An Analysis of Translation Methods in the Children's Story "Jack and the Beanstalk"

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ARTICLE INFO	ABSTRACT
  Correspondence: Marlina Angeline *angeline@gmail.com*	This academic paper examines the translation techniques applied in the Indonesian translation of the children's fairy tale "Jack and the Beanstalk" (A.O.V.P., 1876). The primary objective of this study is to analyze the translation methods employed by the translator in bridging cultural differences embedded in the fairy tale. This research adopts a descriptive qualitative approach, with conclusions drawn after a systematic analysis of the collected data. Primary data were obtained through textual analysis of the translated version of the story. The findings indicate that the translation of "Jack and the Beanstalk" employs various translation techniques, including word-for-word translation, free translation, idiomatic translation, literal translation, adaptation, and transference/borrowing. In addition, reduction, modulation, and amplification techniques are also identified in several parts of the text. The results suggest that the applied translation techniques produce a translation that is easily comprehensible for target-language readers, particularly children as the primary audience. Appropriate selection of translation techniques enables effective transfer of meaning from the source language into the target language. In literary translation practice, a deep understanding of cultural context is essential in order to produce translations that are acceptable and meaningful to target readers. The application of appropriate translation methods and strategies contributes to translations that are accurate, natural, and reader-oriented. This study may serve as a reference for future analyses of translation techniques in adapted fairy tales translated from foreign languages into Indonesian, particularly those involving distinct cultural backgrounds and literary nuances.

INTRODUCTION

In the era of globalization, technological advancement has developed rapidly and has greatly facilitated human access to information. The widespread use of social media has enabled the exchange of information and culture across national boundaries to occur with unprecedented ease. The speed and efficiency of information access have effectively eliminated limitations of time and distance on human curiosity. However, these developments have also generated negative impacts. One notable consequence is the decline in reading interest among the current generation, particularly among book readers. This phenomenon is largely attributed to the sophistication of audio-visual technology, which has led younger generations—especially children—to prefer visual and auditory entertainment rather than cultivating reading habits.

With the increasing ease of global information exchange, translation has become a crucial component in international communication. Translation also plays a vital role in the transfer of knowledge across cultures, nations, and languages, thereby rendering the translator's task increasingly complex. In conveying the original meaning of a message from the source language, translators must take into account linguistic and cultural differences to avoid misinterpretation or distortion of meaning in the target text (TT). Therefore, translators are required to possess adequate competence in identifying appropriate lexical and semantic equivalents from the source text (ST) to the target text (TT) (Hijriyah, 2000).

In Indonesia, translation is no longer an unfamiliar practice, as numerous works of world literature have been translated into Indonesian as a medium for conveying moral values embedded in literary narratives, particularly when children constitute the target readership (Abadi & Wijayanti, 2019). The process of translating literary works is a compelling subject of study due to its significant influence on education. Literary works exert psychological effects on readers, contributing to character development, spirituality, and serving as sources of motivation and inspiration within educational contexts. One literary genre frequently employed as a medium for character education is the fairy tale. Fairy tales offer various benefits, including the transmission of moral values, the development of children's imagination, the expansion of knowledge, the enhancement of creativity, the strengthening of parent–child relationships, and the alleviation of emotional tension (Hanafi, 2017).

In this study, the author selects the legendary English fairy tale *Jack and the Beanstalk* as the object of analysis. The story first appeared under the title *The Story of Jack Spriggins and the Enchanted Bean* in 1734 and was later published as *The History of Jack and the Bean-Stalk*, moralized by Benjamin Tabart in 1807. Henry Cole, writing under the pseudonym Felix Summerly, further popularized the tale in *The Home Treasury* (1845), while Joseph Jacobs rewrote it in *English Fairy Tales* (1890). Jacobs's version is the most frequently reprinted today and is considered closer to the oral tradition than Tabart's version, as it is less overtly moralized. *Jack and the Beanstalk* is the most well-known narrative within the "Jack tales," a collection of stories featuring the English and Cornish folk hero Jack. According to researchers at universities in

Durham and Lisbon, the story may date back more than 5,000 years and is associated with a folktale type classified by folklorists as ATU 328, *The Boy Who Stole the Ogre's Treasure* (Wikipedia).

