

THE ANALYSIS OF TRANSLATION TECHNIQUES IN TRANSLATING FAIRYTALE STORY “THE ADVENTURE OF PINOCCHIO” (ENGLISH-INDONESIAN VERSION)

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Abstract: This research aims to analyze the translation techniques employed in the English-Indonesian translation of Carlo Collodi's "The Adventure of Pinocchio." By utilizing Molina and Albir's translation techniques, the study explores the specific methods used by the translator, Lulu Wijaya. The objective of this research is to gain insights into the translation techniques utilized in fairy tales and their implications for cross-cultural communication and children's literature. Using a qualitative approach, data were collected through the analysis of documents. The researcher identified 312 instances of translation techniques, which were categorized into nine types. These included adaptation (62 cases), compensation (71 cases), borrowing (1 case), amplification (3 cases), discursive creation (4 cases), established equivalent (1 case), literal translation (150 cases), modulation (6 cases), and reduction (14 cases). Notably, the most prevalent technique employed by Lulu Wijaya was literal translation. The findings of this research shed light on the prevalent use of literal translation in the translation of fairy tales, specifically "The Adventure of Pinocchio." Understanding these translation techniques is valuable for the field of translation studies, providing insights into the challenges and considerations involved in translating children's literature. Furthermore, these findings have implications for cross-cultural communication and the effective conveyance of meaning to young readers. This research contributes to the understanding of translation techniques in fairy tales, emphasizing their significance and potential applications in the broader context of literature and intercultural exchange.

Keywords: Translation; translation techniques; fairy tales

INTRODUCTION

Translation plays a pivotal role in facilitating cultural exchange, enabling effective communication, and promoting globalization in our increasingly interconnected world. It serves as a bridge between different languages and cultures, allowing individuals from diverse backgrounds to access and appreciate literature, ideas, and stories from around the globe. Within this context, the analysis of translation techniques holds great relevance and significance, particularly when it comes to the translation of fairy tales.

According to Nadar (2007), translation is transferring messages from the source language to the target language. Meanwhile, Munday (2016) defines translation as a sort of activity done by a translator in conveying meaning in a text from one language to another language. In other words, translation is an activity where a message of the source language is delivered to the target language; this process must be following what is delivered by the source language (Liangqiu & Donghui, 2018).

Fairy tales are beloved narratives that transcend borders and generations (Palma, 2019). They capture the imaginations of

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readers, particularly children, and offer valuable lessons, moral teachings, and entertainment. However, translating fairy tales presents a unique set of challenges. The translator must not only convey the storyline and characters but also ensure that the translated version resonates with the readers' goals and targets (Mehassouel & Benlakdar, 2019). Take a look at the following example of the Pinocchio story.

SL: "He is a great Italian pine forest, was lonely."

TL: "*Dia di hutan pinus Italia yang besar, kesepian.*"

The example above is included in the compensation translation technique because the translator when translating the sentence "a great Italian pine forest", into the target text, becomes "di hutan pinus Italia yang besar". We can notice that the translator replaces the information element or stylistic effect in the source text in another part of the target text. It is caused by the words that cannot be realized in the same part in the target text. However, the translation still makes us think if we pay attention to the whole sentence, whether he lived in the forest or entered the forest or maybe he got lost alone.

It is also important to be considered that when translating for readers who are not well-versed in a particular scientific field, it is essential for the translator to simplify complex sentence structures without compromising the original message conveyed in the source language (Ferreira et al., 2020; Korpai, 2021). In other words, the translator should strive to make the translation more accessible and understandable to the target audience while preserving the core ideas and information from the source text. This approach ensures effective communication and prevents any loss or distortion of the intended meaning during the translation process.

Therefore, a translator, mainly a fairy tale text, should be more careful in translating complex linguistic structures following children's language skills. Moreover, in translating fairy tales that are

part of the literature, we must consider various aspects of translating them. Another reason, most of the readers of fairy tales are children; therefore, the translator must use a sentence that readers can readily understand.

In the specific case of the fairy tale "The Adventure of Pinocchio," originally written by Carlo Collodi, the focus of this research is to analyze the translation techniques employed in its English-Indonesian version. By exploring and categorizing these techniques, we aim to gain insights into the strategies used by the translator, Lulu Wijaya, to adapt the story for an Indonesian audience.

The analysis of translation techniques serves multiple purposes. Firstly, it provides valuable information about the intricacies and complexities of translating fairy tales. Each translation technique employed represents a deliberate decision made by the translator to convey meaning, maintain linguistic integrity, and create an engaging reading experience. By examining these techniques, we can better understand the art and craft of translation.

