

**DOMESTICATION AND FOREIGNIZATION STRATEGIES
ON TRANSLATED NOVEL OF “THE TALES OF BEEDLE THE BARD”**

THESIS

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DEPARTMENT OF LANGUAGE AND LITERATURE
FACULTY OF CULTURE STUDIES
UNIVERSITY OF BRAWIJAYA**

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**DOMESTICATION AND FOREIGNIZATION STRATEGIES
ON TRANSLATED NOVEL OF “THE TALES OF BEEDLE THE BARD”**

THESIS

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in partial fulfillment of the requirements
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2010

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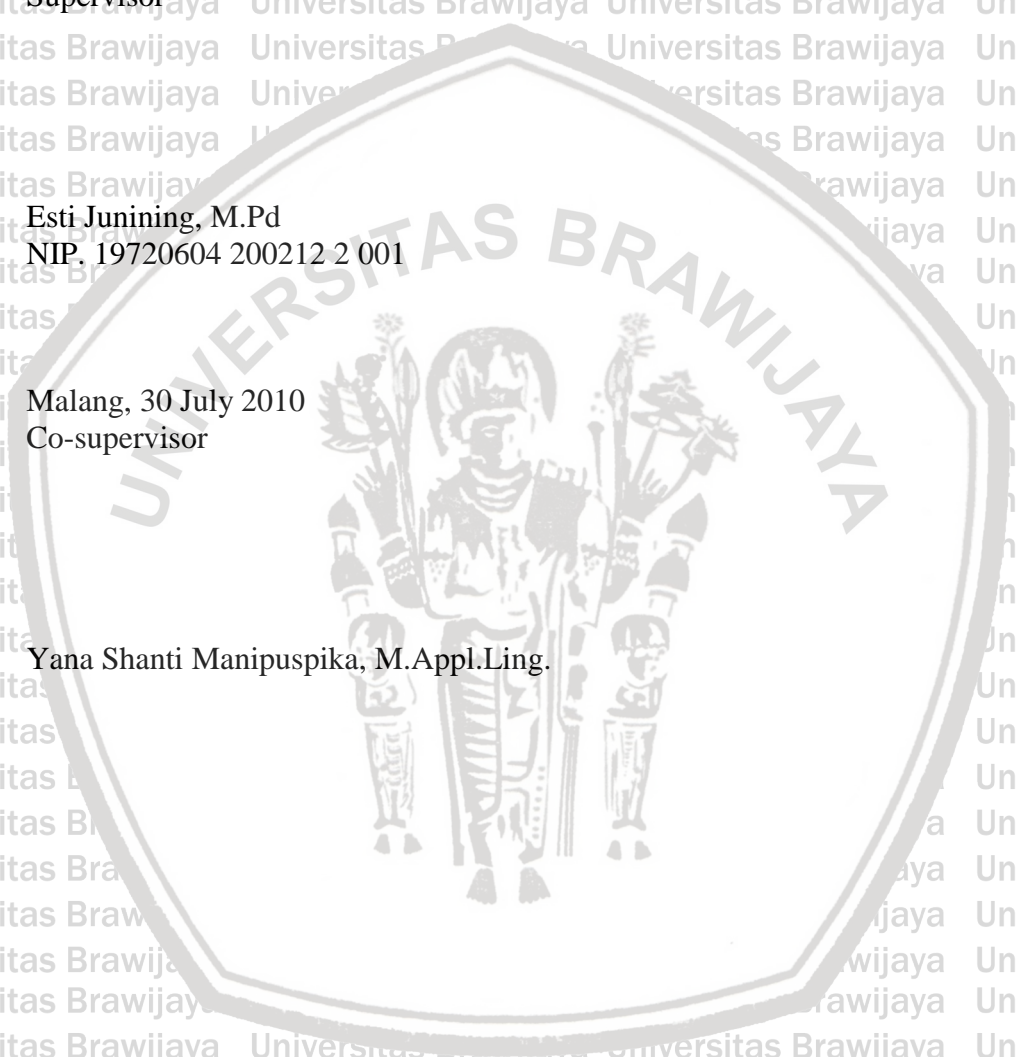
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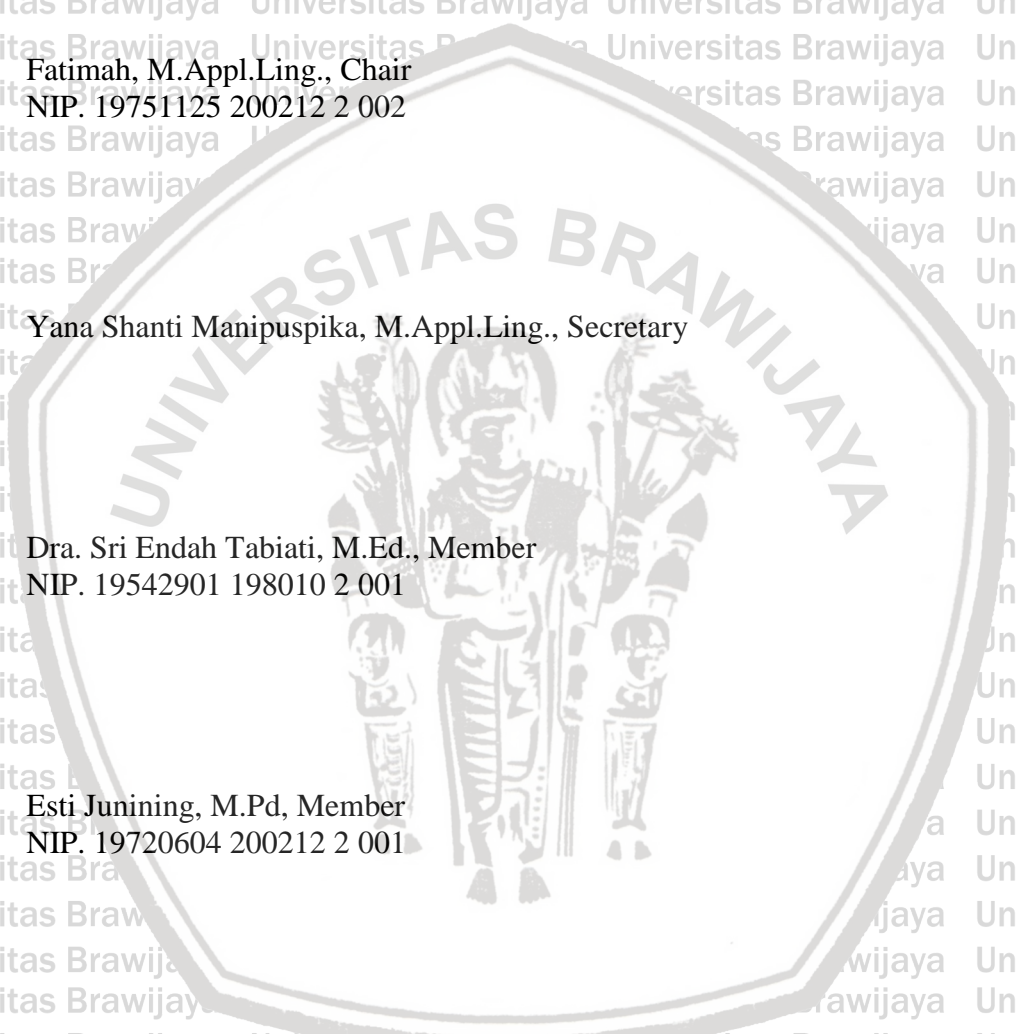
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ABSTRACT

Prajutha, Rigga. 2010. **Domestication and Foreignization Strategies on Translated Novel of “The Tales of Beedle the Bard”**. English Study Program, Language and Literature Department, Faculty of Culture Studies, University of Brawijaya. Supervisor: Esti Junining; Co-supervisor: Yana Shanti Manipuspika

Keywords: Translation, Domestication Strategy, Foreignization Strategy, The Tales of Beedle the Bard.

Translation is the process of transferring Source Language text into a natural and understandable Target Language text. Based on Venutti (1995), translation consists of Domestication and Foreignization Strategy. Domestication is a translator's ideology when meaning is maintained while Foreignization is a translator's ideology where the cultural features are maintained. In translating a text, translator can choose either Domestication or Foreignization Strategy and also combine both strategies.

This study was conducted to figure out the strategies which were dominantly used by the translator in translating novel entitled *The Tales of Beedle the Bard*. This novel is a collection of Wizarding children fairy tales. This study was aimed to answer two problems: (1) the dominant strategy used by the translator and (2) the appropriateness of the translation.

This study used qualitative approach. Since the data was taken from novel *The Tales of Beedle the Bard*, the type of research appropriate to conduct this study was document analysis.

The finding showed that the dominant strategy used in the translation was Foreignization Strategy. It could be seen from the maintenance of form, choice of word, name and address term. In the translation, most of the form of the sentence sounded like English. Regarding the choice of word, new terms created by J.K Rowling such as “Muggle” and “Squib” were maintained. Furthermore, all names were maintained as well as some of the address terms such as “Sir”, “Uncle”, and so on. In addition, the translation of *The Tales of Beedle the Bard* was appropriate because there were only small mistakes on it. It is assumed that the translation of the novel is readable and understandable for Target Language readers.

The suggestions are given to further researcher to apply Venutti's theory in different object of study and combine Venutti's theory with other translation theories so that the results can be more thorough.

ABSTRAK

Prajutha, Rigga. 2010. **Strategi Domestikasi dan Foreignisasi dalam Novel Terjemahan “Kisah-Kisah Beedle si Juru Cerita”**. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya.

Pembimbing: (I) Esti Junining (II) Yana Shanti Manipuspika

Kata Kunci: Penerjemahan, Strategi Domestikasi, Strategi Foreignisasi, Kisah-Kisah Beedle si Juru Cerita

Penerjemahan merupakan proses pengalihan teks Bahasa Sumber ke teks Bahasa Sasaran yang alami dan mudah dipahami. Menurut Venutti (1995), penerjemahan terdiri dari Strategi Domestikasi dan Foreignisasi. Domestikasi merupakan ideologi penerjemah di mana makna dipertahankan sedangkan Foreignisasi merupakan ideologi penerjemah di mana aspek-aspek budaya dipertahankan. Dalam menerjemahkan suatu teks, penerjemah dapat memilih Strategi Domestikasi atau Foreignisasi dan juga dapat menggabungkan kedua strategi tersebut.

Studi ini bertujuan untuk mengetahui strategi apa yang dominan digunakan penerjemah dalam menerjemahkan novel *Kisah-Kisah Beedle si Juru Cerita*. Novel ini merupakan kumpulan dongeng sihir untuk anak-anak. Studi ini bertujuan untuk menjawab dua permasalahan: (1) strategi yang dominan digunakan oleh penerjemah (2) kesesuaian hasil terjemahan.

Studi ini menggunakan pendekatan kualitatif. Karena data untuk studi ini diambil dari novel *Kisah-Kisah Beedle si Juru Cerita*, maka jenis penelitian yang tepat untuk studi ini adalah analisa dokumen.

Hasil studi ini menunjukkan bahwa strategi yang dominan digunakan dalam penerjemahan ini adalah Strategi Foreignisasi. Hal ini dapat dilihat dengan dipertahankannya struktur, pemilihan kata, nama dan address term. Dalam terjemahannya, hampir semua struktur kalimat terdengar seperti Inggris. Sehubungan dengan pemilihan kata, istilah-istilah baru yang dibuat oleh J.K Rowling seperti “Muggle” dan “Squib” dipertahankan. Lebih lanjut, semua nama dipertahankan begitu juga dengan beberapa *address terms* seperti “Sir”, “Uncle”, dan sebagainya. Sebagai tambahan, terjemahan *Kisah-Kisah Beedle si Juru Cerita* sesuai karena hanya ditemukan sedikit kesalahan dalam terjemahan novelnya. Diasumsikan bahwa terjemahan novel ini mudah dibaca dan dipahami oleh pembaca Bahasa Sasaran.

Saran diberikan kepada peneliti-peneliti selanjutnya untuk mengaplikasikan teori Venutti dalam subyek penelitian yang lain dan menggabungkan teori Venutti dengan teori-teori penerjemahan lainnya sehingga akan mendapatkan hasil yang lebih menyeluruh dan terperinci.

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Rigga Prajutha

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CHAPTER I

INTRODUCTION

1.1 Background

Translation is very helpful in everyday life. People can understand a text produced in different language by translating that text into their own language.

There are many points of views explaining about the meaning of translation. It means that each expert focuses on different aspect of translation. Nida and Taber (1982) says that translating consists in reproducing in the receptor language to the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. Newmark (1988) says that translation is rendering the meaning of a text into another language in the way that the author intended the text. Another definition is given by Catford (1965, p.20) who says that “translation is the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language).” So, translation, in general, is transferring Source Language material into an equivalent of Target Language material.

By the development of the theory of translation, many experts divide translation into some strategies. Based on Larson (cited in Simatupang, 2000, p.6), translation consists of Meaning-Based Translation which focuses on meaning and Form-Based Translation which focuses on form. Nida and Taber (1982) say that translation consists of Formal Correspondence and Dynamic Equivalence. The former does not explain about meaning included in Source Language into Target

Language, it just transfers the form of Source Language and includes the features of Source Language. The latter is aimed to produce dynamic equivalence in Target Language. It transfers meaning in the real text in order to get the same responses from reader or listener whether they read the real text or the translated text. Newmark (1988) proposes 8 different strategies which have two orientation, Source Language (SL) emphasis and Target Language (TL) emphasis. SL emphasis consists of Word-for-word Translation, Literal Translation, Faithful Translation, and Semantic Translation, while TL emphasis consists of Adaptation, Free Translation, Idiomatic Translation, and Communicative Translation.

One of the American Translation Theorists, Lawrence Venuti (1995) says that translation today consists of Domestication Strategies and Foreignization Strategies. This theory is firstly stated by German Theologian and Philosopher, Friedrich Schleiermacher who says that "There are two kinds of translation which are either the translator leaves the author in peace, as much as possible, and moves the reader towards him or he leaves the reader in peace, as much as possible, and moves the author towards him" (cited in Venuti, 1995, p.19). The first method means taking the reader to involve deeper into the foreign culture and making the reader to know the linguistic differences, while the second method means making the text recognizable and familiar to the readers and thus bringing the foreign culture closer to the reader in the target culture. Venuti (1995) calls the first method as Foreignization Strategies and the second is Domestication Strategies.

