THE IMPLEMENTATION OF PRAGMATIC STRATEGIES IN THE TRANSLATION OF THE TALES OF THE THREE BROTHERS

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ABSTRACT

This study examined the implementation of Chesterman's pragmatic strategies in the Indonesian translation of The Tales of the Three Brothers from The Tales of Beedle the Bard. Chesterman's theory includes 10 pragmatic strategies: cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, and other pragmatic changes. This research employed a qualitative descriptive method to analyse the strategies applied in the translation. The findings revealed 14 occurrences of three pragmatic strategies. Explicitness change emerged as the most dominant strategy with 11 data, divided into six implicitations and five explicitations. Meanwhile, two data were found from the information change strategy and one data from interpersonal change. This research is hoped to contribute to the field of translation by offering a practical application of Chesterman's theory to literary translation.

Keywords*: translation strategies, pragmatic strategies, Chesterman's theory, Indonesian translation, The Tales of the Three Brothers*

ABSTRAK

Penelitian ini mengkaji penerapan strategi penerjemahan pragmatik yang digagas oleh Chesterman pada terjemahan bahasa Indonesia The Tales of the Three Brothers dari buku The Tales of Beedle the Bard. Teori Chesterman ini mencakup 10 strategi pragmatik yaitu cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, dan perubahan pragmatik lainnya. Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis strategi yang diaplikasikan dalam terjemahan. Temuan penelitian ini menunjukkan adanya 14 data dari tiga strategi pragmatik. Explicitness change merupakan strategi yang paling dominan dengan ditemukannya 11 data, yang terbagi menjadi enam implicitation dan lima explicitation. Sementara itu, ditemukan dua data dari strategi information change dan satu data dari interpersonal change. Penelitian ini diharapkan bisa berkontribusi dalam bidang penerjemahan dengan memberikan penerapan praktis teori Chesterman terhadap terjemahan sastra.

Kata Kunci: strategi penerjemahan, strategi pragmatik, teori Chesterman, terjemahan bahasa Indonesia, The Tales of the Three Brothers.

1.   INTRODUCTION

There is no doubt that the Harry Potter series has contributed a lot to the world of fictional literature. Its complex story is timeless and invites many researchers to analyse every aspect contained in its details. In the last series of Harry Potter, namely the Harry Potter and the Deathly Hallows, there is featured a bedtime story commonly read to young wizards and witches that is very much related to the object of immortality discussed in the series. The story is called The Tale of the Three Brothers and J.K. Rowling, the author, also made a separate book and combined it with four other bedtime stories; the book is The Tales of Beedle the Bard [1].

As one of the most significant parts of the story, The Tale of the Three Brothers must be translated carefully that the message is well-transferred to the target text. In this study, the researcher discussed the strategies applied in translating the story. In his book, Memes of Translation, translation expert Andrew

Chesterman shares three translation strategies: syntactic, semantic, and pragmatic. The researcher focused on the third strategy, namely pragmatic strategies [2]. The researcher chose this topic because no one has specifically discussed the use of these strategies in the translation of The Tale of the Three Brothers. Moreover, the researcher has used both syntactic and semantic strategies in her previous articles [3][4].
Research on pragmatic strategy itself has been discussed by several other researchers such as Mahmud et. al. who also used Chesterman's theory, but the object of their research was the translation of Sundanese Folklore into English [5]. Yuliasri also studied translation techniques and pragmatic equivalence with data taken from Walt Disney's Donald Duck comic [6]. Then, Latief et. al. studied the translation of a website from an academic institution, but they did not only focus on pragmatic strategies, but also on syntactic and semantic strategies [7].

Thus, despite having similar topics and theories, this study has its own significance as this study aims to identify what Chesterman's pragmatic strategies applied in the translation of The Tale of the Three Brothers and to analyse them. This study is expected to contribute to the field of translation by highlighting the use of pragmatic strategies in the translation of fictional literary works.

2. LITERATURE REVIEW

In his book, Chesterman proposed three translation strategies, namely syntactic, semantic, and pragmatic strategies. He stated that what differs pragmatic strategies to syntactic and semantic ones is that pragmatic strategies involve a greater change from ST to TT. He explained that syntactic strategies tend to manipulate form, semantic strategies deal with the manipulation of meaning, while pragmatic strategies are concerned with the meaning in the text itself. Chesterman classified pragmatic strategies into ten: cultural filtering, explicitness change, information change, interpersonal change, illocutionary change, coherence change, partial translation, visibility change, transediting, and other pragmatic changes [2].