METHOD

This study employs a descriptive qualitative research method. Conclusions are drawn after the data have been systematically analyzed. Data collection was conducted through the observation of various children's storybooks in order to determine the most appropriate text for analysis. Subsequently, the researcher selected the legendary fairy tale *Jack and the Beanstalk* from the book *A First Book of Fairy Tales and Myths* by Mary Hoffman (2018) as the object of the study and analyzed the translation methods applied in the text.

Qualitative research is intended to understand translation phenomena from the perspectives of both the source text (ST) and the target text (TT). Accordingly, qualitative research is defined as an approach used to investigate phenomena in their natural context, in which the researcher functions as the primary research instrument (Elidawaty et al., 2021). The qualitative approach adopted in this study is systematic in nature and aims to describe and interpret the ideas and messages conveyed in the fairy tale. The analysis focuses on the presentation of information and the formulation of conclusions based on the data.

To examine translation techniques and methods, this study is based on textual analysis involving the source text (ST) and the target text (TT) and adopts a theoretical translation model that presents analytical findings in descriptive and comparative forms. This comparative approach is intended to identify similarities and differences between the two research objects, namely the ST and the TT (Elidawaty et al., 2021; Penyusun, 2022; Purwoningsih, n.d.). Therefore, this study seeks to compare the English text of *Jack and the Beanstalk* with its Indonesian translation, with the translation techniques subsequently explained through detailed descriptions.

The data used in this study consist of a narrative text entitled *Jack and the Beanstalk* by Benjamin Tabart, originally published in 1807. The source text (ST) comprises more than 1,000 words in the long-story version and approximately 400–500 words in the short-story version. The text is a children's fairy tale adapted from the version presented by Mary Hoffman in *A First Book of Fairy Tales and Myths* (NC Kids Digital Library – OverDrive, n.d.).

This research was conducted in two main stages: data collection and data analysis. In the first stage, the source text (ST) was carefully read, and words, phrases, clauses, and sentences that posed translation challenges were identified. The data processing stage began with translating the source text (ST) into Indonesian as the target text (TT) using a comparative model. The data were then presented in tabular form consisting of two columns and four rows (Östman, 2020). The left column contains the English source text, while the right column presents the Indonesian target

text. The final row provides an explanation of the translation techniques employed, including stylistic and aesthetic considerations.

This study applies the translation methods proposed by Newmark (1988). The presentation of translation results adopts a communicative and semi-formal writing style to ensure clarity and accessibility for readers. Conclusions are subsequently drawn based on the findings of the analysis. In addition, the analysis involves a comparison of selected lexical items translated using adaptation, borrowing, or established equivalence techniques, as proposed by Molina and Albir (2002).

FINDINGS AND DISCUSSION

Newmark's translation theory focuses on various translation methods and procedures in order to ensure that the resulting translation is effective and appropriate to its intended purpose. Newmark distinguishes between *methods* applied to the text as a whole and *procedures* applied to smaller linguistic units, such as sentences, clauses, phrases, and words (Newmark, 1988).

In the translation of the fairy tale *Jack and the Beanstalk*, the target readers are children and parents. Based on an analysis of several translation methods proposed by Newmark (1988), a number of these methods were identified in the translated version of *Jack and the Beanstalk*. The following section presents the translation results and the methods used to translate each paragraph of the children's fairy tale.