Related to Newmark's V-Diagram, the strategies used in Foreignization which is oriented to Source Language are Word-for Word Translation, Literal Translation, Faithful

Translation, and Semantic Translation. While the strategies used in Domestication which is oriented to Target Language are Adaptation, Free Translation, Idiomatic Translation, and Communicative Translation. In conclusion, Foreignization Strategies are focusing on the originality of Source Language, while Domestication Strategies are focusing on the readers in order to make them understand the text easily.

Domestication and Foreignization Strategies, as said by Venuti (1995), are used by the translators in translating texts. Every translator has his own thought whether she or he will use Domestication or Foreignization strategies in translating certain book or texts. The need of the reader usually becomes the main consideration for choosing particular strategies. So, it does not matter if one book or text is translated by Domestication and others by Foreignization. There are many books which are originally published in other languages, such as English, French, German, Spain, Japanese, Chinese, Arab, then translated into Indonesian.

One of the examples of translated book from English into Indonesian version is *The Tales of Beedle the Bard* which is one of the books by a British famous author J.K Rowling who wrote *Harry Potter* series.

The book is firstly mentioned in the last book of *Harry Potter* series describing popular collection of Wizarding children's fairy tale. The book is described as an ancient-looking small book written in runic symbols. The seven handmade copies of *The Tales of Beedle the Bard* were written after J.K Rowling finished the last series of *Harry Potter*. All were handwritten and illustrated by Rowling herself dedicated to six people who were most involved with the *Harry*

Potter series. While the seventh book is made for the auction in order to raise funds for The Children's Voice Charity Campaign in the late 2007. It was expected to sell for \$ 103,000 but it was bought for \$ 3.98 million by Amazon.com, making the selling price the highest achieved at auction for a modern literary manuscript. Later, the book was published to public on 4 December 2008. It has been printed more than 100,000 copies and translated into 28 languages. Profits from the sale of the book had been given to the Children's High Level Group, and it was expected to raise an estimated \$ 7.6 million. The book itself became the top of the bestseller list and it has been nominated as the best book of the year at the Galaxy British Book Awards. (www.the-leaky-cauldron.org)

The book is translated by Indonesian translator Listiana Srisanti and Nina Andiana with the title "Kisah-Kisah Beedle si Juru Cerita" in 2009. Listiana Srisanti is an editorial and production manager of the fiction division at PT Gramedia Pustaka Utama. She just passed away in June, 26th 2010 (Tempo Interaktif, 2010). Meanwhile, she has translated all Harry Potter series and got a good appreciation from Indonesian readers (The Jakarta Post, 2007). It is because of her creativity in dealing with Wizarding words created by J.K Rowling. The most remembered translation by Listiana is when she translated 'Mirror of Erised' which has no meaning in English dictionary. With the help from her husband, she discovered that 'Erised' stands for 'Desire', spelled backward. She smartly translated it into "Tarsah". It does not have meaning in any Indonesian dictionary but if it is read backwards then it becomes "hasrat", which means "desire". The

translation of Listiana Srisanti always succeeded in describing the same time, situation, and also the atmosphere on the original novel to the Indonesian version.

It is not only on the translation of *Harry Potter* series but also on another novel which also got a great appreciation such as *Memoars of Geisha* (Arswendo said that the translation is more enchanting than the original version), *Dial a Ghost*, children book series by Road Dahl, and also novel by Shidney Sheldon or hundreds of *Harlequin* series. (www.goodreads.com). Similar with Listiana, Nina is also known as the Indonesian editor for children books. She has translated the best-seller novel entitled *Toto-chan*, Japanese novel by Tetsuko Kuroyanagi (www.goodreads.com). In translating *The Tales of Beedle the Bard*, she cooperated with Listiana who was convicted cancer level 4. However, their translation became the best-seller in Indonesia and the original novel abroad as well.

From the explanation above, the writer decides to learn about the Domestication and Foreignization Strategies used in translating novel entitled *The Tales of Beedle the Bard*. Because this novel has the same situation and background with *Harry Potter* series which is Wizarding world, it made many Wizarding words which are new terms originally created by J.K Rowling also occurred in this novel. So, this study will give some illustration about the different strategies of Domestication and Foreignization used in one book in order to help the students of English Study Program to understand more about it and the result of this study will be useful on the field of translation.

1.2 Problems of the Study

The problems of this study are formulated into:

1. what strategies are dominantly used by the translator in translating novel entitled *The Tales of Beedle the Bard*?
2. to what extent is the Indonesian translation of the novel entitled *The Tales of Beedle the Bard* appropriate?

1.3 Objectives

The objectives of this research are:

1. to figure out the strategies which are dominantly used by the translator in translating novel entitled *The Tales of Beedle the Bard*.
2. to find out whether or not the translation in novel entitled *The Tales of Beedle the Bard* is appropriate.

1.4 Definition of Key Terms

1. **Translation** : is the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language) (Catford,1965).
2. **Source Language** : language which is used in original discourse. In this study, the Source Language is English.

3. **Target Language** : language which is used in the translated discourse. In this study, the Target Language is Indonesian.

4. **Domestication Strategies** : is an ethnocentric reduction of the foreign text to target language cultural values, bringing the author backhome (Venuti, 1995).

5. **Foreignization Strategies** : is an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text, sending the reader abroad (Venuti, 1995).

6. **The Tales of Beedle the Bard** : is a collection of wizarding fairy tales which was written by J.K Rowling, British famous author who wrote Harry Potter series (www.the-leaky-cauldron.org).

7. **Kisah-Kisah Beedle si Juru Cerita** : is the Indonesian version of the novel *The Tales of Beedle the Bard*. The Indonesian novel is translated by Listiana Srisanti and Nina Andiana.

CHAPTER II

REVIEW OF RELATED LITERATURE

2.1 Theoretical Framework

This subchapter consists of definition of translation, type of translation, Domestication and Foreignization, appropriateness in translation, and the previous studies.

2.1.1 Definition of Translation

The definition of translation is important to be understood before learning more about the theory. Every expert has the definition to explain what translation is. Catford (1965) describes translation as the replacement of textual material in one language (Source Language) by equivalent textual material in another language (Target Language). Meanwhile, Newmark (1988) describes translation as the process of rendering the meaning of a text into another language in the way that the author intended the text. By those two definitions, Machali (2009) describes the translation as an effort to replace the textual material in Source Language by equivalent textual material in Target Language. The textual material not only deals with written form but also with oral form. It is similar to the definition given by Brislin (1976) who states that translation is transferring thoughts and ideas from one language (source) to another (target), whether the languages are in written or oral form; whether the languages have established orthographies or do not have such standardization; or whether one or both languages is based on signs, as with sign languages of the deaf.

Nida and Taber (1982, p.12) say, "Translating consists of reproducing of the receptor language to the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." From this definition, Nida and Taber (1982) implicitly state that they do not concern the languages involved in translation, but they concern more on the process of translation which is to find the right equivalent so that the meaning or message from Source Language can be delivered well to Target Language. It means that the highest priority is on the reproduction of meaning, not the form or grammatical structure. Besides, the style of source language is also important in order to produce a good translation which does not sound like translation.

From some definitions above, it can be concluded that translation always involves two different languages which are usually called Source Language (SL) and Target Language (TL). So, translation is transferring Source Language material into an equivalent of Target Language material. The material not only deals with a written form but also an oral form while the process in translation concerns on finding the right equivalent so that the meaning, message and, maybe, style from Source Language material can be delivered well to the Target Language material.

2.1.2 Type of Translation

Along with the definition of translation, every expert gives his or her opinion about the type of translation. Larson as quoted by Simatupang (2000, p.6) divides translation into Meaning-Based Translation which focuses on meaning and Form-Based Translation which focuses on form. Similarly, Nida and Taber (1982)

divide translation into Formal Correspondence and Dynamic Equivalence. The former does not explain about meaning included in Source Language, it just transfers the form of Source Language into Target Language using the features of Source Language. It means that the translator is faithful to the Source Language.

The latter is transferring meaning in the SL text in order to get the same responses from TL reader or listener whether they read the SL text or the translated text. So, it can be concluded that Literal Translation is similar with Form-Based Translation, while Free Translation is similar with Meaning-Based Translation.

The examples of both type of translation are given below:

- SL text : Don't break your mother's heart
- TL text (1) : *Jangan membuat ibumu patah hati*

In this translation, Literal Translation and Form-Based Translation is used. It maintains only the form without making any adjustment even the word "*patah hati*" in Indonesian culture usually deals with lovers.

- TL text (2) : *Jangan mengecewakan ibumu*

Different from the first translation, Free Translation and Meaning-Based Translation is used here. The translator makes adjustment so that the translation is more acceptable in Indonesia culture. The word "*patah hati*" which usually deals with lovers changes into "*mengecewakan*" which is more appropriate.

(Machali, 2009, p.118-120)

Newmark (1988) divides translation into two methods which are translation which emphasizes on Source Language and translation which emphasizes on Target Language. Newmark (1988) explains more about those two methods with V-Diagram.



Figure 2.1: V-Diagram (Newmark, 1988)

The left side of the diagram shows the first method which emphasizes on Source Language. Translator who uses these four types of translation will try to transfer correctly all contextual meaning in Source Language and keep maintaining its originality. The second method which emphasizes on Target Language is shown on the right side of the diagram. Here, the translator not just transfers all the text but also considers other aspects related to Target Language. Translator, sometimes, gives adjustment in order to make the reader in Target Language understand easily. The examples are given below:

- SL text : Nobody is gonna buy that idea
- TL text (1) : *Tidak ada satu orangpun yang akan membeli ide itu*

In this translation, Word-for-Word Translation and Literal Translation are used because the translator translates the text straightly without any adjustment.

- TL text (2) : *Tidak satu orangpun akan membeli gagasan itu*

In this translation, translator uses Faithfull Translation.

Here, translator tries to translate the meaning but not the grammatical structure.

- TL text (3) : *Tak seorangpun akan membeli gagasan itu*

In this translation, translator uses Semantic Translation.

This type of translation emphasizes on the transfers of meaning. Usually, in this type of translation, the idiomatic sentence is transferred literally without finding the right equivalent.

- TL text (4) : *Tak seorangpun mau menerima gagasan itu*

In this translation, translator uses Idiomatic and Communicative Translation. The translator tries to find the right equivalent in Target Language in order to get the more acceptable and understandable sentence.

(Hoed, 2003, p. 96-97)

Based on Machali (2009), the adaptation of Macbeth by W.S Rendra is one example of Adaptation Strategy. In that translation, Rendra maintains all the original characters and story but the dialog is changed and adjusted into Indonesian culture. The example of Free Translation which emphasizes more on content but does not care about the form of Source Language is:

- SL text : (Time, May 28th, 1990): “Hollywood Rage for Remakes”

- TL text : (Suara Merdeka, 15 Juli 1990): “Hollywood Kekurangan

Cerita: Lantas Rame-Rame Bikin Film Ulang”

(Machali, 2009, p.81)

Venuti (1995) states translation today is influenced by two types of translation which are Domestication Strategies and Foreignization Strategies.

These are called an ideology of translator. Domestication Strategies emphasize on the Target Language reader. It means that the translator should make the text recognizable and familiar to the readers so the translator’s adjustment is needed in order to create a good translation. So, the translated text does not sound like a translation but it should flow naturally as it is written in Target Language.

Different from that, Foreignization Strategies emphasizes on Source Language text. It maintains the foreign culture so the Target Language reader involves deeper on the real text and its linguistic differences. For example:

- SL text : In our notion the object of a university education is to train intellectual men for the pursuits of an intellectual life.

- TL text (1) : Menurut gagasan kita sasaran dari pendidikan adalah untuk melatih laki-laki intelektual untuk pengejaran suatu kehidupan intelektual.

- TL text (2) : Dalam gagasan kita, tujuan pendidikan tinggi adalah untuk melatih manusia intelektual demi mengejar kehidupan intelektual.

(Machali, 2009, p.71-72)

The first translation shows that the Source Language is dominant. It is because the word 'men' is translated into 'laki-laki' and 'for the pursuits' into 'untuk pengejaran' which are direct translation. In other words, the translator uses

Foreignization Strategy because he or she maintains the form and the choice of words of the Source Language text. Different from the first TL text, Target

Language is more dominant in the second translation because there are additions of comma after prepositional phrase to adjust with Indonesian grammatical rules.

Meanwhile, for the word 'men' and 'for the pursuits' are translated into equivalence which concerns more on the meaning. Here, the translator uses

Domestication Strategy because he or she creates a translation which is more acceptable in TL reader.

From some types and examples given above, it can be concluded that actually the types of translation are only different in names but actually have the same function which is finding the right equivalent in terms of meaning, message, culture or style. Besides, translation has two focuses which are Source Language and Target Language. The former aims to maintain the originality of the sources while the later aims to make the readers in Target Language understand easily.

2.1.3 Domestication and Foreignization

Lawrence Venuti is one of the American Translation Theorists today. He is a Professor of English at Temple University in America. He observes that translation today consists of Domestication Strategies and Foreignization

Strategies, which are actually two different ideologies. Friedrich Schleiermacher is the first person who stated that there are two kinds of translation which are

either the translator leaves the author in peace and moves the reader towards him or he leaves the reader in peace and moves the author towards him (Venuti, 1995).

The first method deals with taking the reader to involve deeper into the foreign culture and making the reader know the linguistic differences, while the second method deals with making the text recognizable and familiar to the readers and thus bringing the foreign culture closer to the reader in the target culture. Venuti (1995) call the first method as Foreignization Strategies and the second is Domestication Strategies.

Foreignization Strategies are faithful to the originality of Source Language, while Domestication Strategies are faithful to the readers in order to make them understand the text easily. According to Venuti (1995), Domestication Strategies is very dominant in Anglo-American tradition and Nida and Taber are the example of experts who followed Domestication Strategies. Nida and Taber (1982) explains that a translated text is acceptable when it reads fluently and when the absence of any linguistic or stylistic differences makes it seem transparent.

The more important thing is the translation is not felt as a translation but the 'original' one. Two important keys in this theory are fluency and transparency.

Different from Nida and Taber, Friedrich Schleiermacher and Venuti are the experts who choose Foreignization Strategies in translation. In this strategy, a translation text is acceptable when it brings culture of Source Language to the reader. These two different strategies will be explained more below.