Cultural Filtering
This strategy is also known as adaptation, domestication, or naturalization. It is employed when cultural content in the source language is translated into an equivalent term that aligns with the norms of the target language. Newmark shared a similar perspective, suggesting that adaptation involves using cultural equivalents in the target language [8]. For example, 'Dear Sir' is translated into 'Yang Terhormat' in Indonesian.

Explicitness Change
This strategy involves making the translation either more explicit or more implicit. The former is referred to as explicitation, while the latter is called implicitation. As Fawcett quotes Levy in his book, explicitation occurs when the translation is more explicit than the original text [9]. Additionally, Baker notes that this strategy can be used to eliminate ambiguity and make the translation feel more natural [10].

Information Change
This strategy is applied when the translator adds information that is not present in the original text but is considered relevant for the target audience. This process is also known as addition. Its opposite is omission. According to Malone, this strategy helps bridge the information gap for readers who may lack certain contextual knowledge [11].

Interpersonal Change
This strategy modifies the style or tone of the text, such as changing it from formal to informal or from technical to non-technical language.

Illocutionary Change
This strategy alters the speech act of the text. For example, it may involve changing a statement into a request or shifting the verb mood from indicative to imperative.

Coherence Change
This strategy is similar to cohesion change found in syntactic strategies. However, while cohesion change focuses on sentence- or paragraph-level connections, coherence change reorganises the logical flow of the text. Examples include merging or splitting paragraphs or rearranging them for clarity.

Partial Translation
This strategy refers to any form of partial translation, such as transcription, sound translation, or other incomplete renditions.

Visibility Change
This strategy is carried out when the translator intervenes in the translation so that the reader is aware of the translator's existence, for example by adding footnotes, explanations in brackets, or providing other clarifications.

Transediting
This strategy involves major changes made by the translator to a poorly written original text. These changes can be in the form of rewriting or rephrasing at a greater level than the changes made in the strategies mentioned above.

Other Pragmatic Changes
These strategies may include changes in layout or choice of dialect used, such as British English and American English.

3. LITERATURE REVIEW

This study employed a qualitative method, as the researcher intentionally examined and documented the elements to be analysed [12]. Since this research focuses on analysing strategies in a completed translation, it is primarily product-oriented. However, as it also explores the strategies applied during the translation process, it can be considered process-oriented as well. As Saldanha and O'Brien, citing Bell, suggest, examining the results of a translation makes it possible for researchers to infer the underlying process [13].

The object of this research is the original text of *The Tale of the Three Brothers* by J.K. Rowling, published in the book *The Tales of Beedle the Bard* [1], and its Indonesian translation by Listiana Srisanti, *Kisah Tiga Saudara*, featured in the book *Kisah-Kisah Beedle Si Juru Cerita* [14].

In this study, the researcher followed these steps:
1. Read the original text and its translation thoroughly.
2. Identify the application of pragmatic strategies in the translated text.
3. Categorize the findings according to specific types of pragmatic strategies.
4. Analyze the implementation of these strategies.

After collecting the data, the researcher identified 14 instances, which are presented in the table below:

Tabel 1. List of Data

No.	Source Text	Target Text	Pragmatic Strategy
1.	There were once three brothers who were travelling along **a lonely, winding road** at twilight (p. 87).	*Pada zaman dahulu ada tiga saudara, kakak-beradik laki-laki, yang berkelana melewati **jalan panjang berliku-liku** di senja hari (p. 117).*	Implicitation
2.	Then **the second brother**, who was an arrogant man, decided that he wanted to humiliate Death still further … (p. 90).	*Kemudian **si tengah**, orang yang sombong, mmeutuskan dia ingin mempermalukan Kematian lebih jauh lagi ... (p. 120).*	Implicitation
3.	And then Death asked **the third and youngest brother** what he would like (p. 90).	*Kemudian Kematian menanyai **si bungsu**, apa yang diinginkannya (p. 120).*	Implicitation
4.	The first brother travelled on for **a week or more** … (p. 91).	*Si sulung berjalan kira-kira **seminggu lagi** ... (p. 121).*	Implicitation