Moreover, the findings of this research contribute to the field of translation studies. They shed light on the specific challenges faced when translating fairy tales and highlight the importance of adapting the text to suit the readers' linguistic and cultural context. This knowledge can inform future translation practices, allowing translators to approach similar projects with a deeper understanding of effective techniques and strategies.

Additionally, this analysis holds significance for children's literature and cross-cultural communication. Fairy tales are often one of the first literary experiences children encounter, and their translations play a crucial role in introducing young readers to different cultures and perspectives. By examining the translation techniques used in "The Adventure of Pinocchio," we can assess how successfully the story has been adapted to resonate with an Indonesian

audience, particularly children.

In conclusion, the analysis of translation techniques in the English- Indonesian version of the fairy tale "The Adventure of Pinocchio" serves as an important exploration of the intricacies and challenges of translating fairy tales. By studying the strategies employed by the translator, we can gain insights into how the story has been modified to suit the readers' goals and targets. This research contributes to the field of translation studies, children's literature, and cross-cultural communication, providing valuable knowledge for future translation practices and fostering a deeper appreciation of global storytelling traditions.

METHOD

The main objective of this research was to identify and categorize the specific translation techniques used in the English-Indonesian translation of "The Adventure of Pinocchio" by Lulu Wijaya. To accomplish this, the study relied on the classification of translation techniques proposed by Molina and Albir (2002), which encompasses a total of 18 techniques.

This research uses descriptive qualitative research. Qualitative research is characterized by its aims, which relate to understanding some aspects of social life, and its methods, which (in general) generate words, rather than numbers, as data for analysis (Miles et al., 2020). According to Sugiyono (2014), qualitative research is a means for exploring and understanding the meaning of individuals or groups that deal with social or human issues. Moreover, Kumar (2015) states that descriptive qualitative research is intended to systematically describe a situation, problem, phenomenon, service or program, provide information about the living condition of a community, and describe attitudes toward an issue.

Thus, the selection of a qualitative descriptive method is an appropriate choice for the research to be carried out because the process of this study includes data collection that examines social

problems that exist in society (Corbin and Strauss, 2008). In this case, the field of study is translating fairy tales that originate from outside and are popular with domestic readers. This research includes data collection and analysis that aims to understand more profound shifts in meaning in terms of the translation techniques used and their possible equivalents.

RESULTS AND DISCUSSION

This chapter presents findings and discussions, which is an analysis of the translation techniques that were utilized by the translator in the process of translating the fairy tale story The Adventure of Pinocchio from English into Indonesian language. It is worth to note that the translated book by Lulu Wijaya is assumed to target the children since the fairy tale genre provides ways for children to receive important messages and although there are some themes in fairy tales that are unrealistic, the overall effect is positive and offers fundamental elements for children's development (VisikoKnox-Johnson, 2016). Therefore, it can be said that by translating this fairytale story, Indonesian children are expected to receive the messages and positive effects offered by this story.

This section provides a discussion of translation products in the form of a translated story, specifically focusing on direct quotations by the characters in the fairytale story. This chapter's analysis focuses on the translation from the source text into Indonesian in order to have a better understanding of the translation techniques used in the target text after the direct quotations from the source text have been translated. This investigation makes use of Molina and Albir's (2002) translation techniques (herein TT) to categorize the techniques that translators take when working on the process of translating a fairytale story.

Throughout the data presentation of this research, the findings and discussion section are combined. Simply put, each finding is followed by the elaboration of the analysis.

The study showed that all translation techniques types proposed Molina and Albir (2002), which including adaptation, amplification, borrowing, calque, compensation, description, established equivalent, generalization, literal translation, modulation, reduction, transposition, and variation emerged in translation products produced by the translator. Tabulated below is the summary of the findings concerning the translation techniques found in translated fairytale story of The Adventure of Pinocchio.

Table 1. *Summary of Translation Techniques in The Adventure of Pinocchio Story*

No	Types of TT	Frequency
1	Adaptation	62
2	Compensation	71
3	Borrowing	1
4	Amplification	3
5	Discursive Creation	4
6	Established Equivalent	1
7	Literal Translation	150
8	Modulation	6
9	Reduction	14
Total of Techniques		312

Table presented above is the summation of the present research findings regarding the occurrence of translation techniques emerge from the translated storybook. As it is visible, the total number of TT is 312 frequencies which are distributed to nine types of translation techniques. The next section presents the analysis of the nine emerging cases in order to see how the TT are applied in the fairytale story. It is worth to note that in the discussion of data findings, not all of the data is present. The discussion only provides representative data for each type of translation technique.