2.1.3.1 Domestication Strategies

According to Venutti (1995), Domestication is defined as an ethnocentric reduction of the foreign text to target-language cultural values that brings the author back home. Domestication recommends transparent and fluent translation means that translation is not so faithful to the foreign text. A fluent translation is immediately recognizable and understandable, familiarized, domesticated or not foreign, and capable of giving the reader unobstructed access to great thoughts to what it is present in the original (Venutti, 1995). It is aimed to get a natural translation and minimize the strangeness of the foreign text so that the translation is not felt as a translation but the 'original' one. This strategy is always faithful to the reader. The translator who uses Domestication Strategy will try to re-write meaning or message from Source Language to Target Language using structure and words that are easier to be understood by the reader. It is done by looking for the right equivalent which is acceptable in Target Language culture. So, it is not wrong if translator does many changes in a translated text as long as a translation is acceptable in Target Language culture.

Based on Suryawinata and Hariyanto (2000, p.61), there are some basic principles of Domestication or a translation that are faithful to the reader:

1. Translation must give idea of the Source Language Text not the words

It means that that message is important to be translated than the words in Source Language text. Though the words are changed, it does not matter because the message is well transferred.

2. When being read, translation product must sound like the Source Language text in terms of flexibility.

In this case, the text language style of Source Language can be changed even though it is the characteristics of the author. So, the translation results a fluent and understandable translation.

3. Translation must have its own characteristics.

The characteristics deal the text language style of the Source Language. The changes are allowed so it can result a translation which does not sound like translation.

4. Translation must reflect the time when the Source Language Text is translated.

The translation language uses the Target Language style with characteristics similar to the time when the text is translated. So, time signal used in the Source Language text does not matter.

5. Translation can add or reduce Source Language Text.

It means that the form is not entirely maintained concerning the adjustment made on the process of translation. In other word, the translator can add or reduce some elements that are not important.

6. Translation does not have to maintain the genre.

It can be said that the translator has the right to choose to change the genre of the Source Language text although it changed the form of Source Language text.

The simple example of Domestication Strategy is the translation of address terms of Sir, Mr., Mrs., Miss, Uncle, and Auntie. When a translator uses Domestication Strategy, he or she will translate the address terms with the term usually used in Target Language culture. The translation will be:

SL text	→ TL text
1. Sir	→ Tuan
2. Mr. (Mister) and Mrs. (Mistress)	→ Bapak dan Ibu
3. Miss	→ Nona
4. Uncle and Auntie	→ Paman dan Bibi

Another example is poem by Toety Heraty which was translated into English:

- SL text :
Surat dari Oslo
.....
lalu kini, siraman air kembang dahulu, midodareni
Sebelum esok menghadap penghulu-
Tarub, janur, gamelan dan gending kebogiro
Penganten bertemu, berlempar sirih, wijidadi
- TL text :

Letter from Oslo

.....
And now, the sprinkle of the water from an earthen jug-
Before facing God and his servant tomorrow

The nuptial awning, woven palm leaves, the orchestra and wedding songs
the bridal couple meets, betel leaves thrown in exchange

(Machali, 2009, p.179-180)

Domestication Strategies can be seen clearly in the translated text above. Instead of maintaining the originality of Javanese Culture such as 'tarub', 'janur', and 'gamelan dan gending kebogiro', the translator tries to find equivalence which can be understood easily by English people by translating the description of it.

Moreover, the word 'midodareni' and 'wijidadi' which is important to show the culture is omitted. Although, the original writer wants to show the deep meaning of each ritual in Javanese wedding, the translator did not show it in the translated version. Even though it is acceptable, the sense becomes different.

2.1.3.2 Foreignization Strategies

Foreignization Strategies is an ethnodeviant pressure on target-language cultural values to register the linguistic and cultural difference of the foreign text that sends the reader abroad (Venutti, 1995). This strategy usually takes the target readers to see or feel the cultural and linguistic differences of foreign culture through a translation. It evokes a sense of otherness because it emphasizes the foreign nature of a text. As stated by Venutti (1995), Foreignizing translation signifies the difference of the foreign text by showing the cultural codes that sometimes does not prevail in the target language. In this strategy, target reader can have an alien reading experience because there are many different words used in a translation that might not exist in the TL culture. The translator usually maintains the characteristics expression or the style of certain text, by translating every word without any adjustment or maintaining the choice of words or linguistic form in SL text.

According to Venutti (1995) who follows Foreignization Strategy, this strategy challenges the assumption in Anglo-American culture that is strongly influenced by Domestication Strategy. The purpose of Foreignization is to resist against cultural narcissism and imperialism included in Domestication and against the ethnocentrism and racism as well. So, Foreignization Strategy can change the

ways translators translate a text and also the ways people read a translation. It is because translation which used Domestication Strategy seems just to serve the target reader than to communicate information while the Foreignization Strategy tries to deliver or show another culture brought by Source Language text.

Based on Suryawinata and Hariyanto (2000, p.59), there are 6 principles of Foreignization or a translation that is faithful to Source Language text:

1. Translation must use words from Source Language.

It deals with the maintenance of the Source Language words. Even though the words do not prevail in the Target Language, those must be used in order to show the cultural differences.

2. When being read, the result of translation must sound like the source language text.

It means that the text language style of Source Language should be maintained because it is the characteristic of the author.

3. Translation must reflect language style of the Source Language.

The language style of Source Language text should not be changed. When the language style is maintained, it makes the translation product sounds like the translation.

4. Translation must reflect the real time when the text is written (contemporary of the author)

The time written in Source Language text is important because it can give background for the readers to know the time when the story takes place.

So, the time must be maintained in the translation.

5. Translation must not be added or reduced

It deals with the form concerning the adjustment made on the process of translation. The adjustment can be made as long as there is only very little adjustment. In other word, the translator can not add or reduce the elements in the Source Language text.

6. Translation must maintain certain genre of literary work

It can be said that the genre of literary work can not be changed because it is important. When it is changed, then the entire form of the Source Language text will also changed and it results such a new work.

One of the examples of Foreignization Strategy is the translation of address terms of Sir, Mr., Mrs., Miss, Uncle, and Auntie. Using this strategy, translator will not translate the address terms with the term usually used in Target Language culture. So, the translator will maintain it because he or she wants to introduce the SL culture to TL reader. Another example is a translated version of Victor Hugo's poem:

● SL text :
Bicetre.

Condamne a mort!

Voila cinq semaines que j'habite avec cette pensee, toujours seull avec elle, toujours glace de sa presence, toujours coube sous son poids! (...)

● TL text :
Bicetre.

Dihukum mati!

Lima minggu sudah aku hidup bersama pikiran ini, selalu berdua dengannya, selalu dihantui kehadirannya, bungkuk menanggung bebannya! (...)

(Hoed, 2003, pp.11-12)

In that translation, the translator maintains the Source Language culture. The word 'Bicetre' is maintained. The way the author wrote the poem is also maintained. It means that the genre which is a poem is the same with the Source Language text.

The maintenance of the form, choice of word, and also the style of Victor Hugo lead to the use of Foreignization Strategy because the translator wants to introduce the French culture to Indonesian reader.

2.1.4 Translation Strategies

Based on the explanation above, the writer decides to use the characteristics of Domestication and Foreignization proposed by Venutti (1995) and Suryawinata (2000) to analyze the data. The characteristics from Suryawinata (2000) are used to complete the understanding of Domestication and Foreignization from Venutti (1995). Both authors have the same idea about the theory even though they used different terms.

After reading several studies about Domestication and Foreignization Strategies in translation results, the writer comes up with three aspects to be used to analyze each sentence on the novel. These aspects come from the theory proposed by Suryawinata, Venutti, Newmark, and Nida and Taber. The three aspects are used because this study searches more on the appearance of Domestication and Foreignization in every sentence on the novel. The aspects are explained as follows:

1. Form and Punctuation Mark

Order of sentence, i.e. shift of word, is important to make the translation natural. In terms of Domestication and Foreignization, shift of word can be done or maintained based on the ideology a translator chooses. Based on Suryawinata, dealing with Domestication, the form of the Source Language text is easily changed. In other hand, dealing with Foreignization, the semantic and syntactic structure of Source Language should maintain the length of the sentences, the position of clauses, and also the position of the words. For example, in Kaka (dialects in Kameroun), all interrogatives are final rather than initial to clauses, such as “The people of God, they who?” (Nida & Taber, 1964, p.235). The translator chooses to shift the order of words since it is obligatory to create natural expression for Target Language readers. It, therefore, becomes “Who are the people of God?” which means that the translator uses Domestication Strategy. In contrast, when the sentence is maintained then it means the translator uses Foreignization Strategy. In this study, the writer will emphasize more on the sentences level which means that transposition or modulation of the words will not be analyzed. The form on the sentences include the change of voicing, position of clauses, position of conjunction, and addition or reduction of subject or noun as well as the punctuation mark.

Punctuation Marks also place important role in the process of translation.

In terms of Domestication, a translator usually adjusts the punctuation

marks in Source Language into punctuation mark in Target Language. For example, when a translator translates 'Le traducteur ne doit-il pas être "le spécialiste de tout"?', it becomes 'The specialist all-rounder' (Newmark, 1986, p.172). The adjustment is made because English normally uses inverted comma. Meanwhile, the Foreignization is used when the French punctuation marks are the same in English version.

2. Choice of Word

The ideology of translator can be seen from the choice of word a translator chooses in translating word. If the translator uses foreign word then he chooses Foreignization Strategy. Foreignization can also be referred as Faithful Translation. It means that the translator tries to maintain the characteristics of the expressions written by the author. It includes choice of word and sentence structure (Suryawinata, 2000). Based on Venutti (1995), translation is not only deal with linguistic materials but also cultural materials. This cultural material is known as Culture-specific items in which Newmark (1988) categorized them into ecology, material culture, social culture, organizations, customs, activities, procedures, concepts and gestures and habits. Domestication and Foreignization

Strategies deal with the transfer of the word of Culture-specific item. For example, in transferring the name of food "Turkish Delight" in Nania novel, the translator maintained "Turkish Delight" in the Indonesian translation. It is because "Turkish Delight" is the traditional food from

Turkey and there is no term in Indonesian so that it is better to maintain it in order to keep the Source Language culture.

3. Name and Address Term

Name is crucial because it reflects the identity of the character the author wants to present. According to Newmark (1986), name is translated by its connotative, unless it also has the same sense in Target Language. It is better to maintain the name although in some cases there are names which are changed. The example of the translation of name is the translated version of *Harry Potter* series in Italy. The name of “Professor Dumbledore” (a kind of Giant Bee) is translated into “Professor Silencio” which has different meaning from what the author intends to. The word “Silencio” comes from the word “Dumb”.

Address term can either be maintained or adjusted into Target Language for example “Mom” which means mother. If the translator maintains “Mom” then he uses Foreignization Strategy because he does not adjust the address term although it has equivalence in Indonesian which is “Mama”.

2.1.5 Appropriateness in Translation

Appropriateness belongs to the criteria of a good translation. The terms appropriateness means that the translation is faithful and comprehensible but the translation should also make sure that the Source text is well represented (Leo Chan, 2004). Based on Machali (2009), appropriateness is about the accuracy of

meaning reproduction. There are three aspects related to what a good translation is, they are:

1. Linguistic Aspect

Translator should consider the linguistic aspect in translating a text, which are transposition and modulation. Transposition is a shifting of grammatical form from Source Language into Target Language. In modulation, shifting of meaning happened because there is a change in perspective, point of view, and another aspect of meaning. The function of transposition and modulation is to find the equivalence for lexicon and idiom. It means that translator should find the right equivalence for every word in order to deliver the meaning and the message correctly. While, in idiomatic translation, the translator should maintain the form to avoid awkward translation.

2. Semantic Aspect

There are two types of meaning which are included in this aspect, referential and interpersonal meaning. Referential meaning is a basic meaning that can be seen from its lexicon, grammatical, or textual meaning. While, interpersonal meaning deals with the form such as imperative, active-passive, and connotative-denotative.

3. Pragmatic Aspect

Pragmatic aspect is one aspect in translation which relates the translator with factors outside the text such as the intention of the author and a good arrangement of sentence in text.

Beside the three aspects above, the naturalness of the translation such as expression and terms and the right spelling are also important in order to get a good translation. A good translation is usually easily understood, fluent and smooth, and the message can be delivered to the Target Language reader. If the translation is inappropriate, it is because the translator forces to translate a word into an understandable word for Target Language readers with changing the meaning or message of Source Language text. Another reason is because there is misconception about the word to be translated. It means that word meaning, context, and background of the story is closely related to get a translation which is appropriate. The change related to those three aspects will result in too general or even wrong translation.

In conclusion, appropriateness in translation helps the translators to know whether their translator is good or not. Appropriateness does not only deal with translating the words but also to the message, intention of the author, tenor, style, and context of a text. Even that there are no perfect equivalent between Source Language text and Target Language text, but the text still can be translated well as long as the translation makes sense, sounds natural and more important, it transfers the meaning and message of Source Language text.

2.2 Previous Studies

There are several researchers who have conducted research on the investigation of translation theory. Most of them used theory proposed by Newmark and Nida and Taber. Meanwhile, research regarding Venutti's theory of Domestication Strategy and Foreignization Strategy is still limited in number.

Guang-fa (2009) who studied about Domestication and Foreignization Strategy used in Chinese-English film translation found out that Domestication Strategy was dominantly used in the English subtitle of Chinese movie entitled *Kungfu Hustle*. Even Domestication Strategy was also acceptable, it was better to use Foreignization Strategy in film translation. It helped to resist against the cultural hegemony of powerful culture (in this context is English) and constructed the cultural identity of less powerful culture (in this context is Chinese).

Zare-Behtash and Firoozkoochi (2009) investigated about the dominant of Domestication and Foreignization Strategy on the Persian version of the six of Hemingway's works from 1950s to 2000s. It did not intend to judge the correctness or appropriateness of the translations but focused more on whether or not the translator tend to maintain culture-specific items of it. As a result, the translator tended to use Domestication Strategy in translating forms of entertainment, fictional characters, idioms, costume and clothes, means of transportation, dialect, and food and drinks. On the other hand, the translator used Foreignization Strategy only to translate anthroponyms and toponyms. So, Domestication has been the most common strategy used in cultural translation from 1950s to 2000s.