5.	… reaching a distant village, **he sought out** a fellow wizard with whom he had a quarrel (p. 91).	*… tiba di suatu desa yang jauh, **mencari** penyihir kenalannya, dengan siapa dia pernah bertengkar (p. 121).*	Implicitation
6.	**Here he** took out the stone that had the power to recall the dead … (p. 92)	***Dia** mengeluarkan batu yang memiliki kekuatan untuk memanggil orang mati … (p. 122).*	Implicitation
7.	In time, the brothers reached a river too deep to wade through and too dangerous to swim across (p. 87).	*Pada waktunya, **ketiga saudara** ini tiba di Sungai yang terlalu dalam untuk diseberangi dengan berjalan kaki dan terlalu berbahaya untuk diseberangi dengan berenang (p. 117).*	Explicitation
8.	So the oldest brother, who was a combative man, asked for a wand more powerful than **any in existence** … (p. 89).	*Maka, si sulung, yang suka bertempur, meminta tongkat sihir yang lebih hebat daripada **semua tongkat sihir yang ada** … (p. 119).*	Explicitation
9.	And Death, most unwillingly, handed over **his own Cloak of Invisibility** (p. 90).	*Dan Kematian, dengan amat sangat enggan, menyerahkan **Jubah Gaib-nya sendiri kepadanya** (p. 120).*	Explicitation
10.	… allowed the three brothers to continue on their way and **they did so** … (pp. 90-91).	*… mengizinkan ketiga kakak-beradik itu melanjutkan perjalanan mereka, dan **mereka pun melanjutkan perjalanan** … (p. 121).*	Explicitation
11.	… he greeted Death as an old friend, and went with him gladly, and, **equals** … (p. 93).	*… dia menyalami Kematian sebagai teman lama, dan pergi bersamanya dengan senang, dan **sebagai teman sederajat** … (p. 124).*	Explicitation
12.	… another wizard crept upon the oldest brother as he **lay** … (p. 91).	*… penyihir lain mengendap-endap mendatangi si sulung yang sedang **terlelap** … (p. 122)*	Information Change
13.	… he **greeted** Death as an old friend, and went with him gladly, and, equals … (p. 93).	*… dia **menyalami** Kematian sebagai teman lama, dan pergi bersamanya dengan senang, dan sebagai teman sederajat … (p. 124).*	Information Change
14.	… and so they **simply** waved their wands and made a bridge appear … (p. 87).	*… maka mereka **tinggal** melambaikan tongkat sihir mereka dan sebuah jembatan muncul … (p. 119).*	Interpersonal Change

4. HASIL DAN PEMBAHASAN

Of the ten pragmatic strategies, 14 data were found from 3 strategies that were implemented: *Explicitness Change* (6 implications and 5 explicitation), *Information Change* (2 data), and *Interpersonal Change* (1 datum).

In the discussion below, the researcher analysed one data from each strategy as a representative. ST is taken from the original text of *The Tale of the Three Brothers* and TT is taken from its Indonesian

translation, namely *Kisah Tiga Saudara*. The researcher analysed using the theory of pragmatic strategies initiated by Andrew Chesterman.

Data of Implicitation

ST : There were once three brothers who were travelling along **a lonely, winding road** at twilight (p. 87).

TT : *Pada zaman dahulu ada tiga saudara, kakak-beradik laki-laki, yang berkelana melewati **jalan panjang berliku-liku** di senja hari (*p. 117).

The implicitation strategy is implemented by omitting the word *lonely* from the source text to the target text. The word *lonely* itself modifies the phrase *winding road* which adds to the impression of silence and isolation to the road so that it is not only the physical form that describes the road taken by the three brothers but also the eerie feeling that veils the situation. The implicitation of the word *lonely* in the Indonesian translation somewhat reduces the atmosphere of mystery and alienation.

However, the translator may decide not to insert it because it is considered unnecessary, considering that *jalan panjang berliku-liku di senja hari* is enough to bring out the impression of quietness and solitude. Thus, if it remains explicitly stated, it will make the description redundant. As stated by Hervey and Higgins, one of the factors for generalizing translation to be acceptable is if the implied word or phrase is clear and can be understood from the overall context in the TT.

Thus, despite the reduction of the richness in the description of the ST, the translation is still in line with pragmatic equivalence, where the translator aims for the text to have a natural delivery in the target language.

Data of Explicitation

ST : So the oldest brother, who was a combative man, asked for a wand more powerful than **any in existence** … (p. 89).