Adaptation

Table 2. *Representation of adaptation technique*

Source Language	Target Language
"I see"	" <i>Begitu rupanya</i> "
"On Dame Fortune,"	" <i>Dewi Keberuntungan</i> "
"Good day, Mastro Antonio"	" <i>Selamat pagi, Mastro Antonio</i> "
"Good luck to you"	" <i>Semoga berhasil</i> "
"Pinocchio, you wicked boy!"	" <i>Pinoccio, anak nakal!</i> "

As seen in the example, it can be seen that the translator translated the vocabulary and fitted those words or phrases into the context of the target language, in this case Indonesian context. The first example showed that the translator translated the phrase "I see" to "*Begitu rupanya*" in order to fit the context in Indonesia since this expression is used for showing that you are paying attention to what someone is saying and that you understand it and to fit the Indonesian's context, the phrase that similar phrase was used, in this case "*Begitu rupanya*".

The second example showed that the source text used the phrase "On Dame Fortune" where it signifies the personification of fortune as a woman and to fit the context of Indonesia, the translator translated it to "*Dewi Keberuntungan*", which literally means the goddess of fortune. In addition, in the target language, the word "on dame fortune" cannot be found suitable words if it is interpreted directly. Therefore, to make it easier for the target reader, the translator chooses words that have the appropriate equivalent without affecting the meaning of the source language.

The third example showed that the translator translated the word "Good day..." to "*Selamat pagi...*" in order to fit the context in Indonesia because the former is a formal and old-fashioned way of saying hello or goodbye to someone in the daytime and since Indonesia does not have such expression, this act of translation is deemed to be appropriate. Besides that the conversation took place in the morning if look at the time in the story.

The fourth example is the use of phrase "Good luck to you", which is said by Geppetto to Mastro Antonio. In fitting the context of Indonesian language, the

translator translated the said idiom into “*Semoga berhasil*” because according to merian-webster.com, “good luck” is an informal way to say that one thinks what someone is trying to do is difficult or impossible. Because in this context, Geppetto thinks that it is impossible for Antonio to teach alphabet to ants and by looking at this definition, the phrase “*semoga berhasil*” could be used since both phrases mean the same.

The fifth example showed that the translator translated “wicked boy” to “*anak nakal*” in order to fit the context of Indonesia the former means a mischievous boy and the latter means similarly and therefore, this translation is seen to be accurate.

Compensation

Table 3. Representation of compensation techniques

Source Language	Target Language
“When there is no one around”	“ <i>Kalau tidak ada siapa-siapa disini</i> ”
“Here I am, at your service”	“ <i>Aku disini, siap membantu</i> ”
“I deserve it!”	“ <i>Salahku sendiri!</i> ”
“However! I should have given the matter more thought.”	“ <i>Seharusnya aku berpikir masak-masak sebelum membuatmu!</i> ”
“Now we are lost”	“ <i>Sekarang hilanglah harapan kita</i> ”

As seen in the provided examples, it can be seen that the translator arranged the sentences that cannot be reflected in the target language. The first example showed that Mastro Cherry was frightened because he heard a kid’s voice “when there is no one around”. This phrase is translated by the translator as “*kalau tidak ada siapa-siapa disini*” in order to compensate for the form of the phrase that might be unknown to the readers and therefore, this translation is seen to be appropriate.

The second example showed that the translator translated the phrase “Here I am, at your service” to “*Aku disini, siap membantu*”, where in this context, this phrase is used by the carpenter to confirm

their willingness to do the task that would be given by Geppetto. The phrase “at your service” is a formal way of introducing yourself to someone and saying that you are willing to help them in any way you can and in order to compensate the difficulty that might be experienced by the readers, the translator translated it to “*Aku disini, siap membantu*”, which has similar meaning with the source language.

The third example showed that the translator translated the phrase “I deserve it!” to “*Salahku sendiri!*” where in this context, Geppetto said this phrase because he thought that he deserved getting kicked by Pinocchio. The translator translated the said phrase to “*Salahku sendiri!*” in order to compensate for the understanding of the readers where the word “deserve” might mean differently to them.

The fourth example showed a more complex sentence where in this context, Geppetto was locked in a prison, wept, and wailed like a child, which is based on the line “...I should have given the matter more thought.” and this phrase is translated into “*...Seharusnya aku berpikir masak-masak sebelum membuatmu!*” since the sentence from SL did not mentioned any indication of what or who should have be given more thought and to compensate for those absence, the translator added “*membuatmu*” to indicate the one that should be given more thought, in this case, Pinocchio.