Another study by Ramiere (2006) was about Domestication and Foreignization Strategy in discussing cultural transfer in translation. It concerned more on the suitability of the strategies used by the dubbers and subtitlers in dealing with English and French culture-specific references by analyzing three French-English films as the object of the study. This study resulted that both

Domestication and Foreignization Strategy were used in those three films. Literal Translation and Transferences which tend to Foreignization Strategy mostly appeared but Domestication Strategy such as Explanation, Cultural Substitution, Neutralization, and Omission were also used. Ramière (2006) concluded that it was better to use Pragmatic Approach because it could capture the pragmatic complexity of cultural transfers in films.

Febione's study (2009) dealt with the analysis of culture specific items in a novel entitled *Middlesex*. This study only analyzed the degree of Domestication and Foreignization in lexical level. It did not compare two translated novel but it analyze the local strategies used in that culture specific item in one translated novel and then correlates them with the global strategy. The appropriateness of the translation was also analyzed. This study resulted that both Domestication and Foreignization Strategies were used in translating culture specific items on the novel but Foreignization is the dominant strategy being used. However, there are only five inappropriate translations in the translation result.

Different from those previous researches, this study concerned more on the analysis of sentence, not only the lexical level. However, this study investigated the same object which is the English-Indonesian novel with different title. Nor would this study investigate about all the sentences on the novel not only the Culture Specific Items of it. The correctness and appropriateness of the translations will be analyzed in this study, as well as the dominant strategy which is used by the translator.

CHAPTER III

RESEARCH METHODS

3.1 Type of Research

In this study of translation, the writer wanted to investigate Domestication and Foreignization Strategies used in the novel. The data of the study was in the form of words; it meant that qualitative approach was the appropriate one to be used in this study. According to Ary et al. (2002), qualitative approach deals with data that are in the form of words, rather than numbers and statistics. Meanwhile, this study, based on the data gained, used content or document analysis as the type of research. It is defined as a research method applied to written or visual materials for the purpose of identifying specified characteristics of the materials (Ary et al., 2002). The data that would be analyzed was the novel written in English and Indonesian. The English version was used to compare the translation in the Indonesian version.

3.2 Data Source

The data for this study were taken from novel entitled *The Tales of Beedle the Bard*. The writer would use English and Indonesian version of this novel to analyze the strategy of translation being used. The English version written by J.K Rowling was taken from internet in the form of PDF while the Indonesian version which was translated by Listiana Srisanti and Nina Andiana was in the form of book. Due to the limitation of time, this study only covered the Domestication and Foreignization Strategies used in translating the novel.

The data were the sentences from novel entitled *The Tales of Beedle the Bard*.

The novel consists of seven parts which are *Introduction* (contains the introductory for the five tales and the background of “Beedle”, the author of the five tales, and “Dumbledore”, the one who gives commentary for each tales), the five tales; *The Wizard and the Hopping Pot*, *The Fountain of Fair Fortune*, *The Warlock’s Hairy Heart*, *Babbitty Rabbitty and Her Cackling Stump*, *The Tale of Three Brothers*, and *About Children High Level Group* (commentary from the founder of CHLG about the selling of the novel *The Tales of Beedle the Bard*).

Because the last part of the novel which is *About Children High Level Group* is not related with the novel, so the writer only used six parts of the novel. It means that the data which were analyzed were taken from the *Introduction* and five tales which are *The Wizard and the Hopping Pot*, *The Fountain of Fair Fortune*, *The Warlock’s Hairy Heart*, *Babbitty Rabbitty and Her Cackling Stump*, and *The Tale of Three Brothers*.

3.3 Data Collection

Due to the qualitative approach used in this study, the instrument for this research was the writer herself. Reading and note taking were the basic ways of collecting the data. It was because the writer compared two versions of the novel which is English and Indonesian. While the writer read the English version, she also had to pay attention on the translation written in Indonesian version. In that case, the writer did the following steps in collecting the data, presented as follows:

1. Finding the English and Indonesian version of novel entitled *The Tales of Beedle the Bard*.
2. Reading both versions of the novel to find sentences that contain Domestication and Foreignization.
3. Identifying the sentences that contain Domestication and Foreignization.

There are 541 sentences from the novel which will be analyzed on this study.

However, to maintain the dependability of the data collected, the writer used peer-checking. The peer checkers are Vina Atika Sari and Adhea OPP because of their good ability in English and particularly in the field of translation proven with their good score.

3.4 Data analysis

The next step after collecting the data was data analysis. Based on the Ary et al. (2000), integrity of Qualitative Research depends on attending to the issue of validity. It concerns on the accuracy or truthfulness of the finding. In this process, the writer employed some steps as follows:

1. Classifying the sentences based on the Domestication and Foreignization

Strategies and putting them in a table. The table consists of two columns of English sentences from the novel and their Indonesian translation.

2. Comparing the translation of sentences that contain Domestication and

Foreignization with the original version and analyzing every sentence. As mentioned in Chapter II (p. 24-26), there are three aspects to be used as the

guideline for analyzing each sentence: form, choice of word, and name and address term.

3. Analyzing the translation whether the meaning is appropriate or inappropriate based on the theory proposed by Machali. The appropriate or inappropriate translation was seen from the Linguistic, Semantic, and Pragmatic Aspects.

4. Drawing conclusion on which strategy mostly used in translating the novel.



CHAPTER IV

FINDING AND DISCUSSION

4.1 Finding

4.1.1 Data Description

Data analyzed in this study are taken from English and Indonesian version of novel entitled “The Tales of Beedle the Bard”. The writer analyzed six chapters of the book which are the introduction and five chapters of the story. The introduction tells about the summary of the book, short explanation about Beedle, the writer of the stories, and also Dumbledore who gives comments at the end of each story. The five chapters tell about five different children wizarding stories entitled “The Wizard and the Hopping Pot” (*Sand Penyihir dan Kualii Melompat*), “The Fountain of Fair Fortune” (*Air Mancur Mujur Melimpah*), “The Warlock’s Hairy Heart” (*Penyihir Berhati Berbulu*), “Babbitty Rabbitty and Her Cackling Stump” (*Babbitty Rabbitty dan Tunggul Terbahak*), and “The Tale of The Three Brothers” (*Kisah Tiga Saudara*).

There are 541 sentences in the six parts of the English version which contain Domestication and Foreignization strategies but the writer only analyzed 113 sentences as the representative. It is because the Domestication and Foreignization is seen clearly in the representative sentences. Although, the rest of the data contain similar cases which are form, choice of word, name and address term. The data is presented according to the Domestication and Foreignization Strategy used on the novel *The Tales of Beedle the Bard*. The sentences translated using

Domestication Strategy are 53 sentences, while the 60 sentences are translated using Foreignization Strategies.

The 53 sentences which used Domestication Strategy are listed in the table

4.1. The analysis of each sentence will be presented in subchapter 4.1.2. This section is divided into two parts: the analysis of the dominant strategy used by the translator and the appropriateness of meaning on the translation of *The Tales of Beedle the Bard*. The analysis of dominant strategy covers Domestication and Foreignization Strategy.

Table 4.1 Sentences Translated using Domestication Strategy

No.	Source Language	Target Language
1.	In Muggle fairy tales, magic tends to lie at the root of the hero's or heroine's troubles – the wicked witch has poisoned the apple, or put the princess into a hundred-year's sleep, or turned the prince into a hideous beast.	<i>Dalam dongeng-dongeng Muggle, sihir cenderung merupakan akar masalah tokoh utamanya – penyihir jahat meracuni apel, atau membuat sang putri tidur selama seratus tahun, atau menyihir pangeran menjadi monster buruk rupa.</i>
2.	One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore. Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.	<i>Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.</i>
3.	This well-beloved wizard lived to a goodly age, then died, leaving all his chattels to his only son.	<i>Penyihir yang dicintai banyak orang ini hidup bahagia sampai tua, lalu meninggal dunia. Si penyihir mewariskan seluruh hartanya kepada satu-satunya anak laki-laki yang dimiliki.</i>
4.	A fragment of parchment within the slipper bore the words "In the fond hope, my son, that you will never need it"	<i>Di dalam sepatu itu terdapat sepotong kain bertuliskan, "Anakku, harapan terbesarku adalah kau takkan pernah membutuhkan sepatu ini".</i>
5.	At once there came a loud clanging and banging from his kitchen.	<i>Saat itu juga terdengar suara berisik dari dapurnya.</i>

Continuation of Table 4.1

No.	Source Language	Target Language
6.	The wizard lit his wand and opened the door, and there, to his amazement, he saw his father's old cooking pot. It had sprouted a single foot of brass, and was hopping on the spot in the middle of the floor, making a fearful noise upon the flagstones.	<i>Si penyihir menyalakan tongkat sihirnya dan membuka pintu dapur. Dan di sana, dia sangat takjub ketika melihat kuali tua milik ayahnya: tumbuh satu kaki perunggu dari dasar kuali. Kuali itu melompat-lompat di tempat, di tengah-tengah dapur, membuat suara yang sangat berisik ketika kaki perunggunya berdentam-dentam di atas lantai batu.</i>
7.	The wizard could not sleep all night for the banging of the warty old pot by his bedside, and next morning the pot insisted upon hopping after him to the breakfast table.	<i>Semalaman si penyihir tak bisa tidur karena kuali itu terus menerus melompat di sebelah ranjangnya. Dan keesokan paginya, saat dia hendak sarapan, kuali itu juga terus melompat-lompat mengejanya hingga ke meja makan.</i>
8.	<i>Clang, clang, clang</i> went the brass-footed pot, and the wizard had not even started his porridge when their came another knock on the door.	<i>Klontang klontang klontang, begitulah bunyi kuali berkaki perunggu. Si penyihir bahkan belum sempat memakan buburnya ketika terdengar ketukan lagi di pintu.</i>
9.	At the end of the story, by which time the Pot has consumed most of his neighbors, the wizard gains a promise from the view remaining villagers that he will be left in peace to practice magic.	<i>Pada akhir cerita, ketika sebagian besar tetangga si penyihir sudah tertelan Kuali, penduduk desa yang tinggal sedikit berjanji kepada sang penyihir untuk membiarkannya mempraktikkan sihir tanpa gangguan.</i>
10.	As I have already hinted, however, its pro-Muggle sentiment was not the only reason that "The Wizard and the Hopping Pot" attracted anger.	<i>Meskipun demikian, seperti yang telah kusiratkan, kecenderungan pro-Muggle dalam kisah ini bukanlah satu-satunya alasan mengapa "Sang Penyihir dan Kuali Melompat" memancing kemarahan sebagian orang di dunia sihir.</i>
11.	Nothing is a surer sign of weak magic than a weakness for non-magical company.	<i>Kesukaan kepada lingkungan non-sihir adalah tanda paling jelas bahwa penyihir-penyihir ini memiliki kemampuan sihir yang sangat lemah.</i>
12.	Then the little golden pot danced with delight – <i>hoppitty hoppitty hop!</i> – on its tiny rosy toes!	<i>Kemudian kuali emas kecil itu berjinjit di atas jari-jari kakinya yang merah jambu dan menari-nari gembira –hoppitty hoppitty hop!</i>
13.	Wee Willykins had cured all the dollies of the poorly tum-tums, and the little pot was so happy that it filled up with sweeties for Wee Willykins and the dollies!	<i>Wee Willykins menyembuhkan semua sakit perut orang dan si kuali kecil begitu gembira hingga isinya dipenuhi peman untuk Wee Willykins dan orang-orang itu!</i>
14.	"But don't forget to brush your teathy-pegs!" cried the pot.	<i>"Tapi jangan lupa menggosok gigimu!" seru kuali kecil.</i>
15.	And Wee Willykins kissed and hugged the hoppity pot and promised always to help the dollies and never to be old grumpy-wumpkins again.	<i>Lalu Wee Willykins mencium dan memeluk si kuali loncat-loncat dan berjanji akan selalu menolong orang serta tak akan jadi orang tua yang suka menggerutu lagi.</i>
16.	She hoped that the Fountain might relieve her of powerlessness and poverty.	<i>Dia berharap Air Mancur akan mengembalikan kekuatan serta kekayaannya.</i>

Continuation of Table 4.1

No.	Source Language	Target Language
17.	And so the three witches and the forlorn knight ventured forth into the enchanted garden, where rare herbs, fruit, and flowers grew in abundance on either side of the sunlit paths.	<i>Demikianlah ketiga penyihir dan kesatria menyedihkan itu masuk lebih jauh ke taman ajaib. Tanaman-tanaman obat langka dan berbagai jenis buah serta bunga tumbuh melimpah mengapit jalan setapak yang diterangi cahaya matahari.</i>
18.	Rejoicing at the Worm's disappearance, the three witches and the knight began to climb the hill, sure that they would reach the Fountain before noon.	<i>Gembira karena cacing itu menghilang, ketiga penyihir perempuan dan sang kesatria mulai mendaki bukit. Mereka yakin dapat tiba di Air Mancur sebelum sore menjelang.</i>
19.	"Good sir, you must bathe, as a reward for all your chivalry!" she told Sir Luckless.	<i>"Kesatria yang baik, Andalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!" kata Amata pada Sir Luckless.</i>
20.	So the knight clanked forth in the last rays of the setting sun, and bathed in the Fountain of Fair Fortune, astonished that he was the chosen one of hundreds and giddy with his incredible luck.	<i>Maka sang kesatria berjalan maju ke arah Air Mancur Mujur Melimpah, dengan baju besi lengkap, di tengah cahaya terakhir matahari yang hampir tenggelam sepenuhnya, dan membasuh diri di Air Mancur itu. Sir Luckless betul-betul tak menyangka dirinya yang terpilih dari ratusan orang yang menunggu-nunggu kesempatan ini, hingga dia gemetar gembira karena kemujurannya.</i>
21.	The Warlock's Hairy Heart	<i>Penyihir Berhati Berbulu</i>
22.	Minstrels strummed on silk-stringed lutes and sang of a love their master had never felt.	<i>Para pemusik memainkan suling-suling berlapis sutra, menyanyikan lagu tentang cinta yang tak pernah dirasakan tuan mereka.</i>
23.	My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that "he had a hairy heart." (It was rumored, however, that she actually discovered him in the act of fondling some Horklumps, which she found deeply shocking.)	<i>Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerja di Departemen Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu "berhati berbulu". (Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bernesraan dengan Horklump, dan Honoria amat sangat terkejut.)</i>
24.	Not to be confused with <i>Hairy Snout, Human Heart</i> , a heartrending account of one man's struggle with lycanthropy.	<i>Jangan dicampuradukkan dengan Hidung Berbulu, Hati Manusia, bacaan sehangat hati mengenai perjuangan seorang pria melawan delusinya menjadi serigala.</i>
25.	At the same time, the King caused proclamation to be read in every village and town across the land: "Wanted by the King; and Instructor in Magic."	<i>Pada saat yang sama, Raja mengeluarkan pengumuman yang harus dibacakan di desa dan kota, di seluruh negeri: "Raja mencari instruktur sihir."</i>

