a suit and carrying a clock, and decides to follow her until it enters a hole and begins Alice's adventure in Wonderland. However, the transformation work written by Abdullah Al-Kabir does not tell the plot in detail as Lewis Carroll did.

At the beginning of the story, the author both opens the story with the story of Alice who is spending an afternoon with her older sister before she gets into the rabbit hole that takes her to Wonderland. This is evidenced from the following quote:

> *"Badaa aldajar yatasallal ilaa Aliys min almukuth jalisatan birifqati ukhtiha einda munhadar min duni fi'el ayyi shay'in: marrat aw maratayn alqat nadzratan ilaa kitabi kanat 'ukhtuha munhamikat fi qira'atihi, lakinnahu kana khaliyan min alsuwar walhiwarat..."* [*Alice was beginning to get bored of sitting with her sister on a cliff and doing nothing: one or two times she glanced at a book her sister was engrossed in reading, but which was devoid of pictures and dialogue...*] [17].

> *"Wafi ahadi al'ayyami, nazalat Aliys wa ukhtuha ilaa alhadiqati, wajalasta fi al'urjuhat kal'eadatan, lakinna al'ukht kanat mashghulatan biqira'ati kitabin kabirin, falam taqusu 'ala Aliys hikayatan, wala dzakarat laha khabran 'ajiban"* [*One day, Alice and her sister went down to the garden, and sat in the swing as usual, but Al-Ahly was busy reading a big book, so she did not tell Alice a story, nor did she mention any strange news to her.*] [18].

From the two quotes above, both in the hypogram and transformation works, the two authors give the same opening, which is to both open the story with a scene when Alice is with her sister who at that time was busy reading a book without pictures. If it is

connected with the concept of the intertextual theory of Julia Kristeva, then both works meet the principle of parallels.

Although the two authors give the same way of starting the story, there are also some differences in the middle of the story. The difference between the first is that when Alice is mired in a rabbit hole, she mumbles about many things. He had a dialogue with himself about what had happened to him that afternoon. He wasn't even sure if he was the same person or had turned into someone else.

Unlike the hypogram, in the transformation work there is no plot that tells Alice's distress over the feeling that she has changed. This is because in that part of the event, the author prefers to omit the part in order to adapt to the entirety of the story text. If it is connected with the intertextual concept of Julia Kristeva, then in the transformation work there is a principle of haplology.

At the end of the story, the author gives a different ending to the story. Lewis Carroll ends the novel by giving a little flashback and explanation of what Alice had experienced while in Wonderland through Alice's older sister. Carroll describes Alice's sister sitting closed and imagining what her sister had experienced while in Wonderland, then connecting it to the reality. The picture can be known from the following quote:

"Dzallat 'eala tilka alhal, maghmadat al'eaynayni, takadu tadzunnu nafsaha fi bilad al 'ajaib ma'a annahu kana yakfiha fathahuma kay yu'eiduha kullu shay' ilaa alwaq'e almumil. Lan yusma' hafif al'eashab ilaa ba'd hubub alriyh walan yatamawaj almustanqae' ma lam tulamisuhu 'eidan alqasab almunhaniati; wasayahilu zinin al'ajras almu'allaqat hawla a'eanluq alkhiraf makana zinin alfanajin, wayahilu nida' alraa'ei makana surakh almalikah alhad, baynama yu'eawwidu dajij alfana' almukhtalit 'eatsat alradie' wasurakh aleanqa', wayahilu khiwar althiiran alba'eid makan najib alsulhafaat almutawahhima" [*She remained in that state, eyes closed, almost thinking herself in wonderland, although it was enough for her to open them in order to bring everything back to the boring rhythm. The rustle of the grass will be heard only after the wind, and the swamp will not waver unless the bent reeds touch it; And the tinkling of bells hung around the necks of sheep would replace the droning of cups, and the shepherd's call in the place of the queen's screeching shriek, while the mixed noise of the courtyard would make up for the sneezes of an infant and the cries of a phoenix, and the distant bellows of oxen in the place of the illusory tortoise's bellow*] [17].