Table 1. Paragraph 1

The source-language text	The target-language text
Jack and The Beanstalk Many years ago there lived a woman and her son, called Jack. She gave him everything he asked for, until one day there was nothing left. All they had of any value was their old cow. So the woman sent Jack to sell her.	**Jack dan Pohon Kacang Ajaib** Bertahun-tahun yang lalu hiduplah seorang Wanita dan anaknya, yang dipanggil Jack. Ia memberinya apapun yang anaknya minta, sampai pada suatu hari tidak ada apa-apa yang tersisa. Dari semua yang mereka miliki tersisalah seekor sapi tua. Lalu Wanita itu meminta Jack untuk menjual sapinya.

The analysis shows that Paragraph 1 employs the word-for-word translation method**.** This method attempts to preserve the word order and grammatical structure of the source language as closely as possible (Newmark, 1988). The fairy tale is translated in accordance with the words as they appear in the source text (ST). The sentence structure in the target text (TT) mirrors that of the source language. This method is typically used when translators encounter difficult texts and aim to grasp the meaning of the source text more accurately.

The adaptation technique is also applied in this paragraph. Adaptation refers to the replacement of a cultural element in the source language with a culturally equivalent element in the target language (Molina & Albir, 2002). This technique is similar to what Newmark (1988) terms *cultural equivalence*. Adaptation does not

necessarily transform the entire text into an adaptation, as it may only be applied to certain textual elements unless all elements are culturally adapted.

Table 2. Example of adaptation technique:

Tsu	Tsa
Sent Jack	Meminta jack

In this paragraph, the reduction technique proposed by Molina and Albir is also identified. Reduction involves the implicit expression of information whose meaning components are already included in the target language (Molina & Albir, 2002).

Table 3. Example of reduction technique

Tsu	Tsa
All they had of any value was their old cow	Dari semua yang mereka miliki tersisalah seekor sapi tua
of any value	-

The phrase *"of any value"* is omitted because, within the target-language cultural context, ownership of livestock already implies wealth.

Table 4. Paragraph 2

The source-language text	The target-language text
He hadn't gotten far when he met a strange little man. "Where are you going with that cow?" he asked. "To the market" said Jack, "No need" said the man, "I'll give you these beans for her" Jack was such a foolish fellow that he agreed. "One-two-three- four- five beans," the stranger counted out. And Jack ran home to tell his mother. But, his mother doesn't please at all. "You good-for- nothing boy" she shouted, and threw Jack's beans out of the window.	Dia belum sampai jauh ketika ia bertemu dengan seorang lelaki mungil yang aneh. "Mau ke mana kamu dengan sapi itu?" Tanya lelaki itu. "Ke pasar." Jawab Jack. "Tidak perlu," lanjut lelaki mungil tersebut. "Akan aku beri biji kacang-kacangan ini untuknya." Jack seolah seperti orang bodoh setuju begitu saja. "Satu-dua-tiga-empat-lima biji kacang-kacangan," lelaki asing itu menghitung. Dan Jack pulang guna memberitahu ibunya. Hanya saja ibunya tak senang sama sekali. "Kamu itu tak bisa diandalkan!" Ia membentak, lalu melemparkan biji kacang Jack keluar jendela.

In Paragraph 2, the translator primarily applies the free translation method, in which translation prioritizes the delivery of the message or core meaning rather than preserving the formal structure of the source language. This method emphasizes content over form and often results in paraphrased versions that are longer than the original text to ensure clarity for target-language readers (Newmark, 1988). The idiomatic translation method is also employed. This method seeks to translate idioms in the source language into idiomatic expressions in the target language. However, it may involve semantic shifts when the source-language idiom has no direct equivalent in the target language (Newmark, 1988).

Table 5. Example of idiomatic translation:

Tsu	Tsa
You good-for- nothing boy	kamu itu tak bisa diandalkan

This sentence may produce inappropriate connotations for child readers. Therefore, the translator modifies it into a more acceptable expression. According to Molina and Albir, this process constitutes **modulation**, as the perspective or semantic emphasis of the expression is changed while retaining the intended meaning (Molina & Albir, 2002).