Continuation of Table 4.1

No.	Source Language	Target Language
26.	However, a cunning charlatan with no magical power saw a chance of enriching himself, and arrived at the palace, claiming to be a wizard of enormous skill.	<i>Tetapi, seorang penipu licik yang tak punya kekuatan sihir sama sekali, melihat hal ini sebagai kesempatan baik untuk memperkaya diri. Maka dia datang ke istana, mengaku sebagai penyihir hebat.</i>
27.	The charlatan performed a few simple tricks that convinced the foolish King of his magical powers, and was immediately appointed Grant Sorcerer in Chief, the King's Private Magic Master.	<i>Si penipu memainkan beberapa trik sederhana untuk menunjukkan kekuatan sihirnya, dan Raja yang bodoh langsung menunjuknya menjadi Kepala Penyihir Besar, Guru Sihir Raja.</i>
28.	"It will work, however," said the charlatan, "when you are worthy of it."	<i>"Tapi tongkat itu hanya akan berfungsi jika Yang Mulia layak menggunakannya," kata sang penipu.</i>
29.	"Alas, Your Majesty, it is impossible! I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow—"	<i>"Maaf, Yang Mulia, itu mustahil! Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh ..."</i>
30.	"If you leave this palace without my permission, Sorcerer, my Brigade of Witch-Hunters will hunt you down with their hounds! Tomorrow morning you will assist me to perform magic for the benefit of my Lords and Ladies, and if anybody laughs at me, I shall have you beheaded!"	<i>"Jika kau pergi dari istana tanpa izinku, Penyihir, Pasukan Pemburu Penyihir-ku akan menjejarmu dengan anjing-anjing mereka! Besok kau harus membantu menunjukkan kemampuan sihirku di hadapan seluruh bangsawan, dan jika ada orang yang menertawakanku, aku akan memenggalmu!"</i>
31.	"What, sir, if the King attempts a spell Babbitty cannot perform?"	<i>"Tuan, bagaimana jika Raja mencoba mantra yang tidak Babbitty kuasai?"</i>
32.	The tale of Babbitty Rabbitty does, however, give us one of the earliest literary mentions of an Animagus, for Babbitty the washerwoman is possessed of the rare magical ability to transform into an animal at will.	<i>Tetapi, kisah Babbitty Rabbitty merupakan karya literatur paling awal yang menyebutkan tentang Animagus, karena Babbitty si tukang cuci memiliki kemampuan sihir yang sangat langka untuk mengubah diri menjadi hewan jika dia menginginkannya.</i>
33.	Achieving perfect, spontaneous human-to-animal transformation requires much study and practice, and many witches and wizardz consider that their time might be better employed in other ways.	<i>Untuk mencapai transformasi yang sempurna dan spontan, dari bentuk manusia ke hewan, dibutuhkan banyak latihan dan belajar, dan banyak penyihir menganggap waktu mereka sebaiknya digunakan untuk hal lain.</i>
34.	Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an animagus merely as a result of her extensive researches into all field of refiguration and that she has never use the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative.	<i>Profesor McGonagall, Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek Transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berubah menjadi kucingnya untuk tujuan rahasia apa pun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan.</i>

Continuation of Table 4.1

No.	Source Language	Target Language
35.	Although it has never been proven that Lisette was an Animagus who managed to squeeze through the bars of her sell window, a large white rabbit was subsequently seen crossing the English Channel in a cauldron with a sail fitted to it, and a similar rabbit later became a trusted advisor at the court of King Henry VI.	<i>Meskipun tidak pernah dibuktikan bahwa Lisette adalah Animagus yang mampu menyusup dari sela-sela jeruji jendela penjara, setelah kejadian itu terlihat kelinci putih besar menyeberangi Terusan Inggris dalam kualii yang dipasang layar. Kemudian kelinci yang mirip kelinci itu menjadi penasihat tepercaya dalam lingkungan istana Raja Henry VI.</i>
36.	This might be poetic license, but I think more likely that Beedle had only heard about Animagi, and never met one, for this is the only liberty that he takes with magical lost in this story.	<i>Mungkin saja Beedle sengaja melakukannya karena sebagai pengarang dia memang berhak "membelokkan" kenyataan, tapi kurasa kemungkinan yang lebih besar adalah bahwa Beedle hanya pernah mendengar tentang Animagus tanpa pernah bertemu salah satunya, karena satu-satunya penyimpangan dari batasan-batasan sihir dalam kisah Babbitty.</i>
37.	Trees with wand-quality wood have always been fiercely protected by the wand makers who tend them, and cutting down such trees to steal them risks incurring not only the malice of the Bowtruckles usually nesting there, but also the ill effect of protective curses placed around them by their owners.	<i>Sejak dulu pohon-pohon yang kualitasnya baik hingga dapat dijadikan tongkat sihir memang sangat dilindungi para pembuat tongkat sihir. Menebang pohon semacam ini bukan hanya memancing Bowtruckle yang biasanya bersarang di sana untuk berbuat jahat, tapi juga membuat si pelaku merasakan efek negatif mantra-mantra perlindungan yang dipasang pada pohon-pohon itu.</i>
38.	So the oldest brother, who was a combative man, ask for a wand more powerful than any in existence: a wand that must always win duel for its owner, a wand worthy of a wizard who had conquered Death!	<i>Maka, si sulung, yang suka bertempur, meminta tongkat sihir yang lebih hebat daripada semua tongkat sihir yang ada: tongkat sihir yang harus selalu memenangkan duel bagi pemiliknya, tongkat sihir yang layak diterima penyihir yang telah mengalahkan Kematian!</i>
39.	So Death crossed to an elder tree at the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother	<i>Maka Kematian menyeberang ke sebatang pohon elder di tepi sungai, membuat tongkat sihir dari dahan yang menggantung di sana, dan memberikannya kepada si sulung.</i>
40.	Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, then an asked for the power for recall others from Death.	<i>Kemudian, si tengah, orang yang sombong, memutuskan dia ingin memperlakukan Kematian lebih jauh lagi, dan meminta kekuatan untuk memanggil yang lain dari Kematian.</i>
41.	And then Death asked the third and youngest brother what he would like.	<i>Kemudian Kematian menanyai si bungsu, apa yang diinginkannya.</i>

Continuation of Table 4.1

No.	Source Language	Target Language
42.	This youngest brother knows that taunting Death – by engaging inviolence, like the first brother, or by meddling in the shadowy art of necromancy, like the second brother – means pitting oneself against a wily enemy who cannot loose	<i>Si bungsu tahu bahwa menantang kematian – lewat jalan kekerasan seperti si sulung, atau coba-coba mempraktikkan necromancy seperti si tengah – berarti membuat dirinya melawan musuh licik yang tak mungkin kalah.</i>
43.	While substitution have, of course, been attempted by Dark wizard, who have created Inferi, but these are guesly pupets, not truly reawaken humans.	<i>Cara-cara lain, memang, telah coba dilakukan oleh penyihir-penyihir Hitam dengan menciptakan inferi. Akan tetapi inferi hanyalah boneka-boneka mengerikan, bukan manusia sungguhan yang dibangkitkan dari kematian.</i>
44.	A full century later, another unpleasant character, this time named Godelot advanced the story of Dark Magic by writing a collection of dangerous spells with the help of a wand he described in his notebook as “my moste wicked and subtle friend, with bodie of ellhorn, who knowes ways of magick moste evile.” (<i>Magick Moste Evile</i> became the title of Godelot’s masterwork.)	<i>Seabad kemudian, ada orang lain yang sama mengerikannya, kali ini bernama Godelot. Godelot membuat studi mengenai Sihir Hitam berkembang pesat dengan tulisannya, kumpulan mantra berbahaya dengan bantuan tongkat sihir yang dia deskripsikan dalam buku catatannya sebagai “temanku yang paling jahat dan pandai, terbuat dari kayu Ellhorn, yang mengetahui cara-cara sihir terjahat”. (Sihir Paling Jahat adalah judul karya utama Godelot.)</i>
45.	All that is certain is that a wand called “Eldrun Wand” by its owner, Barnabas Deverill, appeared in the early eighteenth century, and that Deverill used it to carve himself out a reputation as a fearsome warlock, until his reign of terror was ended by the equally notorious Loxias, who took the wand, rechristened it the “Deathstick,” and used it to lay waste to anyone who displeased him.	<i>Yang jelas, tongkat sihir yang diberi nama “Tongkat Sihir Eldrun” oleh pemiliknya, Barnabas Deverill, muncul pada awal abad kedelapan belas, dan Deverill menggunakan tongkat itu hingga dia memiliki reputasi sebagai warlock yang ditakuti, sampai akhirnya kerajaan terornya diakhiri oleh Loxias, yang sama jahatnya. Loxias yang mengambil alih tongkat itu, mengganti namanya menjadi “Tongkat Maut” dan menggunakannya untuk membunuh siapa pun.</i>
46.	A simple and heartwarming fable, one might think – in which case, one would reveal oneself an innocent nincompoop. Among the many insults hurled at pro-Muggle witches and wizards (such fruity epithets as “Mudwallower”, “Dunglicker”, and “Scumsucker” date from this period) was the charge of having weak or inferior magic.	<i>Ini hanyalah dongeng sederhana yang menghangatkan hati, mungkin begitu pikiran sebagian orang – dan dengan demikian mereka menunjukkan bahwa mereka adalah orang-orang bodoh. Beberapa cemoohan yang ditujukan kepada penyihir-penyihir pro-Muggle (hinaan seperti “Pemakan Lumpur”, “Penjilat Kotoran”, dan “Penyedot Kotoran” mulai dikenal pada masa-masa ini) di antaranya adalah bahwa mereka memiliki sihir yang lemah dan bermutu rendah.</i>
47.	It was summed up best, perhaps, by Beatrix Bloxam (1794-1910), author of the infamous Toadstool Tales.	<i>Keberatan ini disimpulkan dengan sangat baik, mungkin, oleh Beatrix Bloxam (1794-1910), penulis Cerita-Cerita Cendawan yang memiliki reputasi buruk.</i>

Continuation of Table 4.1

No.	Source Language	Target Language
48.	My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that “he had a hairy heart.” (It was rumored, however, that she actually discovered him in the act of fondling some Horklumps, which she found deeply shocking.)	<i>Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerja di Departemen Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu “berhati berbulu”. (Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bermesraan dengan Horklump, dan Honoria amat sangat terkejut.</i>
49.	“Good sir, you must bathe, as a reward for all your chivalry!” she told Sir Luckless.	<i>“Kesatria yang baik, Andalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!” kata Amata pada Sir Luckless.</i>
50.	“Alas, Your Majesty, it is impossible! I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow-”	<i>“Maaf, Yang Mulia, itu mustahil! Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh ...”</i>
51.	Rowan gossips, chestnut drones, ash is stubborn, hazel moans.	<i>Kayu rowan suka bergosip, kayu chestnut berkeluh kesah, Kayu ash keras kepala, kayu hazel merana.</i>
52.	When his wand’s oak and hers is holly then to marry would be folly.	<i>Jika tongkat sihir lelaki terbuat dari kayu ek dan si perempuan dari kayu holly, bodohlah jika mereka menikah.</i>
53.	Wand of elder, never prosper	<i>Tongkat sihir elder, pemiliknya selalu keder</i>

The 60 sentences which used Foreignization Strategy are listed in the table below.

Table 4.2 Sentences Translated using Foreignization Strategy

No.	Source Language	Target Language
1.	In Muggle fairy tales, magic tends to lie at the root of the hero’s or heroine’s troubles – the wicked witch has poisoned the apple, or put the princess into a hundred-year’s sleep, or turned the prince into a hideous beast.	<i>Dalam dongeng-dongeng Muggle, sihir cenderung merupakan akar masalah tokoh utamanya – penyihir jahat meracuni apel, atau membuat sang putri tidur selama seratus tahun, atau menyihir pangeran menjadi monster buruk rupa.</i>
2.	One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.	<i>Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.</i>

Continuation of Table 4.2

No.	Source Language	Target Language
3.	We hope that Professor Dumbledore's insights, which include observations on Wizarding history, personal reminiscences, and enlightening information on key elements of each story, will help a new generation of both Wizarding and Muggle readers appreciate The Tales of Beedle The Bard	<i>Kami berharap catatan Profesor Dumbledore, termasuk observasinya mengenai sejarah dunia sihir, ingatan pribadi, dan informasi mencerahkan mengenai bagian-bagian penting dalam setiap kisah, akan membantu generasi pembaca baru-baik dari kalangan penyihir maupun Muggle-untuk menghargai kisah-kisah Beedle si Juru Cerita.</i>
4.	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.	<i>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 sebagai saja dari kuali kecil yang dia sebut begitu kuali keberuntungan.</i>
5.	"My granddaughter is afflicted by a crop of warts, sir," she told him.	<i>"Cucu perempuanku terkena penyakit kutil parah, Sir," katanya pada anak laki-laki sang penyihir.</i>
6.	"Begone!" cried the son. "What care I for your brat's warts?"	<i>"Pergi!" seru si anak lelaki. "Apa peduliku pada kutil cucumu yang nakal?"</i>
7.	The wizard lit his wand and opened the door, and there, to his amazement, he saw his father's old cooking pot: It had sprouted a single foot of brass, and was hopping on the spot in the middle of the floor, making a fearful noise upon the flagstones.	<i>Si penyihir menyalakan tongkat sihirnya dan membuka pintu dapur. Dan di sana, dia sangat takjub ketika melihat kuali tua milik ayahnya: tumbuh satu kaki perunggu dari dasar kuali. Kuali itu melompat-lompat di tempat, di tengah-tengah dapur, membuat suara yang sangat berisik ketika kaki perunggunya berdentam-dentam di atas lantai batu.</i>
8.	"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.	<i>"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.</i>
9.	Within a few days it was not only braying and groaning and slopping and hopping and sprouting warts, it was also choking and retching, crying like a baby, whining like a dog, and spewing out bad cheese and sour milk and plague of hungry slugs.	<i>Hanya dalam beberapa hari, kuali itu bukan hanya melenguh dan mengerang dan menumpahkan air mata dan melompat-lompat dan mengeluarkan kutil, tapi juga terbatuk-batuk dan muntah-muntah, menangis seperti bayi, mengaing seperti anjing, menumpahkan keju basi dan susu asam dan siput-siput yang kelaparan.</i>
10.	"Bring me all your problems, all your troubles, and your woes!" his screamed, fleeing into the night, with the pot hopping behind him along the road into the village.	<i>"Bawalah semua masalahmu, semua kesulitanmu, dan semua keluhannya!" teriakny sambil berlari di tengah gelapnya malam, menuju jalan desa, dengan kuali yang melompat-lompat di belakangnya.</i>