The quote above is the closing picture of the story of *Alice's Adventures in Wonderland*. The ending of the story by Carroll is depicted with Alice's older sister who is imagining herself to be Alice and entering a dream world full of wonders.

Unlike the hypogram, Abdullah Al-Kabir chose to close the story until Alice woke up from her sleep and told her sister about what she experienced in the dream. Her older sister responded with a simple reply and told Alice to drink tea. Abdullah Al-Kabir does not describe Alice's older sister as imagining the events of Alice's dream as described by Lewis Carroll. This can be seen from the following excerpt:

"Wahakat Aliys li'ukhtiha ma astata'eat an tadzkurahu min hadzihi almughama-
rat algharibat, faqabalatha ukhtuha, waqalat laha: <<laqad kana manaman
ghariban, ya shaqiqati al'eaziza, biduni shakk... Fajir al'aan litanawul alshay,
faqad ta'akhara alwaqt" [*Alice told her sister what she could remember of these*
strange adventures, and her sister kissed her, and said to her: "It was a strange
sleep, my dear sister, without a doubt... So get up now for tea, for it is late."] [18]

From the quotes above, it can be seen how Abdullah Al-Kabir closed the story
without any flashbacks or presuppositions of Alice's sister about the experience Alice
went through in Wonderland. If Lewis Carroll explains everything in Alice's dream and
is associated with what is in reality, then Abdullah Al-Kabir did not write this down.

3.1.4 Theme

When viewed from the subject matter, the two works of hypogram and transformation
both tell the story of the magic and strangeness that Alice experienced in Wonderland
which in reality was all just a dream in her sleep. Alice's second journey in both works
begins from when she is mired in a rabbit hole until she wakes up in her dream being
attacked by several playing cards that are nothing but the leaves of trees falling against
her face.

With regard to the concept of Julia Kristeva's intertextual theory, then in general the
two works have a parallel principle, that is if there is an equation between one text and
another text from the theme, thought or form of the text itself. This parallel principle
shows the elements of similarity and alignment in a text.

3.2 Characteristics of Story Content

After knowing the similarities and differences contained in the novel Alice's Adven-
tures in Wonderland by Lewis Carroll and the children's story Alice fi Biladi Al-Ajaib
by Abdullah Al-Kabir, the researchers analyzed the characteristics of each of these
intertextual works, from each of their uniqueness. The presentation is as follows:

3.2.1 Alice Character Details

The character Alice in wonderland by Abdullah Al-Kabir is described in more detail
compared to Alice in Lewis Carroll's work. In the children's story written by Abdullah
Al-Kabir, Alice is described in detail as clearly mentioned her age when she went to
Wonderland, this is illustrated from the following quote:

"Aliys bintu saghiratan latifatan, sinnuha mithlu sinnik; faqad kanat fi al thaaniat
'eashrat min 'eumriha hinama dzahabat ilaa <<biladi al-ajaib" [*Alice is a sweet*
little girl, her age the same as yours; She was twelve years old when she went to
Wonderland.] [18].

Other detailed depictions contained in Abdullah Al-Kabir's work include the traits
that Alice has, namely intelligent, obedient, and diligent, as well as the activities she
carries out daily. The detailed description is illustrated from the following quote:

"Wa Aliys bintu dzakiyat, muti'eat , mujtahidat. Tadzhabu ilaa almadrasat, watantabih ilaa kullu ma taquluhu mudarrisatuha. Waba'du an ta'eudu ilaa albayt, watatanawalu ghada'aha, watastarih qalilan, tabda'u tudzakiru durusaha, wataktubu wajibatiha, watusa'eid ummuha fi 'aemal albayt alkhafifa ..." [*Alice is a smart, obedient, diligent girl. She goes to school, and pays attention to everything her teachers say. After she returns home, eats her lunch, and rests a little, she starts studying her lessons, writes down her homework, and helps her mother with light housework...*] [18].