Table 6. The **reduction technique** is also applied:

Tsu	Tsa
Jack run home	Jack pulang

Table 7. Additionally, free translation is applied in lexical choice:

Tsu	Tsa
little	mungil

The word *"little"* is translated as *"mungil"* to describe the man Jack encounters. A literal translation (*kecil*) could sound impolite when describing a person in the target-language cultural context.

Table 8. Paragraph 3

The source-language text	The target-language text
The next morning there was marvelous beanstalk – as strong as an oak tree – growing right up to the sky. Without a thought, Jacks climbed up it and found him self in another country. He founds a giant's castle and persuaded the giant's wife to feed him. But then he heard heavy footsteps and a loud voice saying, "FEE FI FO FUM! I smell the blood of an Englishman!" "Quick, hide the oven," said the giant's wife. The giant looked around, but he didn't see Jack. So, he sat down to eat his HUGE meal. Then he called for his pet hen. From his hiding place, jack could see that the hen laid an egg of solid gold every time the giant asked her to. Soon the giant fell asleep, and jack rushed out and grabbed the hen. He escape down the beanstalk before the giant woke up. Jack's mother was very relieved to see him, and they lived well by selling golden eggs.	Paginya muncullah setangkai kacang yang mengagumkan-sama kuatnya dengan pohon ek-tumbuh menjulang ke langit. Tanpa pikir Panjang, Jack memanjatnya dan mendapati dirinya sudah berada di negara lain. Dia menemukan sebuah istana raksasa dan meminta istri raksasa memberinya makanan. Namun kemudian Jack mendengar derap langkah berat dan suara yang keras, "FEE FI FO FUM! Aku mencium bau darah orang Inggris!" "Cepat, sembunyilah di pemanggang," istri raksasa meminta. Si raksasa melemparkan pandang ke sekeliling, namun ia tidak ,melihat Jack. Lalu ia duduk dan menyantap makanan besarnya. Kemudian ia meminta ayam betinanya. Dari tempat persembunyiannya, Jack bisa melihat bahwa ayam betina itu mengerami telur emas setiap kali raksasa meminta. Selepas raksasa tidur, Jack bergegas keluar dan mengambil ayam tersebut. Ia lantas kabur turun sebelum raksasa itu bangun, Ibu Jack sangat lega melihatnya, dan mereka hidup kaya dengan menjual telur-telur emas.

Overall, Paragraph 3 employs the **literal translation method**, in which the translator seeks grammatical structures in the target language that closely correspond

to those of the source language (Newmark, 1988). Literal translation closely resembles word-for-word translation and largely disregards broader contextual adaptation.

Table 9. Example of literal translation:

Tsu	Tsa
his huge meal	makan besarnya

The adjective *"huge"* is translated directly to reflect its intensified meaning. The reduction technique from dari (Molina & Albir, 2002) is also present:

Table 10. Reduction Technique

Tsu	Tsa
his pet hen	ayam betinanya

That part of the sentence is translated simply as *"ayam betinanya"*. The word *"pet"*, which means *peliharaan* (domesticated or kept animal), is omitted in the target language. The adaptation technique is also applied. An example of the use of the adaptation technique in the fairy tale *"Jack and the Beanstalk"* is as follows:

Table 11. Adaptation Technique

Tsu	Tsa
hen laid an egg of solid gold	ayam betina itu mengerami telur emas

The word *"laid"* literally means *"diletakkan"* ("placed"); however, the translator renders it through adaptation in the target language. In order to ensure that the meaning conveyed in the sentence is clearly understood by the readers, the word is adapted into *"mengerami"* ("to brood/incubate").