Continuation of Table 4.2

No.	Source Language	Target Language
11.	"Come! Let me cure you, mend you, and comfort you! I have my father's cooking pot, and I shall make you well!"	<i>"Ayo! Biarkan aku menyembuhkanmu, memperbaiki keadaanmu, dan menghiburmu! Kualiy ayahku ada di sini, dan aku akan membuat kalian sembuh!"</i>
12.	Inside one house the little girl's warts vanished as she slept, the lost donkey was Summoned from a distance briar patch and sat down softly in it stable; the sick baby was doused in dittany and woke, well and rosy.	<i>Di dalam salah satu rumah, kutil-kutil anak perempuan itu lenyap saat dia tidur; keledai yang hilang di-Panggil dari lapangan penuh tanaman berduri dan dikembalikan ke kandangnya dengan selamat; bayi yang sakit diberi ramuan dittany – salah satu jenis tanaman mint berbunga ungu hingga putih – dan terbangun, sehat kembali, dan pipinya merona merah.</i>
13.	A simple and heartwarming fable, one might think – in which case, one would reveal oneself an innocent nincompoop.	<i>Ini hanyalah dongeng sederhana yang menghangatkan hati, mungkin begitu pikiran sebagian orang – dan dengan demikian mereka menunjukkan bahwa mereka adalah orang-orang bodoh.</i>
14.	"Let the Muggles manage without us!" was the cry, as Wizards drew further and further apart from their non-magical brethren, culminating with the institution of the International Statute of Wizarding Secrecy in 1689, when wizardkind voluntarily went underground.	<i>"Biar Muggle-Muggle itu hidup tanpa kita!" itulah seruan yang terkenal, ketika para penyihir memisahkan diri semakin jauh dari saudara nonsihir mereka, puncaknya ketika Undang-Undang Internasional Kerahasiaan Sihir ditetapkan pada tahun 1689, ketika para penyihir bersembunyi dengan sukarela.</i>
15.	At the end of the story, by which time the Pot has consumed most of his neighbors, the wizard gains a promise from the view remaining villagers that he will be left in peace to practice magic.	<i>Pada akhir cerita, ketika sebagian besar tetangga si penyihir sudah tertelan Kualiy, penduduk desa yang tinggal sedikit berjanji kepada sang penyihir untuk membiarkannya mempraktikkan sihir tanpa gangguan.</i>
16.	As I have already hinted, however, its pro-Muggle sentiment was not the only reason that "The Wizard and the Hopping Pot" attracted anger.	<i>Meskipun demikian, seperti yang telah kusiratkan, kecenderungan pro-Muggle dalam kisah ini bukanlah satu-satunya alasan mengapa "Sang Penyihir dan Kualiy Melompat" memancing kemarahan sebagian orang di dunia sihir.</i>
17.	Among the many insults hurled at pro-Muggle witches and wizards (such fruity epithets as "Mudwallower", "Dunglicker", and "Scumsucker" date from this period) was the charge of having weak or inferior magic.	<i>Beberapa cemoohan yang ditujukan kepada penyihir-penyihir pro-Muggle (hinaan seperti "Pemakan Lumpur", "Penjilat Kotoran", dan "Penyedot Kotoran" mulai dikenal pada masa-masa ini) di antaranya adalah bahwa mereka memiliki sihir yang lemah dan bermutu rendah.</i>
18.	Influential wizards of the day such as Brutus Malfoy, editor of <i>Warlock at War</i> , an anti-Muggle periodical, perpetuated the stereotype that a Muggle-lover was about as magical as a Squib.	<i>Penyihir-penyihir berpengaruh pada masa itu, misalnya Brutus Malfoy, editor <i>Warlock at War</i>, sebuah terbitan berkala anti-Muggle, menyebarkan streeotip bahwa pecinta Muggle memiliki tingkat keahlian sihir yang sama dengan Squib.</i>

Continuation of Table 4.2

No.	Source Language	Target Language
19.	It was summed up best, perhaps, by Beatrix Bloxam (1794-1910), author of the infamous <i>Toadstool Tales</i> .	<i>Keberatan ini disimpulkan dengan sangat baik, mungkin, oleh Beatrix Bloxam (1794-1910), penulis Cerita-Cerita Cendawan yang memiliki reputasi buruk.</i>
20.	Mrs. Bloxam believed that <i>The Tales of Beedle the Bard</i> were damaging to children, because of what she called "their unhealthy preoccupation with the most horrid subjects, such as death, disease, bloodshed, wicked magic, unwholesome characters, and bodily effusions and eruptions of the most disgusting kind."	<i>Mrs. Bloxam percaya bahwa Kisah-Kisah Beedle si Juru Cerita tidak baik bagi anak-anak karena hal yang dia sebut sebagai "obsesi tidak sehat dengan topik-topik yang paling mengerikan, misalnya kematian, penyakit, pertumpahan darah, sihir jahat, tokoh-tokoh tak bermoral, pencabutan organ tubuh, serta ledakan kutil yang sangat menjijikkan."</i>
21.	Then the little golden pot danced with delight – <i>hoppitty hoppitty hop!</i> – on its tiny rosy toes!	<i>Kemudian kualii emas kecil itu berjinjit di atas jari-jari kakinya yang merah jambu dan menari-nari gembira – hoppitty hoppitty hop!</i>
22.	Wee Willykins had cured all the dollies of the poorly tum-tums, and the little pot was so happy that it filled up with sweeties for Wee Willykins and the dollies!	<i>Wee Willykins menyembuhkan semua sakit perut orang dan si kualii kecil begitu gembira hingga isinya dipenuhi peman untuk Wee Willykins dan orang-orang itu!</i>
23.	"But don't forget to brush your teethy-pegs!" cried the pot.	<i>"Tapi jangan lupa menggosok gigimu!" seru kualii kecil.</i>
24.	And Wee Willykins kissed and hugged the hoppitty pot and promised always to help the dollies and never to be old grumpy-wumpkins again.	<i>Lalu Wee Willykins mencium dan memeluk si kualii loncat-loncat dan berjanji akan selalu menolong orang serta tak akan jadi orang tua yang suka menggerutu lagi.</i>
25.	She hoped that the Fountain might relieve her of powerlessness and poverty.	<i>Dia berharap Air Mancur akan mengembalikan kekuatan serta kekayaannya.</i>
26.	And Amata became caught upon the armor of a dismal-looking knight, who was seated on a bone-thin horse.	<i>Dan Amata tersangkut pada baju besi seorang kesatria kumal yang duduk di atas kuda kurus kering.</i>
27.	"Only one can bathe in the Fountain! It will be hard enough to decide which of us it will be, without adding another!"	<i>"Hanya satu orang yang dapat membasuh diri di Air Mancur! Sudah cukup sulit menentukan siapa di antara kita yang berhak melakukannya, dan sekarang ada tambahan seorang lagi!"</i>
28.	"Good sir, you must bathe, as a reward for all your chivalry!" she told Sir Luckless.	<i>"Kesatria yang baik, Andalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!" kata Amata pada Sir Luckless.</i>

Continuation of Table 4.2

No.	Source Language	Target Language
29.	So the knight clanked forth in the last rays of the setting sun, and bathed in the Fountain of Fair Fortune, astonished that he was the chosen one of hundreds and giddy with his incredible luck.	<i>Maka sang kesatria berjalan maju ke arah Air Mancur Mujur Melimpah, dengan baju besi lengkap, di tengah cahaya terakhir matahari yang hampir tenggelam sepenuhnya, dan membasuh diri di Air Mancur itu. Sir Luckless betul-betul tak menyangka dirinya yang terpilih dari ratusan orang yang menunggu-nunggu kesempatan ini, hingga dia gemetar gembira karena kemujurannya.</i>
30.	The curtain barely risen when Professor Kettleburn's "worm" – now revealed to be an Ashwinder with an Engorgement Charm upon it – exploded in a shower of hot sparks and dust, filling the Great Hall with smoke and fragments of scenery.	<i>Layar pertunjukkan bahkan belum sepenuhnya terbuka ketika "cacing" Profesor Kettleburn – ternyata merupakan Ashwinder yang dipasangi mantra Pembesar – meledak dan berabang menjadi hujan api dan debu panas, hingga Aula Besar penuh asap dan potongan-potongan setting panggung.</i>
31.	More than one parent has demanded the removal of this particular tale from the Hogwarts library, including, by coincidence, a descendant of Brutus Malfoy and one-time member of the Hogwarts Board of Governors, Mr. Lucius Malfoy.	<i>Tidak sedikit orang tua yang menuntut yang menuntut agar kisah ini ditarik dari perpustakaan Hogwarts, termasuk, secara kebetulan, keturunan Brutus Malfoy dan anggota Dewan Sekolah selama satu periode, Mr. Lucius Malfoy.</i>
32.	Long since disconnected from eyes, ears, and fingers, it had never fallen prey to beauty, or to a musical voice, to the feel of silken skin.	<i>Setelah begitu lama terpisah dari mata, telinga, dan jemari, hati itu tak pernah lagi menyaksikan keindahan, atau mendengar suara musik, atau merasakan lembutnya sutra.</i>
33.	I can only imagine that I must have been paralyzed with horror, for I inadvertently heard the whole of the disgusting story, not to mention ghastly details of the dreadfully unsavory affair of my Uncle Nobby, the local hag, and a sack of Bouncing Bulbs.	<i>Aku hanya bisa menduga bahwa saat itu tubuhku benar-benar lumpuh karena ketakutan, sehingga aku mendengar keseluruhan cerita menjijikkan ini, masih ditambah lagi dengan detail-detail mengerikan tentang hubungan tak pantas antara pamanku, Uncle Nobby, dan seorang penyihir perempuan serta Umbi Membal.</i>
34.	Hector Dagworth-Granger, founder of the Most Extraordinary Society of Potioneers, explains: "Powerful infatuations can be induced by the skillful potioneer, but never yet has anyone manage to create the truly unbreakable, eternal, unconditional attachment that alone can be called Love."	<i>Hector Dagworth-Granger, pendiri Perhimpunan Pembuat Ramuan Paling Luar Biasa, menjelaskan: "Rasa suka yang sangat besar memang bisa dimunculkan oleh pembuat ramuan yang hebat, tetapi hingga saat ini belum ada seorangpun yang mampu menciptakan ramuan yang bisa memunculkan hubungan abadi, tak terputus, dan tanpa syarat yang disebut Cinta."</i>

Continuation of Table 4.2

No.	Source Language	Target Language
35.	Although Beedle's hero is not seeking to avoid death, he is dividing what was clearly not meant to be divided – body and heart, rather than soul – and in doing so, he is falling foul of the first of Adalbert Waffling's Fundamental Laws of Magic: <i>Temper with the deepest mysteries – the source of life, the essence of self – only if prepared for consequences of the most extreme and dangerous kind.</i>	<i>Meskipun tokoh utama dalam kisah Beedle ini tidak berusaha menghindari kematian, dia memisahkan apa yang seharusnya tak boleh terpisah – tubuh dan hati, sepadan dengan jiwa – dan dengan melakukan hal itu, dia telah melanggar aturan pertama dalam Hukum Fundamental Adalbert Waffling: Usiklah misteri-misteri terdalam – sumber hidup, esensi diri – hanya jika kau telah siap menanggung konsekuensi paling ekstrem dan paling berbahaya.</i>
36.	My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that “he had a hairy heart.” (It was rumored, however, that she actually discovered him in the act of fondling some Horklumps, which she found deeply shocking.)	<i>Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerja di Departemen Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu “berhati berbulu”. (Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bermesraan dengan Horklump, dan Honoria amat sangat terkejut.)</i>
37.	More recently, the self-help book <i>The Hairy Heart: A Guide to Wizards Who Won't Commit</i> has topped bestseller lists.	<i>Baru-baru ini, terbit buku self-help berjudul Berhati Berbulu: Panduan bagi Para Penyihir yang Tidak Mau Berkomitmen dan buku ini menduduki peringkat best-seller.</i>
38.	Not to be confused with <i>Hairy Snout, Human Heart</i> , a heartrending account of one man's struggle with lycanthropy.	<i>Jangan dicampuradukkan dengan Hidung Berbulu, Hati Manusia, bacaan menghangatkan hati mengenai perjuangan seorang pria melawan delusinya menjadi serigala.</i>
39.	At the same time, the King caused proclamation to be read in every village and town across the land: “Wanted by the King; and Instructor in Magic.”	<i>Pada saat yang sama, Raja mengeluarkan pengumuman yang harus dibacakan di desa dan kota, di seluruh negeri: “Raja mencari instruktur sihir.”</i>
40.	The charlatan performed a few simple tricks that convinced the foolish King of his magical powers, and was immediately appointed Grant Sorcerer in Chief, the King's Private Magic Master.	<i>Si penipu memainkan beberapa trik sederhana untuk menunjukkan kekuatan sihirnya, dan Raja yang bodoh langsung menunjuknya menjadi Kepala Penyihir Besar, Guru Sihir Raja.</i>
41.	“Alas, Your Majesty, it is impossible! I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow—”	<i>“Maaf, Yang Mulia, itu mustahil! Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh ...”</i>
42.	“If you leave this palace without my permission, Sorcerer, my Brigade of Witch-Hunters will hunt you down with their hounds! Tomorrow morning you will assist me to perform magic for the benefit of my Lords and Ladies, and if anybody laughs at me, I shall have you beheaded!”	<i>“Jika kau pergi dari istana tanpa izinku, Penyihir, Pasukan Pemburu Penyihir-ku akan menjejakmu dengan anjing-anjing mereka! Besok kau harus membantu menunjukkan kemampuan sihirku di hadapan seluruh bangsawan, dan jika ada orang yang menertawakanku, aku akan memenggalmu!”</i>