Whereas in Lewis Carroll's work the description is not mentioned in detail: how old Alice was and how her character was before she went to Wonderland. Because Abdullah Al-Kabir's work is a children's story, the addition of these details is intended to make it easier for readers to understand the story. This is in accordance with the intertextual principle stated by Julia Kristeva, namely the principle of modification.

3.2.2 Forms of Story Writing

In *the novel Alice in Wonderland* by Lewis Carroll, every core occurrence of the story is depicted through the title of the chapters written at the beginning of each beginning of the incident/story. As for the novel *Alice in Wonderland* by Lewis Carroll, it is divided into chapters as follows:

a. *Al faslu al awwal: As suqut fi juhri al arnab* (Chapter One: Falling into the Rabbit's Hole)
b. *Al faslu ath thani: Birkatu ad dumu'* (Chapter Two: The Blessing of Tears)
c. *Al faslu ath thalith: Sibaqu jama'i mahmum.. wa hikayat towilah* (Chapter Three: A frantic mass race… And a long story)
d. *Al faslu ar robi': Al arnab yastakhdimu bayl as saghir* (Chapter Four: The Rabbit Uses Little Bell)
e. *Al fasslu al khamis: Nasa'ihu dauda al qaz* (Chapter Five: Silkworm Tips)
f. *Al faslu as sadis: khanzir wa fulful* (Chapter Six: Pig and Pepper)
g. *Al faslu as sabie': Shay 'einda almajanin* (Chapter Seven: Tea with the Insane)
h. *Al faslu ath thamin: Al mal'eabu al krukit alkhas bi almalika* (Chapter Eight: The Queen's Croquet Court)
i. *Al faslu at tasie': Hikayatu as sulhafatu almutawahhima* (Chapter Nine: The Tale of the Phantom Turtle)
j. *Al faslu al 'eashir: Raqsatu al saltha'un arruba'eiyah* (Chapter Ten: The Crab Quartet Dance)
k. *Al faslu alhadi 'eashr: Man saraqa alfatha'ir?*

   (Chapter Eleven: Who Stole the Pancakes?)

l. *Al faslu ath thani 'eashr: Shahadatu Aliys* (Chapter Twelve: Alice's Testimony)

Unlike the hypogram, in Abdullah Al-Kabir's Alice fi Biladi Al-Ajaib children's story there is no specification of grouping stories based on the core events of the story.

In this transformational work, Abdullah Al-Kabir wrote down all the series of stories directly from beginning to end without grouping through the chapters at the beginning of the incident.

If it is related to the concept of Julia Kristeva's intertextual theory, then in the transformation work there is *an exerp* element, which is to take the quintessence of the episode from the hypogram which is then tapped by the author and write it back down with language and terms that are easier to understand.

Based on the acquisition and exposure to the data previously mentioned, the researchers concluded that the transformation of the novel *Alice in Wonderland* written by Abdullah Al-Kabir matched his hypogram in general, and in most of the intrinsic elements of the story. However, there are differences, modifications, and characteristics that the transformation work has that cause the discrepancy (incompatibility) of the work with its hypogram.

4 Conclusion

This study examined intertextual relationship of the two texts of the story by Lewis Carroll and Abdullah Al-Kabir by using intertextual theory of Julia Kristeva's perspective referring to the intrinsic element. The result show that (1) there are some discrepancies in some supporting characters, place settings, and plots at the end of story, (2) the characteristics possessed by the children's story Alice fi Biladi Al-Ajaib is a detailed depiction of the character of Alice, while the characteristics in the novel Alice's Adventures in Wonderland is a form of story writing classified based on chapters.

Then, considering a few studies probing intertextuality between texts, other studies using literary work (novel, short story, etc.) as the main source are needed in order to enrich the treasures of scientific references in the field of literature studies.

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