

STRATEGIES USED IN THE TRANSLATION OF THE WIZARD AND THE HOPPING POT BY J.K. ROWLING

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ABSTRACT

The world of literature is always evolving from time to time, and for the sake of these works to be evenly shared throughout the globe, the role of translator is needed. In order to observe how a literary work is translated, this research discusses a bedtime story entitled The Wizard and the Hopping Pot written by J.K. Rowling and its translation by Nina Andiana and Listiana Srisanti, Sang Penyihir dan Kualih Melompat. The purposes of this research are to find out what strategies are used in the translation, as well as to evaluate the translation's accuracy, clarity, and naturalness to the readers. The method used is descriptive qualitative which means the data are analyzed and discussed in the form of sentences. The result shows that there are forty-seven data found which include nine different translation strategies namely transposition, unit shifts, cohesion change, scheme change, distribution change (expansion and reduction), hyponymy, explicitness change (implicit to explicit and explicit to implicit), information change, and coherence change. By conducting this research, the researcher implies to provide more translation strategies and evaluations so that the researcher and also the readers in general can use it whenever they find difficulties in doing any translation.

Keywords: bedtime story, descriptive qualitative, translation, translation strategies.

INTRODUCTION

When we talk about modern literature, the name J.K. Rowling cannot be forgotten as one of the most influencing and contributing authors in the world. Her creation of *the boy who lived* has successfully interested a myriad of bibliophiles around the globe. From what is seen, she has published seven books of Harry Potter series, but little did we know at the beginning that she planned the sequel very thoroughly. The story is so complex that she did not only create Harry Potter's life but also the era long before he was born and the era of his scion, Albus Severus Potter. As if to fulfill her book fans' craving for more details about the Wizarding World, Rowling also published several supporting reference books such as *Fantastic Beasts and Where to Find Them* which portrays magical and mythological beasts, *Quidditch Through the Ages* which explains the

Quidditch as one of the most popular sports in the magical world, and then *The Tales of Beedle the Bard* which is a compilation of magical tales.

The triumph of Rowling works has brought her book to all corners of the world which then involves the role of translators in order to convey the magical stories to the readers. The seven Harry Potter sequels alone have already been translated into 88 different languages (*Harry Potter in Translation*, n.d.), while the supporting books have been translated into 28 languages. The number of translations somehow keeps growing as the demand of the books is still high even after more than two decades of its first release. This research focuses on the supporting book *The Tales of Beedle the Bard* (Rowling, 2008) which is a book that tells five bedtime stories for little witches and wizards. This research uses the first tale

entitled *The Wizard and the Hopping Pot*.

There are previous researches on this book such as Hanifah who discussed characterizations of the stories (2015), Kusuma who focused on the magical realism (2019), and Biegunova who analyzed the symbolism (2016). However, none of the researchers deeply discussed the translation strategies of the story or the stories. In order to understand how the translator conveyed the meaning of this story, this research is aimed to analyze the strategies used in the translation, as well as to see how the translation sounds to the readers.

The researcher finds it important to conduct this research as by analyzing the translation strategies, the researcher can broaden her insights on related fields and therefore can apply it whenever she finds difficulties in her translation projects in the future. This research can also be used by future researchers or readers in general to grasp and increase more translation strategies and translation theories.

When it comes to theories, there are numerous definitions regarding translation. Each expert has his or her own interpretation, yet they contain similar notion. As Hatim and Munday (2019) stated, translation as a process means an activity done by turning what is written in the original text into the target language. Robyns and Lefevre (2003) cited Huetius that translation is a text that uses a language that is familiar to the readers which refers to and represents a text from a more foreign language. However, the act of translating is not merely a language-changing project, it actually is a *creative* process rather than *mechanical* for it needs competence and knowledge to understand the message of the text and to transfer it into another language so that there will not be any misunderstanding (Bassnett, 2005).

Therefore, it can be concluded that a translation is a way we restate a text from one language (source text) into another language (target text) without changing the idea and style suggested by the original author so that the readers can fully comprehend the message.