Table 12. Paragraph 4

The source-language text	The target-language text
But the beanstalk was still there, tempting jack. Then one day, without telling his mother, Jack climbed the huge beanstalk again. Everything happened as before. The giant roared, "FEE FI FO FUM! I smell the blood of an Englishman!" This time Jack hid in a cupboard. And again the giant couldn't find Jack. After dinner, the giant got out his money bags and counted his coins. But soon he was asleep and snoring. Quickly, Jack grabbed a bag and slid back down the beanstalk.	Namun tangkai kacang itu masih di sana, menggoda Jack. Lalu suatu hari, tanpa memberitahu ibunya, Jack memanjat pohon besar itu lagi. Semuanya terjadi seperti sebelumnya. Si raksasa meraung, "FEE FI FO FUM! Aku mencium darah orang Inggris!" Kali ini Jack bersembunyi dalam lemari. Dan lagi raksasa tak mampu menemukan Jack. Setelah makan malam, raksasa mengeluarkan tasnya dan menghitung kepingan uangnya. Tapi dengan lekas ia tidur dan mendengkur. Dengan sigap, Jack mengambil tas itu dan meluncur menuruni pohon kacang.

In the fourth paragraph, the translator continues to employ the literal translation method. The sentences in the target language are rendered by closely following the word order of the source-language sentences. The repetition of events that are largely similar to those in the previous paragraph allows the translator to vary lexical choices in the target language while still referring to the same lexical items in

the source language. An example of the application of the literal translation technique in the fairy tale *"Jack and the Beanstalk"* is as follows:

Table 13. The Application of The Literal Translation Technique

Tsu	Tsa
beanstalk	tangkai kacang
the huge beanstalk	pohon besar itu

Table 14. Paragraph 5

The source-language text	The target-language text
Three years later, jack climbed the beanstalk again. This time he hid in washtub when giant roared. "FEE FI FO FUm! I smell the blood of an Englishman!" The giant looked for Jack, but didn't find him. Then the giant asked his wife to get the golden harp. Soon he fell asleep. Jack crept out the washtub and grabbed the harp. But the harp cried out, "Help, I'm being stolen!" The giant woke up and chased Jack to the top of the beanstalk. But Jack was lighter than the giant and reached the bottom quickly. He flung down the harp and grabbed an ax to chop the beanstalk. It crashed down, and that was the end of the giant!. It was also the end Jack's adventures. He lived happily with his mother, along with the hen that laid eggs of solid gold and the harp that sang beautiful songs.	Tiga tahun kemudian, Jack memanjat lagi pohon kacang itu. Kali ini ia bersembunyi di bak cuci ketika raksasa meraung, "FEE FI FO FUM! Aku mencium bau darah orang Inggris!" Raksasa mencari Jack, namun ia tak menemukannya. Kemudian raksasa meminta istrinya untuk mengambilkan alat musik harpa. Segera ia terlelap. Jack merayap keluar dari bak cuci dan mengambil harpa tersebut. Namun harpa itu berteriak, "Tolong, aku dicuri!" Raksasa bangun dan mengejar Jack ke puncak pohon kacang. Namun Jack lebih ringan dari raksasa dan berhasil sampai ke bawah dengan cepat. Ia melemparkan harpa itu dan mengambil sebuah kapak untuk menebang pohon kacang tersebut. Pohon itu roboh, dan juga ini menjadi akhir bagi raksasa!" Kejadian tersebut juga menjadi akhir petualangan Jack. Dia hidup bersama ibunya dengan Bahagia, beriringan dengan ayam betina yang mengerami telur emas dan harpa yang menyanyikan lagu-lagu merdu. (Cerita diterjemahkan oleh Joesin Translation dari cerita Mary Hoffman dalam "A First Book of Fairy Tales and Myths")

In the fifth paragraph, the translator applies the adaptation translation method. The source text is rendered using the linguistic style and cultural context of the target language so that it can be easily understood by the readers without altering the meaning of the source text. This paragraph also demonstrates the application of the transference (borrowing) translation strategy. Borrowing is a translation technique in which the translator directly takes a word or expression from the source language. Such borrowing may occur in the form of pure borrowing **or** naturalized borrowing (Molina & Albir, 2002).