Continuation of Table 4.2

No.	Source Language	Target Language
43.	“What, sir, if the King attempts a spell Babbitty cannot perform?”	“Tuan, bagaimana jika Raja mencoba mantra yang tidak Babitty kuasai?”
44.	“I shall firstly make this Lady’s hat disappear!” cried the King, pointing his twig at a noblewoman.	“Pertama-tama, aku akan membuat topi lady di sana menghilang!” seru Raja, lalu mengarahkan rantingnya kepada perempuan bangsawan yang dimaksud.
45.	The tale of Babbitty Rabbitty does, however, give us one of the earliest literary mentions of an Animagus, for Babbitty the washerwoman is possessed of the rare magical ability to transform into an animal at will.	Tetapi, kisah Babbitty Rabbitty merupakan karya literatur paling awal yang menyebutkan tentang Animagus, karena Babbitty si tukang cuci memiliki kemampuan sihir yang sangat langka untuk mengubah diri menjadi hewan jika dia menginginkannya.
46.	Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an animagus merely as a result of her extensive researches into all field of transfiguration and that she has never use the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative.	Profesor McGonagall, Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek Transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berubah menjadi kucingnya untuk tujuan-tujuan rahasia apa pun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan.
47.	Although it has never been proven that Lisette was an Animagus who managed to squeeze through the bars of her sell window, a large white rabbit was subsequently seen crossing the English Channel in a cauldron with a sail fitted to it, and a similar rabbit later became a trusted advisor at the court of King Henry VI.	Meskipun tidak pernah dibuktikan bahwa Lisette adalah Animagus yang mampu menyusup dari sela-sela jeruji jendela penjara, setelah kejadian itu terlihat kelinci putih besar menyeberangi Terusan Inggris dalam kuali yang dipasang layar. Kemudian kelinci yang mirip kelinci itu menjadi penasihat tepercaya dalam lingkungan istana Raja Henry VI.
48.	This might be poetic license, but I think more likely that Beedle had only heard about Animagi, and never met one, for this is the only liberty that he takes with magical lost in this story.	Mungkin saja Beedle sengaja melakukannya karena sebagai pengarang dia memang berhak “membelokkan” kenyataan, tapi kurasa kemungkinan yang lebih besar adalah bahwa Beedle hanya pernah mendengar tentang Animagus tanpa pernah bertemu salah satunya, karena satu-satunya penyimpangan dari batasan-batasan sihir dalam kisah Babbitty.

Continuation of Table 4.2

No.	Source Language	Target Language
49.	Trees with wand-quality wood have always been fiercely protected by the wand makers who tend them, and cutting down such trees to steal them risks incurring not only the malice of the Bowtruckles usually nesting there, but also the ill effect of protective curses placed around them by their owners.	<i>Sejak dulu pohon-pohon yang kualitasnya baik hingga dapat dijadikan tongkat sihir memang sangat dilindungi para pembuat tongkat sihir. Menebang pohon semacam ini bukan hanya memancing Bowtruckle yang biasanya bersarang di sana untuk berbuat jahat, tapi juga membuat si pelaku merasakan efek negatif mantra-mantra perlindungan yang dipasang pada pohon-pohon itu.</i>
50.	The Cruciatius, Imperius, and Avada Kedavra curses were first classified as an Unforgivable in 1717, with the strictest penalties attached to their use.	<i>Kutukan Cruciatius, Imperius, dan Avada Kedavra diklasifikasikan sebagai Tak Termaafkan pada tahun 1717, hukuman terberat akan dijatuhkan pada orang yang menggunakan mantra-mantra ini.</i>
51.	So the oldest brother, who was a combative man, ask for a wand more powerful than any in existence: a wand that must always win duel for its owner, a wand worthy of a wizard who had conquered Death!	<i>Maka, si sulung, yang suka bertempur, meminta tongkat sihir yang lebih hebat daripada semua tongkat sihir yang ada: tongkat sihir yang harus selalu memenangkan duel bagi pemiliknya, tongkat sihir yang layak diterima penyihir yang telah mengalahkan Kematian!</i>
52.	So Death crossed to an elder tree at the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother	<i>Maka Kematian menyeberang ke sebatang pohon elder di tepi sungai, membuat tongkat sihir dari dahan yang menggantung di sana, dan memberikannya kepada si sulung.</i>
53.	Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, then an asked for the power for recall others from Death.	<i>Kemudian, si tengah, orang yang sombong, memutuskan dia ingin mempermalukan Kematian lebih jauh lagi, dan meminta kekuatan untuk memanggil yang lain dari Kematian.</i>
54.	This youngest brother knows that taunting Death – by engaging inviolence, like the first brother, or by meddling in the shadowy art of necromancy, like the second brother – means pitting oneself against a wily enemy who cannot loose	<i>Si bungsu tahu bahwa menantang kematian – lewat jalan kekerasan seperti si sulung, atau coba-coba mempraktikkan necromancy seperti si tengah – berarti membuat dirinya melawan musuh licik yang tak mungkin kalah.</i>
55.	While substitution have, of course, been attempted by Dark wizard, who have created Inferi, but these are guesly pupets, not truly reawaken humans.	<i>Cara-cara lain, memang, telah coba dilakukan oleh penyihir-penyihir Hitam dengan menciptakan inferi. Akan tetapi inferi hanyalah boneka-boneka mengerikan, bukan manusia-sungguhan yang dibangkitkan dari kematian.</i>
56.	When his wand's oak and hers is holly then to maty would be folly.	<i>Jika tongkat sihir lelaki terbuat dari kayu ek dan si perempuan dari kayu holly, Bodohlah jika mereka menikah.</i>
57.	Rowan gossips, chestnut drones, ash is stubborn, hazel moans	<i>Kayu rowan suka bergosip, kayu chestnut berkeluh kesah, Kayu ash keras kepala, kayu hazel merana.</i>

Continuation of Table 4.2

No.	Source Language	Target Language
58.	Wand of elder, never prosper	<i>Tongkat sihir elder, pemiliknya selalu keder.</i>
59.	A full century later, another unpleasant character, this time named Godelot advanced the story of Dark Magic by writing a collection of dangerous spells with the help of a wand he described in his notebook as “my moste wicked and subtle friend, with bodie of ellhorn, who knowes ways of magick moste evile.” (<i>Magick Moste Evile</i> became the title of Godelot’s masterwork.)	<i>Seabad kemudian, ada orang lain yang sama mengerikannya, kali ini bernama Godelot. Godelot membuat studi mengenai Sihir Hitam berkembang pesat dengan tulisannya, kumpulan mantra berbahaya dengan bantuan tongkat sihir yang dia deskripsikan dalam buku catatannya sebagai “temanku yang paling jahat dan pandai, terbuat dari kayu Ellhorn, yang mengetahui cara-cara sihir terjahat”. (Sihir Paling Jahat adalah judul karya utama Godelot.)</i>
60.	All that is certain is that a wand called “Eldrun Wand” by its owner, Barnabas Deverill, appeared in the early eighteenth century, and that Deverill used it to carve himself out a reputation as a fearsome warlock, until his reign of terror was ended by the equally notorious Loxias, who took the wand, rechristened it the “Deathstick,” and used it to lay waste to anyone who displeased him.	<i>Yang jelas, tongkat sihir yang diberi nama “Tongkat Sihir Eldrun” oleh pemiliknya, Barnabas Deverill, muncul pada awal abad kedelapan belas, dan Deverill menggunakan tongkat itu hingga dia memiliki reputasi sebagai warlock yang ditakuti, sampai akhirnya kerajaan terornya diakhiri oleh Loxias, yang sama jahatnya. Loxias yang mengambil alih tongkat itu, mengganti namanya menjadi “Tongkat Maut” dan menggunakannya untuk membunuh siapa pun</i>

4.1.2 Analysis of the Dominant Strategies Used by the Translator

In translating novel *The Tales of Beedle the Bard*, the translation used both Domestication and Foreignization Strategy. However, Foreignization Strategy is more dominant in translating the novel. It is proven with the maintenance of names, address terms, words, and form. Further explanation will be discussed on every section of Domestication and Foreignization Strategy below.

4.1.2.1 Domestication Strategy

Domestication Strategy aims to help the Target Language readers understand easily the translation of Source Language text. In translating *The Tales of Beedle the Bard*, the translator used Domestication Strategy to translate some form, words, names, and address terms. Those are adjusted into Indonesian grammatical rules.

4.1.2.1.1 Form

There is sometimes a change of form of English text in order to fit with the grammatical rules in Indonesian. According to Suryawinata (2000), if there is an addition or reduction in the form, it is classified into Domestication Strategy. In this novel, the change of form that was found includes the addition and change of position of subject, conjunction, noun, and punctuation mark. There was also a change of function from active form to passive form and vice versa. If there is a long sentence, it is divided into some sentences by adding subject or conjunction. Some reduction in conjunction or punctuation mark is also used in order to adjust the Indonesian grammatical rules.

SL : This well-beloved wizard lived to a goodly age, then died, leaving all his chattels to his only son.

TL : *Penyihir yang dicintai banyak orang ini hidup bahagia sampai tua, lalu meninggal dunia. Si penyihir mewariskan seluruh hartanya kepada satu-satunya anak laki-laki yang dimiliki.*

Analysis:

The SL sentence is divided into two sentences by adding subject “si penyihir” at the beginning of the second sentence. The comma is omitted and replaced by full-stop.

2. SL : A fragment of parchment within the slipper bore the words “In the fond hope, my son, that you will never need it”.

TL : Di dalam sepatu itu terdapat sepotong kain bertuliskan, “Anakku, harapan terbesarku adalah kau takkan pernah membutuhkan sepatu ini”.

Analysis:

In Indonesian, “my son” is usually used at the beginning of the sentence.

So, the translator changed the position. To adjust with Indonesian there is an addition of comma before quotation mark.

3. SL : The wizard lit his wand and opened the door, and there, to his amazement, he saw his father’s old cooking pot: It had sprouted a single foot of brass, and was hopping on the spot in the middle of the floor, making a fearful noise upon the flagstones.

TL : Si penyihir menyalakan tongkat sihirnya dan membuka pintu dapur. Dan di sana, dia sangat takjub ketika melihat kuali tua milik ayahnya: tumbuh satu kaki perunggu dari dasar kuali. Kuali itu melompat-lompat di tempat, di tengah-tengah dapur, membuat suara yang sangat berisik ketika kaki perunggunya berdentam-dentam di atas lantai batu.

Analysis:

The original sentence, which is only one long sentence, is divided into three sentences. “And there”, which is a conjunction, is put at the beginning of the second sentence. While in Indonesian translation, “Kuali itu” is added as the subject of the third sentence replacing the conjunction “and”.

There is also an addition at the end of the sentence which explains about the fearful noise. Besides, the omission of subject “it” occurred in the translation.

4. SL : Clang, clang, clang went the brass-footed pot, and the wizard had not even started his porridge when their came another knock on the door.

TL : Klontang klontang klontang, begitulah bunyi kuali berkaki perunggu. Si penyihir bahkan belum sempat memakan buburnya ketika terdengar ketukan lagi di pintu.

Analysis:

There is a change of comma in the translation of *clang, clang, clang*. In the SL sentence, comma is put in between the word “*clang*” without comma after the third “*clang*” while the translation omits comma in between the word “*klontang klontang klontang*” and adds comma after the third “*klontang*”. The sentence is divided into two sentences by the omission of conjunction “and”. It makes the word “the wizard” which was originally placed after conjunction “and” becomes the subject in TL sentence which is “*si penyihir*”.

- 5. SL : A simple and heartwarming fable, one might think – in which case, one would reveal oneself an innocent nincompoop.
- TL : *Ini hanyalah dongeng sederhana yang menghangatkan hati, mungkin begitu pikiran sebagian orang – dan dengan demikian mereka menunjukkan bahwa mereka adalah orang-orang bodoh.*

Analysis:

There is a change in the position of modal ‘might’ which is located between ‘one’ and ‘think’ into in front of the word ‘one’. There is also an omission of the comma.

- 6. SL : At the end of the story, by which time the Pot has consumed most of his neighbors, the wizard gains a promise from the few remaining villagers that he will be left in peace to practice magic.
- TL : *Pada akhir cerita, ketika sebagian besaar tetangga si penyihir sudah tertelan Kual, penduduk desa yang tinggal sedikit berjanji kepada sang penyihir untuk membiarkannya mempraktikkan sihir tanpa gangguan.*

Analysis:

There was a change of voicing which is a passive form into active form. It makes the position of the subject and object is also changed.

- 7. SL : As I have already hinted, however, its pro-Muggle sentiment was not the only reason that “The Wizard and the Hopping Pot” attracted anger.

TL : Meskipun demikian, seperti yang telah kusiratkan, kecenderungan pro-Muggle dalam kisah ini bukanlah satu-satunya alasan mengapa “Sang Penyihir dan Kualii Melompat” memancing kemarahan sebagian orang di dunia sihir.

Analysis:

Different from the English one, conjunction in Indonesian is usually put at the beginning of sentence. The underlined word shows that there is a change in the position of the conjunction “however”. The addition of “sebagian orang di dunia sihir” at the end of TL sentence is given to explain who is angry.

8. SL : My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that “he had a hairy heart.” (It was rumored, however, that she actually discovered him in the act of fondling some Horklumps, which she found deeply shocking.)

TL : Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerja di Departemen Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu “berhati berbulu”. (Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bermesraan dengan Horklump, dan Honoria amat sangat terkejut.)

Analysis:

There is an addition of comma to stress Honoria. There is also a change of the conjunction ‘however’ in bracket as the beginning of the sentences.

9. SL : Then the little golden pot danced with delight – *hoppity hoppity hop!* – on its tiny rosy toes!

TL : Kemudian kualii emas kecil itu berjinjit di atas jari-jari kakinya yang merah jambu dan menari-nari gembira – hoppity hoppity hop!

Analysis:

There is a change on the position of adverb. It is shown through the change of the phrase “on its tiny rosy toes” from its place at the end of the

sentence into in the middle of it. It makes one of the exclamation marks is omitted.

10. SL : Nothing is a surer sign of weak magic than a weakness for non-magical company.

TL : Kesukaan kepada lingkungan non-sihir adalah tanda paling jelas bahwa penyihir-penyihir ini memiliki kemampuan sihir yang sangat lemah.