TT : *Maka, si sulung, yang suka bertempur, meminta tongkat sihir yang lebih hebat daripada **semua tongkat sihir yang ada** … (*p. 119).

The phrase *any in existence* is translated into *semua tongkat sihir yang ada* where there occurred an explicitation of the word *tongkat sihir*. In the source language, "any in existence" is more implicit, relying on the reader's comprehension that *any* refers back to *wand* without restating it.

However, if this implicitness is retained, it will be translated into *… lebih hebat dari semua yang ada* …. Although it is still understandable, it sounds unnatural and incomplete. By explicitly restating the object being referred to, the translator has eliminated any potential vagueness and makes the sentence more readable and easier to process.

This decision reflects an awareness of the differences between English and Indonesian, both linguistically and culturally. In this context, the explicitation does not alter the message of the sentence but rather makes it more comprehensible and appropriate for Indonesian readers.

Data of Information Change

ST : … another wizard crept upon the oldest brother as he **lay** … (p. 91).

TT : *… penyihir lain mengendap-endap mendatangi si sulung yang sedang **terlelap** … (*p. 122)

An information change strategy occurred in the ST word *lay* to the Indonesian translation *terlelap*. As defined in the Oxford Dictionary, the word 'lie' means a flat physical position so that you are not standing or sitting [15]. Therefore, there is no further clarification on whether the oldest brother is in a sleeping state or not, leaving it open for the reader's interpretation. Meanwhile, in the translation, the translator added a layer of meaning by stating that the oldest brother is not merely lying down, but also sleeping (the English for *terlelap* is "asleep" or "fast asleep").

Despite the fact that there might be inaccurate translation about the situation being conveyed by the author, the translation creates a stronger impression of vulnerability which makes it more possible since the brother is portrayed as helplessly killed by another wizard. Suppose he is only lying down; he might have been able to fight back or defend himself.

Therefore, the translator may have chosen the word *terlelap* instead of the literal equivalent *berbaring* to make the scene more vivid and relatable that also helps to set the mood and clarify the context which might raise an ambiguity.

Data of Interpersonal Change
ST : … these brothers were learned in the magical arts, and so they **simply** waved their wands and made a bridge appear … (p. 87).
TT : *… ketiga saudara ini menguasai ilmu sihir, maka mereka **tinggal** melambaikan tongkat sihir mereka dan sebuah jembatan muncul …* (p. 119).

In the data above, the word *simply* is translated into *tinggal* in Indonesian. There is a change of formality in the Indonesian translation. The English word *simply* conveys a neutral and rather formal tone, whereas *tinggal* leans toward a more conversational and informal style in the Indonesian communication culture, which then changes the interpersonal relationship between the narrator and the readers.

This change may diminish the formal and elegant tone suitable for a fairytale narrative. If the tone is maintained, the translation could be *dengan mudah* which shows the effortless attempt the three brothers do due to their magic power. The word *tinggal* narrows the interpretation by focusing primarily on the ease of the action whose equivanlents in English is *merely* or *just*.

However, the application of this interpersonal change by using the word *tinggal* in the TT makes the story feel more approachable and implies a more familiar and casual interaction.

5. CONCLUSION AND SUGGESTION
This study analyses the application of Chesterman's pragmatic strategies in the Indonesian translation of The Tales of the Three Brothers from the book The Tales of Beedle the Bard which is still a part of significant elements from the magical world of Harry Potter series. The findings in this study revealed from 10 pragmatic strategies, only three strategies were implemented in the translation, with a total of 14 data:
1. Explicitness Change: 11 data, further categorised into six implicitations and five explicitations.
2. Information Change: 2 data.
3. Interpersonal Change: 1 datum.

The fact that the explicitness change strategy dominates indicates that the translator prioritises adjustments in detail or adaptation of the text to the target audience. On the other hand, the absence of other strategies such as cultural filtering or coherence change may indicate minimal cultural differences between the source and target texts, or the absence of structural change complexity due to the short length of the story which only spans seven pages in English and eight pages in its Indonesian translation.

Therefore, based on the findings and limitations of this study, the researcher suggests the following approaches for future research: Use broader data sources to find the application of pragmatic strategies that are not found in this study. Future researchers can also focus on one pragmatic strategy, for example only cultural filtering or illocutionary change, to gain deeper insight into the application of these strategies in translation. By implementing these suggestions, future research may develop the understanding of pragmatic strategies in translation and contribute more to the field of translation.

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