To analyze the translation, the researcher uses translation strategies by Chesterman (2000) and to test the sense of the translation, the researcher uses the evaluation process proposed by Larson (1998). Chesterman mentioned 30 translation strategies that are classified into syntactic strategies which deal with forms, semantic strategies which deal with meaning, and pragmatic strategies which deal with messages.

Syntactic Strategy

Transposition

Chesterman (2000) stated transposition as the change of part of speech such as from adjective to noun, etc. This definition is in line with the theory stated by Hatim and Munday (2019) that transposition is a replacement of word-class with no change in the message. Catford in Munday (2008) has another term for this strategy i.e. class shifts which is the shifts of word-class.

Unit Shift

As Chesterman (2000) said in his book, units can take forms in morpheme, word, phrase, clause, sentence, and paragraph. So, when a translation has a different unit from the original text, the translator uses a unit shift strategy.

Cohesion Change

By Cohesion, Chesterman (2000) means any substitution, pronominalization, or other connectors. Munday (2008) suggested a similar idea on cohesion. He had a notion that

cohesion includes the use of pronouns, repetitions, etc.

Scheme Change

This strategy involves a change of rhetorical schemes such as parallelism, alliteration, or repetition (Chesterman, 2000). Newmark (1988) proposed any kind of sound-play as the aesthetic function of a text such as onomatopoeia, alliteration, rhyme, and so forth.

Semantic Strategy

Distribution Change

Chesterman refers this strategy to a change where the translation uses more words (expansion) or fewer words (reduction) than the original text. Berman in Munday (2008) also said that when there is an expansion in a translation, the text tends to be longer than the original. Meanwhile, about reduction, Hervey and Higgins (1992) had a technique called compensation by merging which means a relatively long source text is condensed into a relatively short target text.

Hyponymy

As its name, this strategy covers any change in hyponymy, whether it is from hyponym to hyperonym, or vice versa (Chesterman, 2000). Andrews and Maksimova (2009) mentioned in their book that a translator will form a continuum when changing the language. The continuum includes a subset and a superset. When a subset in the ST is a superset in the TT, it is a hyponym. While the other way is called hyperonym.

Pragmatic Strategy

Explicitness Change

By explicitness change, Chesterman means any changes toward explicitness or implicitness. Thus, a translation can be more explicit than the ST or more implicit. Larson (1998) stated a theory

regarding explicitness i.e. sometimes a translator needs to make components of what is implicit in the source text for the sake of finding an equivalent lexical item. On the contrary, a translation can also be left implicit provided the component has already been mentioned somewhere else in the text or because it is a shared knowledge between the speakers and their interlocutors.

Information Change

If a translation has an addition or omission of information, then there is an information change (Chesterman, 2000). Additional information is needed when there is either cultural, technical, or a particular topic that is not so familiar to the readers so that the message can be well-understood (Newmark, 1988).

Coherence Change

Coherence changes deal with the arrangement of information in a text (Chesterman, 2000). Malone has another term for this i.e. reordering. As cited by Fawcett, Malone said sometimes a reordering of words may be necessary to gain the readers' comprehension for the ST and the TT have different narrative and stylistic structures (Fawcett, 2014).

As mentioned earlier, to assess the translation, the researcher uses Larson's evaluation. In order to achieve this, the reader must be the native speaker of the target text (the researcher herself). There are three values needed to evaluate a translation:

1. Accuracy. This evaluates whether the meaning of the translation is the same with the one intended in the source text.
2. Clarity. This evaluates whether the translation is clear and easy to understand by the target text readers.
3. Naturalness. This evaluates whether the translation sounds natural in grammar and style.

RESEARCH METHOD

The method used in this research is descriptive qualitative since the data analyzed are explained in sentences and not statistical. The result of qualitative research emphasizes meaning rather than generalization. As the source of the data, the researcher uses the original (English) version of the tale by J.K. Rowling entitled *The Tales of Beedle the Bard* (2008) with Bloomsbury Publishing Plc. as the publisher. This book is a compilation of bedtime tales for children or teenagers living in the wizarding world. The tales are like those of *Snow White*, *Cinderella*, or any other stories that belong to muggles (non-magic people). Five stories are included in this book, and this research focuses on one of them whose title is *The Wizard and the Hopping Pot*. Since the current research discusses its translation, the Indonesian version of this book is also used. *Kisah-Kisah Beedle si Juru Cerita* book was translated by Nina Andiana and Listiana Srisanti, published by PT Gramedia Pustaka Utama in 2009. The translation of the tale is *Sang Penyihir dan Kualu Melompat*.