The fifth example showed a situation where in this context, both Pinocchio and Geppetto were lost in the stomach of a whale named Monstro. In this situation, Geppetto gave up and said “*now we are lost*” to indicate the desperation that was felt by him and in order to explain this feeling in Indonesian context, the translator translated it into “*sekarang hilanglah harapan kita*” because this sentence signifies similar meaning with the source language and therefore, this translation is seen to be suitable.

Borrowing

Table 4. Representation of borrowing techniques

Source Language	Target Language
"Bravo, Polendina"	"Bravo, Polendina"

As seen in the example, the translator often used the original words from the source language in the target language. The first example showed that the translator keeps the word "Bravo" in the target language because this word refers to a shout of approval, which is often used interjectionally in applauding a performance and it also categorized as pure borrowing since according to Kardimin (2013), pure borrowing is a technique where change is made on the translated word.

Amplification

Table 5. Representation of literal translation techniques

Source Language	Target Language
"I'm too wise."	"Aku terlalu bijaksana untuk dipengaruhi seperti itu."
"Immediately!"	"Sekarang juga kuambilkan."
"I certainly have,"	"Memang aku sudah pernah mengalaminya."

During the process of translation, the translator often adds additional information or details in order to produce understandable translation. As shown in the first example, the translator added the words "untuk dipengaruhi seperti itu" in order to hint that, in this context, Pinocchio felt that he would not be able to be manipulated easily since he is too wise to fall for it. This amplification is seen as a way of the translator to further emphasize the previous statement in order to make the readers understand the context clearly.

The second example showed that the translator translated the phrase "Immediately" to "Sekarang juga kuambilkan" in order to tell the readers that

the snail would immediately do something, which is bring foods to Pinocchio for him to eat rather than using "sekarang juga" because it might be vague for some readers and therefore, this translation is deemed to be suitable.

Similarly, the third example showed that the translator amplified the translation by adding "mengalaminya" since the source text would literally mean "aku pastinya sudah pernah" and without any context of the thing that the speaker "certainly have", this addition is expected to ease the readers in comprehending the story.

Discursive Creation

Table 6. Representation of discursive creation technique

Source Language	Target Language
"How much I do thank you!"	"Aku sangat berhutang budi padamu!"
"Don't speak about it,"	"Jangan dibayangkan."
"By sight!"	"Aku tahu wajahnya!"
"Will she forgive this last trick of mine?"	"Apakah dia akan memaafkan kesalahanku yang terakhir ini?"

As seen in the example, it can be seen that the translator unexpectedly translated the source language in order to reach the temporary understandability so that the readers would be able to follow the story easily. The first example showed that the translator translated "How much I do thank you!" to "Aku sangat berhutang budi padamu!", which might be hard to understand for some people because the latter does not match the former. It is presumed that such translation was done in order to ease the readers in comprehending the sentence since the organizations of the sentences by Pinocchio might be too hard for some people to understand especially the intended readers are children.

The second example also showed that the translator translated the "Don't speak about it" to "Jangan dibayangkan." where the former does not match the latter because in the former mentioned "speak" while the latter does not display any sign of such

word, but instead used completely different word. The third and fourth examples also displayed such cases where both of the examples were translated by using entirely different words so that the readers would understand better.

Established Equivalent

Table 7. Representation of established equivalent technique

Source Language	Target Language
"Fine mullets, these!"	" <i>Ikan belanak yang bagus-bagus.</i> "

As seen in the example above, it can be said that the translator also exhibited a tendency to use established equivalent of the translated words. The example is where the translator translated the word "mullet" to "*ikan belanak*" because according to merriam-webster.com, the former is defined as any of a family (*Mugilidae*) of chiefly marine bony fishes with an elongate rather stout body as well as the latter and therefore, it can be concluded that this technique is deemed to be appropriate.

Literal Translation

Table 8. Representation of literal translation techniques

Source Language	Target Language
"A king!"	" <i>Raja</i> "
"Do not hit me so hard!"	" <i>Jangan memukulku dengan keras-keras!</i> "
"I will fix him!"	" <i>Akan aku perbaiki dia!</i> "
"Stop laughing, I say!"	" <i>Berhenti tertawa, kubilang!</i> "
"Catch him! Catch him!"	" <i>Tangkap dia! Tangkap dia!</i> "

Such as in the examples above, it can be seen that the translator mainly used this technique in translating the fairytale story. All five examples showed that each of those is translated word for word in order to ensure the meaning of the examples. Furthermore, it has been stated before that due to the excessive usage of this technique, this research provides only the

scratch of it. In addition, these sentences applied literal translation techniques because the source language is directly translated into the target language with a slight adjustment of the language structure.