An example of the borrowing translation technique in the fairy tale *"Jack and the Beanstalk"* is as follows:

Table 15. The Borrowing Translation Technique

Tsu	Tsa
harp	alat music harpa

Referring to the translation techniques proposed by Molina and Albir, the translation of the word *"harp"* into *"alat musik harpa"* employs the amplification (addition) technique. This technique is applied to provide a more explicit explanation, as the harp is not a musical instrument that is commonly recognized in the target-language culture.

CONCLUSION

Based on the discussion above, several conclusions can be drawn from the analysis of the translation of the children's narrative fairy tale. Fairy tales are literary works that are aesthetic in nature and are intended to entertain and stimulate the readers' imagination. Therefore, in translating fairy tales, it is essential to prioritize the aesthetic elements of the source text (ST) and to preserve the beauty of the linguistic structure and stylistic features of the original author. Fairy tales adapted from other countries contain numerous cultural differences; consequently, they require lexical equivalents that are acceptable within the target-text (TT) culture. In addition to translating figurative expressions and culturally bound language, the overall meaning of the fairy tale must also be effectively conveyed into the target text. In translating children's fairy tales, careful word choice is crucial to ensure that the message is appropriately delivered to the intended readership. The use of everyday language and simple vocabulary is therefore an appropriate strategy, as it enables the translated text to be easily understood by children.

Translation methods such as paraphrase, adaptation, idiomatic translation, literal translation, and free translation are employed in the translation of the fairy tale *"Jack and the Beanstalk."* The paraphrase method is used when certain words are not directly related or are omitted. The adaptation method is applied due to cultural differences between the source text (ST) and the target text (TT). Idiomatic translation occurs when expressions or idioms in the source text are rendered into different expressions or idioms in the target text while maintaining semantic equivalence. The literal translation method is employed because the translated text exhibits differences in syntactic construction between the source and target languages. Meanwhile, translations produced using the free translation method do not retain the style, form, or content of the source text. The translation of *"Jack and the Beanstalk"* also demonstrates the use of adaptation, in which the translator attempts to transfer the meaning of the source text by selecting appropriate lexical equivalents that are comprehensible to the target readers. Overall, the methods applied are able to preserve the stylistic features of the fairy tale *"Jack and the Beanstalk"* and produce a translation that is accurate and readable, although its level of acceptability remains somewhat limited.

Based on the conclusions above, several recommendations can be proposed that may be useful for readers who are interested in the field of narrative text translation as well as for practical translation purposes. Prior to conducting a translation, translators are advised to first analyze lexical elements and identify appropriate clause and phrase equivalents in the source text (ST) in order to produce

translations that are acceptable in the target text (TT). Translators should possess broad knowledge and be able to master both real-world and imaginary concepts presented in the source text. Therefore, translators are encouraged to continuously enrich their knowledge and broaden their perspectives. In addition, translators should be familiar with various theoretical frameworks and rely on solid references from scholars and relevant encyclopedic sources to facilitate the translation process and to produce translations that are natural, accurate, and clear.

The findings of this study indicate that the translation techniques employed result in translations that are easily understood by target-language readers, particularly children as the intended audience. The appropriate selection of translation techniques enables the effective transfer of meaning contained in the fairy tale into the target language. In the practice of literary translation, a deep understanding of cultural context is essential in order to produce translations that are acceptable to the target readers.

The application of appropriate translation methods and strategies contributes to the production of texts that are accurate, natural, and acceptable to target-language readers. The results of this study may serve as a reference for analyzing translation techniques in fairy tales adapted from foreign languages into Indonesian, which involve different cultural backgrounds and literary nuances. Finally, it is important to ensure that the translated narrative text maintains the same purpose and social function as the source text, thereby fulfilling the three criteria of high-quality translation: accuracy in transferring meaning from the source text to the target text, clarity for target readers, and naturalness in accordance with the norms of the Indonesian language.

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