In order to get the data, the researcher has done a document analysis. The steps include reading the source text and its translation thoroughly to make the researcher fully understand the content of the story; marking down the words, phrases, clauses, sentences or any other language components that use Chesterman's translation strategies; making a list of the collected data; categorizing the data based on their strategy; rechecking the chosen data to find whether there are some mistakes; analyzing the data; and the last, assessing the data using Larson's evaluation. The data found were then discussed by implementing purposive random sampling. Purposive here means the data chosen to be analyzed

are those which represent the strategy, while random means every datum in each strategy has equal chance to be analyzed.

RESULT AND DISCUSSION

As every translation has its own difficulties, the researcher is eager to find the solution. One practical way to cope with translation problems is by applying proper strategies so that the translation can convey the exact message implied by the author. However, the process does not stop there. A translation may be done, but the result still needs to be evaluated whether it can be easily understood and sound natural to the readers of the target language.

After reading both the original book and its translation, the researcher found 47 data. The data found in this research turned out using four syntactic strategies, namely 6 transpositions, 5 unit shifts, 5 cohesion changes, and 1 scheme change; the data are also found in two semantic strategies, namely 9 distribution changes consisting of 8 expansions and 1 reduction and 2 hyponyms; the data also uses three pragmatic strategies, namely 9 explicitness changes consisting of six implicit to explicit changes and 3 explicit to implicit changes, 1 information change, and 9 coherence changes. The data discussed below are taken randomly from each category as they contain the same strategy and analysis. All strategies used in this section are taken from Chesterman (2000) and the evaluation is adopted from Larson (1998).

In the source text, the word ... benefit ... is a noun and it is translated into ... *menolong* ... which is a verb in Indonesian. This translation implemented the strategy of transposition suggested by Chesterman for there is a change of part of speech in the target text.

Even though there is a change in the part of speech, there is no meaning changed in the translation; therefore, it has the accuracy value. The translation is also clear and easy to understand, and it retains the style of the original text, thus it is natural.

This translation used unit shift strategy for there is a change in the sentence items. The word ... antidotes ... is translated into ... *obat penawar* ... which is a phrase in Indonesian. This suits the notion stated by Chesterman (2000) that a unit shift can take forms in morphemes, words, phrases, or clauses. However, this translation is not really accurate, especially in the word ... reveal ... into ... *menyombongkan* It should actually be ... *mengungkapkan* The changes of the unit is also another factor, yet ... *obat penawar* ... is indeed the equivalent of ... antidotes.... Albeit the inaccuracy, the overall translation has clear meaning and sounds natural to the Indonesian readers.

The translators translated ... it ... into ... *kuali* ... which used the substitution as a part of cohesion change. The original author used the word ... *it* ... as a pronoun for the pot and to avoid repetition. However, the translators did not use the pronominalization and kept using the original word ... *kuali* ... instead. This is done because if the translation strictly followed the source text, the word “it” would be turned into “-nya” and it would make the sentence contain too many “-nya’s”.

Even though the translators did not pronominalize the word ... *kuali* ..., the meaning is still understood or even better than if they use the pronoun “-nya”. Therefore, the translation is accurate, clear, and natural.

The words ... sickness and sorrow ... is an alliteration of S-letter and sound. The translation retained the scheme into ... *sakit dan sedih* ...

without changing the beginning letter or sound. Therefore, we can see that the translator applied the scheme change strategy, i.e. keeping the style of the source text by doing the same alliteration in the translation.

Since there is nothing changed, the translation is accurate. It also sounds clear and natural to the Indonesian readers.

It is clearly seen that the translation is expanded. From miles ... in the source text has only two words, while the translation *Bahkan dari tempat-tempat yang jauh* ... has four words which is twice longer than the original.