Modulation

Table 9. Representation of modulation techniques

Source Language	Target Language
"I am teaching the ants their ABC's"	" <i>Saya sedang mengajarkan alfabet kepada semut</i> "
"How did you burn your feet?"	" <i>Kenapa kakimu bisa terbakar?</i> "
"And how much does one pay to get in?"	" <i>Dan kita mesti bayar berapa untuk masuk?</i> "
"Does he earn much?"	" <i>Apakah penghasilannya besar.</i> "

As seen in the examples, it can be seen that the translator used this technique to alter either the point of view, the main focus, or the cognitive category with regard to the source language, either in terms of its lexical or structural components. The first example showed that the translator changed the sentence's structure, which is done by putting the phrase "*ABCs*" or "*Alfabet*" before the word "ants" or "*semut*", in order to provide a translation with higher clarity so that the readers would be able to understand the translation because "their ABCs" might be interpreted by some readers as "the letters that belong to the ants".

The second example also showed a change in terms of perspective where the source language asked how Pinocchio burn his feet and the target language asked why Pinocchio burn his feet. "How" and "why" is considered to different since the former focuses on the method and the latter focuses on the reason (Kaushik, 2016) and since both displayed different perspective on something, this translation is considered as modulation.

The third example showed that the translator changed the sentence in terms of adding "*kita*", which is "we" to the target language whereas in the source language, it

only used “one” as a means of the use of pronoun. The fourth example showed that the translator changed the focus from the subject, which is “he” to his “*penghasilan*”, which is payment.

Reduction

Table 10. Representation of reduction techniques

Source Language	Target Language
"Oh, oh! You hurt me!"	" <i>oh, oh sakit!</i> "
"Your money or your life!"	" <i>Uang atau nyawa!</i> "
"Who is it?"	" <i>Siapa?</i> "
"It is bitter, but it is good for you."	" <i>Pahit, tapi ini baik untukmu.</i> "
"It was a misfortune."	" <i>Kecelakaan.</i> "

As seen in the provided example, it can be seen that the translator reduced some words from the source language in order to translate it to the target language. The first example showed that the translator omitted the word “you” from the translation in the target language, along with the word “me”.

The second example showed similar case where the translator omitted “your” from the target language and translated only “money” or “*uang*” and “life” or “*nyawa*”. The third example showed that the translator omitted “is it” from the target language and translated only “who” to “*siapa*”.

The fourth example also showed that the translator omitted “is it” from the target language and translated only “bitter” or “*pahit*”. Similarly, the fifth example showed that the translator eliminated “it was a” from the target language and translated only “misfortune” or “*kecelakaan*”.

CONCLUSION

This research aimed to explore the translation techniques used in the English-Indonesian translation of Carlo Collodi's fairy tale "The Adventure of Pinocchio" by Lulu Wijaya. The research question focused on identifying the specific techniques employed in this translation. The classification of translation techniques according to Molina and Albir (2002) consists of 18 techniques.

To analyze the translation techniques, a qualitative research approach was employed. The data collection involved the use of documents, specifically the translated version of "The Adventure of Pinocchio." The researcher analyzed the text and identified instances of translation techniques used by Lulu Wijaya. By employing this process, the researcher ensured a comprehensive and systematic analysis of the translation techniques employed in the text. This approach allowed for the identification and categorization of the techniques, providing a better understanding of the translation choices made by the translator.

A total of 312 instances of translation techniques were identified and categorized into nine different groups. These groups included adaptation, compensation, borrowing, amplification, discursive creation, established equivalent, literal translation, modulation, and reduction. Among these techniques, literal translation was the most prevalent, accounting for approximately 150 cases. Literal translation involves a word-for-word rendering of the original text. It suggests that the translator aimed to maintain a close correspondence between the source language and the target language, preserving the original wording and structure as much as possible.

It is important to note that the prevalence of literal translation may be attributed to its consistent application throughout the entire translation process. However, it is crucial to consider that this number represents the overall frequency of this technique and does not provide insights into other patterns or trends.

In conclusion, the findings of this research indicate that when translating "The Adventure of Pinocchio," literal translation was the most commonly employed technique by Lulu Wijaya. The study provides valuable insights into the translation techniques used in the context of translating fairy tales and contributes to the understanding of the translation process in the field of literature. Further research can

explore additional patterns and trends in translation techniques and expand the analysis to include other texts and translators.

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