What is written in the target text is not really accurate because the translators added the word *Bahkan* which is the equivalent of the word *Even* in English. The English sentence does not have it, but the translation does, so the target text tends to be longer than the source text. However, this strategy is done due to the clarity and the naturalness of the translation.

This translation uses distribution change strategy focuses on reduction. In the source text, ... a loud clanging and banging ... has five words and it is shortened into only two words in the Indonesian language ... *suara berisik*

For the evaluation, the translation does not bear the accuracy value since it removed the words ... clanging and banging ... and changed it into ... sound ... so the translation is less detailed than the original text. Though the words are different, the message transferred is still clear. It also sounds natural, but just less specific than the original text.

In the table above, we can see that the source text mentions the word ... floor ..., meanwhile the translation uses the word ... *dapur* ... which means *kitchen* in English. ‘Floor’ is forsooth has different meaning with

‘kitchen’, yet we know that floor is part of a kitchen. Therefore, the translation uses hyponymy strategy because floor is the subset of *dapur* or a kitchen.

Since *dapur* is not the equivalent of floor, the translation is not a hundred percent accurate. However, the overall sentence still sounds clear and natural.

... ills in the original text is translated into ... *penyakit dan kemalangan* in the target text. There occurs a change of explicitness. ‘Ills’ only means ‘*penyakit*’ in Indonesian, but the translation adds the word ‘*kemalangan*’ which actually is the equivalent of ‘bad luck’ in English. It is obvious that the English text does not contain the phrase ‘bad luck’; therefore, the translator has used the strategy of implicit to explicit in order to emphasize the suffering of the villagers. Due to this difference, the translation is not accurate, but the whole context is understood clearly and the sentence delivered is also natural.

On the contrary of the previous data, this translation has a change from explicit to implicit. In the original text, the phrase is ... a plague of hungry slugs, but the translation removed the words ... a plague of ..., so the phrase is only ... hungry slugs ... which is translated into ... *siput-siput yang kelaparan* in Indonesian. Larson (1998)

emphasized that an implicitness change can be done when there is a shared information. This translation is also not accurate for it removed a part of the original text. However, it does not massively affect the meaning and it still sounds natural.

The word ... *dittany* ... is not familiar to Indonesian readers, thus the translators put an information about the word in between dashes. This is done so that the readers can fully comprehend the meaning and can imagine what *dittany* is. Apart from the additional information, the translation is accurate, clear, and natural.

There is a change in the word ordering in the translation. The phrase ... to the son’s mind ... is positioned in the middle of the sentence, while in the target text, ... *menurut anak ini* ... is in the beginning of the sentence.

The translators made such change due to the difference of stylistic structures between English and Indonesian (Fawcett, 2014). There are some other differences that make the translation is not accurate such as ... could not work magic ... which is supposed to be translated into ... *tidak bisa melakukan sihir* ... is translated into ... *tidak memiliki kekuatan sihir* ... instead. However, to the Indonesian readers, the sentence has a clear message and it also sounds natural.

Table 1.
Transposition

Source Text	Target Text
There was once a kindly old wizard who used his magic generously and wisely for the benefit of his neighbours (p.3).	Pada suatu masa, hiduplah penyihir tua baik hati yang menggunakan sihirnya dengan murah hati dan bijak untuk menolong para tetangganya (p.23).

Source: J.K. Rowling’s The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)

Table 2.
Unit Shift

Source Text	Target Text
Rather than reveal the true source of his power, he pretended that his potions, charms and antidotes sprang ready-made from the little cauldron he called his lucky cooking pot (p. 3).	Bukannya menyombongkan sumber kekuatan sihir yang dia miliki, si penyihir tua berpura-pura mengatakan bahwa semua ramuan, jimat, dan obat penawar yang dia berikan muncul begitu saja dari kuali kecil yang dia sebut sebagai kuali keberuntungan (pp. 23-24).
<i>Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)</i>	

Table 3.
Cohesion Change

Source Text	Target Text
"Disgusting object!" he cried, and he tried firstly to Vanish the pot, then to clean it by magic, and finally to force it out of the house (p. 6).	"Benda menjijikkan!" serunya. Pertama-tama, dia mencoba me-Lenyap-kan kuali itu, lalu berusaha membersihkan kuali dengan sihir, dan akhirnya memaksa kuali pergi dari rumahnya (p. 26).
<i>Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)</i>	

Table 4.
Scheme Change

Source Text	Target Text
At every house of sickness and sorrow , the wizard did his best ... (p. 10).	Di setiap rumah yang penghuninya sakit dan sedih , sang penyihir berusaha membantu sebaik mungkin ... (p. 31).
<i>Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)</i>	

Table 5.
Expansion

Source Text	Target Text
From miles around people came to him ... (p. 3).	Bahkan dari tempat-tempat yang jauh , banyak orang datang kepadanya ... (p. 24).
<i>Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)</i>	

Table 6.
Reduction

Source Text	Target Text
At once there came a loud clanging and banging from his kitchen (p. 5).	Saat itu juga terdengar suara berisik dari dapurnya (p. 26).
<i>Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)</i>	

Table 7.
Hyponymy

Source Text	Target Text
... it had sprouted single foot of brass, and was hopping on the spot, in the middle of the floor , making a fearful noise upon the flagstones (p.5).	Kuali itu melompat-lompat di tempat, di tengah-tengah dapur , membuat suara yang sangat berisik ketika kaki perunggunya berdentam-dentam di atas lantai batu (p. 26)

Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)

Table 8.
Implicit to Explicit

Source Text	Target Text
Though no more villagers came to seek help at the wizard's cottage for the rest of the week, the pot kept him informed of their many ills (p.8).	Meskipun sepanjang minggu itu tidak ada lagi penduduk desa yang datang meminta bantuan kepada si penyihir, kuali berkaki terus memberitahunya tentang berbagai penyakit dan kemalangan penduduk desa (p. 29).

Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)

Table 9.
Explicit to Implicit

Source Text	Target Text
... it was also choking and retching, crying like a baby, whining like a dog, and spewing out bad cheese and sour milk and a plague of hungry slugs (pp. 8-9).	... tapi juga terbatuk-batuk dan muntah-muntah, menangis seperti bayi, mengaing seperti anjing, menumpahkan keju basi dan susu asam dan siput-siput yang kelaparan (p. 30).

Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)

Table 10.
Information Change

Source Text	Target Text
... the sick baby was doused in dittany and woke, well and rosy (p. 10).	... bayi yang sakit diberi ramuan dittany —salah satu jenis tanaman mint berbunga ungu hingga putih—dan terbangun, sehat kembali, dan pipinya merona merah (p. 31).

Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009)

Table 11.
Coherence Change

Source Text	Target Text
Those who could not work magic were, to the son's mind , worthless, and he had often quarrelled with his father's habit of dispensing magical aid to their neighbours (p. 4).	Menurut anak ini , orang-orang yang tidak memiliki kekuatan sihir sama sekali tak berharga, hingga dulu mereka sering bertengkar tentang kebiasaan ayahnya yang memberikan bantuan sihir kepada para tetangga (p. 24).

Source: J.K. Rowling's The Tales of Beedle the Bard (2008) and its translation by Nina Andiana and Listiana Srisanti, Kisah-Kisah Beedle si Juru Cerita (2009).

CONCLUSION AND SUGGESTION

Based on the data analysis and discussion, we can draw a conclusion that out of thirty strategies proposed by Chesterman (2000), there are nine strategies used in the Indonesian translation of the story. The strategies implemented are transposition, unit shifts, cohesion change, scheme change, distribution change, hyponymy, explicitness change, information change, and coherence change.

The evaluation shows that most translations are accurate. Changes are made, indeed. However they all are done in order to create a text that is clear or easy to understand. The difference in grammar and structure also need the translators to make some new rearrangements so that the sentences delivered sound natural to the readers. As stated earlier, not all strategies are used. Hence, the researcher suggests the next researchers who are eager to conduct a similar field to analyze longer texts so that more data will be found and the possibility to use more or even all strategies are higher.

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