Analysis:

Indonesian sentence does not have a text with the same type like in the SL

sentence where negation “nothing” is put at the beginning of the sentence.

So, it is translated into Indonesian by adding subject and changing the

order of the SL sentence. The word “kesukaan” comes from the content. It

talks about the wizard who mingled with common people or non-magical

company.

11. SL : And so the three witches and the forlorn knight ventured forth into the enchanted garden, where rare herbs, fruit, and flowers grew in abundance on either side of the sunlit paths.

TL : Demikianlah ketiga penyihir dan kesatria menyedihkan itu masuk lebih jauh ke taman ajaib. Tanaman-tanaman obat langka dan berbagai jenis buah serta bunga tumbuh melimpah mengapit jalan setapak yang diterangcahayamatahari.

Analysis:

The sentence is divided into two sentences where the conjunction “where”

is omitted. In addition, the commas in the second sentence are omitted and

replaced with conjunction “dan” and “serta”.

12. SL : “Good sir, you must bathe, as a reward for all your chivalry!” she told Sir Luckless.

TL : “Kesatria yang baik, Adalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!” kata Amata pada Sir Luckless.

Analysis:

The addition is shown by the word 'Air Mancur' at the TL sentence which does not appear in the SL sentence. The word 'she' is also explained into 'Amata' in the TL sentence.

13. SL : Rejoicing at the Worm's disappearance, the three witches and the knight began to climb the hill, sure that they would reach the Fountain before noon.

TL : *Gembira karena cacing itu menghilang, ketiga penyihir perempuan dan sang kesatria mulai mendaki bukit. Mereka yakin dapat tiba di Air Mancur sebelum sore menjelang.*

Analysis:

The original sentence is divided into two sentences by changing the position of the subject "they" and the adjective "sure". It is because the adjective "sure" or "yakin" in Indonesian cannot be put at the beginning of the sentence.

14. SL : So the knight clanked forth in the last rays of the setting sun, and bathed in the Fountain of Fair Fortune, astonished that he was the chosen one of hundreds and giddy with his incredible luck.

TL : *Maka sang kesatria berjalan maju ke arah Air Mancur Mujur Melimpah, dengan baju besi lengkap, di tengah cahaya terakhir matahari yang hampir tenggelam sepenuhnya, dan membasuh diri di Air Mancur itu. Sir Luckless betul-betul tak menyangka dirinya yang terpilih dari ratusan orang yang menunggu-nunggu kesempatan ini, hingga dia gemetar gembira karena kemujurannya.*

Analysis:

The sentence is divided into two long sentences because there is an addition of some information that is not stated in the SL sentence. There is a change of position of the word "he" and "astonished" in the translated version. The word "he" which is "Sir Luckless" becomes the subject of the second sentence followed by the verb "astonished".

15. SL : Minstrels strummed on silk-stringed lutes and sang of a love their master had never felt.

TL : *Pada pemusik memainkan suling-suling berlapis sutra, menyanyikan lagu tentang cinta yang tak pernah dirasakan tuan mereka.*

Analysis:

The conjunction “and” is omitted and replaced by a comma. The time signal of past in the SL sentence is not represented in the translation result because Indonesian does not have the concept of tenses. The Indonesian time signal is different with English. That is why without the existence of time signal, the time signal of past cannot be expressed well.

16. SL : At the same time, the King caused proclamation to be read in every village and town across the land: “Wanted by the King: and Instructor in Magic.”

TL : *Pada saat yang sama, Raja mengeluarkan pengumuman yang harus dibacakan di desa dan kota, di seluruh negeri: “Raja mencari instruktur sihir.”*

Analysis:

There is a change of voicing of the sentence in the quotation mark. The passive form is changed into active form. It makes the colon in the quotation mark is omitted.

17. SL : However, a cunning charlatan with no magical power saw a chance of enriching himself, and arrived at the palace, claiming to be a wizard of enormous skill.

TL : *Tetapi, seorang penipu licik yang tak punya kekuatan sihir sama sekali, melihat hal ini sebagai kesempatan baik untuk memperkaya diri. Maka dia datang ke istana, mengaku sebagai penyihir hebat.*

Analysis:

The SL sentence is divided into two sentences. The comma and conjunction “and” is replaced with full-stop and “maka” to begin the second sentence. There is an addition of the subject “dia” after “maka”.

18. SL : The charlatan performed a few simple tricks that convinced the foolish King of his magical powers, and was immediately appointed Grant Sorcerer in Chief, the King's Private Magic Master.

TL : *Si penipu memainkan beberapa trik sederhana untuk menunjukkan kekuatan sihirnya, dan Raja yang bodoh langsung menunjuknya menjadi Kepala Penyihir Besar, Guru Sihir Raja.*

Analysis:

There is a change of voicing in the translation version which is originally passive into active. It makes the position of subject is changed, from "si penipu" into "Raja".

19. SL : "It will work, however," said the charlatan, "when you are worthy of it."

TL : *"Tapi tongkat itu hanya akan berfungsi jika Yang Mulia layak menggunakannya," kata sang penipu.*

Analysis:

Indonesian conjunction is usually put at the beginning of sentence, different from English. The underlined word shows that there is a change in the position of the conjunction "however". The two sentences in different quotation mark are also combined into one sentence.

20. SL : "Alas, Your Majesty, it is impossible! I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow."

TL : *"Maaf, Yang Mulia, itu mustahil! Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh ..."*

Analysis:

There is a change in the position of the word "tomorrow" which is located at the end of the sentence into at the beginning of the phrase. It is because time signal usually put at the beginning of the phrase in Indonesian.

21. SL : "What, sir, if the King attempts a spell Babbitty cannot perform?"

TL : *"Tuan, bagaimana jika Raja mencoba mantra yang tidak Babbitty kuasai?"*

Analysis:

The word "tuan" is put at the beginning of the sentence because it is common in Indonesian to put it at the beginning of sentence then followed by interrogative.

22. SL : The tale of Babbitty Rabbitty does, however, give us one of the earliest literary mentions of an Animagus, for Babbitty the washerwoman is possessed of the rare magical ability to transform into an animal at will.

TL : *Tetapi, kisah Babbitty Rabbitty merupakan karya literatur paling awal yang menyebutkan tentang Animagus, karena Babbitty si tukang cuci memiliki kemampuan sihir yang sangat langka untuk mengubah diri menjadi hewan jika dia menginginkannya.*

Analysis:

There is a change of position of conjunction "however" from its place in the middle into at the beginning of the sentence to adjust it with Indonesian grammatical rule.

23. SL : Achieving perfect, spontaneous human-to-animal transformation requires much study and practice, and many witches and wizardz consider that their time might be better employed in other ways.

TL : *Untuk mencapai transformasi yang sempurna dan spontan, dari bentuk manusia ke hewan, dibutuhkan banyak latihan dan belajar, dan banyak penyihir menganggap waktu mereka sebaiknya digunakan untuk hal lain.*

Analysis:

There is a change of position of noun. The word 'study' and 'practice' are exchanged. Also, the change of comma to conjunction "dan" shows that the form is adjusted into Indonesian.

24. SL : Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an animagus merely as a result of her extensive researches into all field of transfiguration and that she has never use the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative.

TL : *Profesor McGonagall, Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek*

Transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berubah menjadi kucingnya untuk tujuan-tujuan rahasia apa pun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan.

Analysis:

The sentence is divided into two sentences. The word “and” is translated with the synonym of it which is “also”. So, it becomes “juga”.

25. SL : Although it has never been proven that Lisette was an Animagus who managed to squeeze through the bars of her sell window, a large white rabbit was subsequently seen crossing the English Channel in a cauldron with a sail fitted to it, and a similar rabbit later became a trusted advisor at the court of King Henry VI.

TL : *Meskipun tidak pernah dibuktikan bahwa Lisette adalah Animagus yang mampu menyusup dari sela-sela jeruji jendela penjara, setelah kejadian itu terlihat kelinci putih besar menyeberangi Terusan Inggris dalam kuali yang dipasang layar. Kemudian kelinci yang mirip kelinci itu menjadi penasihat tepercaya dalam lingkungan istana Raja Henry VI.*

Analysis:

The sentence is divided into two sentences. The conjunction “and” is used as the beginning of the second sentence. Indonesian grammatical rules claim that if there are more than four clauses in one sentence then the meaning of the sentence is absurd.

26. SL : Trees with wand-quality wood have always been fiercely protected by the wand makers who tend them, and cutting down such trees to steal them risks incurring not only the malice of the Bowtruckles usually nesting there, but also the ill effect of protective curses placed around them by their owners.

TL : *Sejak dulu pohon-pohon yang kualitasnya baik hingga dapat dijadikan tongkat sihir memang sangat dilindungi para pembuat tongkat sihir. Menebang pohon semacam ini bukan hanya memancing Bowtruckle yang biasanya bersarang di sana untuk berbuat jahat, tapi juga membuat si pelaku merasakan efek negatif mantra-mantra perlindungan yang dipasang pada pohon-pohon itu.*

Analysis:

There is an omission of conjunction “and” in order to make it into two sentences. The reason is the same with the previous number. The meaning of the sentence will be absurd if the sentence is not divided.

27. SL : While substitution have, of course, been attempted by Dark wizard, who have created Inferi, but these are guesly pupets, not trully reawaken humans.

TL : *Cara-cara lain, memang, telah coba dilakukan oleh penyihir-penyihir Hitam dengan menciptakan inferi. Akan tetapi inferi hanyalah boneka-boneka mengerikan, bukan manusia sungguhan yang dibangkitkan dari kematian.*

Analysis:

The sentence is divided one sentence into two sentences. The word “these” became the subject of the second sentence but the translation gives explanation what actually “these” means.

28. SL : A full century later, another unpleasent character, this time named Godelot advanced the story of Dark Magic by writing a collection of dangerous spells with the help of a wand he described in his notebook as “my moste wicked and subtle friend, with bodie of ellhorn, who knowes ways of magick moste evile.” (*Magick Moste Evile* became the title of Godelot’s masterwork.)

TL : *Seabad kemudian, ada orang lain yang sama mengerikannya, kali ini bernama Godelot. Godelot membuat studi mengenai Sihir Hitam berkembang pesat dengan tulisannya, kumpulan mantra berbahaya dengan bantuan tongkat sihir yang dia deskripsikan dalam buku catatannya sebagai “temanku yang paling jahat dan pandai, terbuat dari kayu Ellhorn, yang mengetahui cara-cara sihir terjahat”. (**Sihir Paling Jahat** adalah judul karya utama Godelot.)*

Analysis:

The sentence is divided into two sentences by the repetition of proper noun “he” into “Godelot”:

29. SL : All that is certain is that a wand called “Eldrun Wand” by its owner, Barnabas Deverill, appeared in the early eighteenth century, and that Deverill used it to carve himself out a reputation as a fearsome warlock, until his reign of terror was ended by the equally notorious Loxias, who

took the wand, rechristened it the “Deathstick,” and used it to lay waste to anyone who displeased him.

TL : *Yang jelas, tongkat sihir yang diberi nama “Tongkat Sihir Eldrun” oleh pemiliknya, Barnabas Deverill, muncul pada awal abad kedelapan belas, dan Deverill menggunakan tongkat itu hingga dia memiliki reputasi sebagai warlock yang ditakuti, sampai akhirnya kerajaan terornya diakhiri oleh Loxias, yang sama jahatnya. Loxias yang mengambil alih tongkat itu, mengganti namanya menjadi “Tongkat Maut” dan menggunakannya untuk membunuh siapa pun.*

Analysis:

The sentence is divided into two sentences by adding subject “Loxias”.

There is also an addition of comma after conjunction “yang jelas” which is common in Indonesian.

30. SL : Rowan gossips, chestnut drones, ash is stubborn, hazel moans.

TL : *Kayu rowan suka bergosip, kayu chestnut berkeluh kesah, Kayu ash keras kepala, kayu hazel merana.*

Analysis:

In the TL sentence, there is an addition of verb ‘suka’ which does not appear in the SL sentence. This verb functions to help explain the activity of gossiping.

31. SL : When his wand’s oak and hers is holly then to marry would be folly.

TL : *Jika tongkat sihir lelaki terbuat dari kayu ek dan si perempuan dari kayu holly, bodohlah jika mereka menikah.*

Analysis:

The position of subject and verb in the translation result is exchanged. It is because if the translation is faithful then it will mean that every marriage is folly. In fact, there is a particular condition which enables the marriage to be folly.

32. SL : Wand of elder, never prosper

TL : *Tongkat sihir elder, pemilikinya selalu keder*

Analysis:

The word ‘pemilik’ comes to explain the owner of the wand. There is also an omission of the word ‘never’ which is translated into ‘selalu’. Those words are the two different meanings.

4.1.2.1.2 Choice of Word

Domestication Strategy is used to translate some words in the novel. If there is a word that had no equivalence but had similar meaning, the translator translates it with the words that have similar meaning. The equivalence usually contains more general meaning. Besides, some words which do not have the equivalent in the Target Language are translated using the explanation of the meaning. Below are the 15 sentences which used Domestication Strategy.

1. SL : In Muggle fairy tales, magic tends to lie at the root of the hero’s or heroine’s troubles – the wicked witch has poisoned the apple, or put the princess into a hundred-year’s sleep, or turned the prince into a hideous beast.
- TL : *Dalam dongeng-dongeng Muggle, sihir cenderung merupakan akar masalah tokoh utamanya – penyihir jahat meracuni apel, atau membuat sang putri tidur selama seratus tahun, atau menyihir pangeran menjadi monster buruk rupa.*

Analysis:

The word “tokoh utama” were chosen because Indonesian does not have a rule to differentiate between “heroine” (female hero) and “hero” (male hero).

2. SL : One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.
- TL : *Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir*

Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.

Analysis:

The word “sihir” in “Kepala Sekolah Sihir Hogwarts” is used because there is no rule in Indonesian which differentiates between “witch” (female wizard) and “wizard” (male wizard). While, “Supreme Mugwump” which actually means “ketua” was translated into “anggota” which was too general and had different meaning.

3. SL : Among the many insults hurled at pro-Muggle witches and wizards (such fruity epithets as “Mudwaller”, “Dunglicker”, and “Scumsucker” date from this period) was the charge of having weak or inferior magic.

TL : Beberapa cemoohan yang ditujukan kepada penyihir-penyihir pro-Muggle (hinaan seperti “Pemakan Lumpur”, “Penjilat Kotoran”, dan “Penyedot Kotoran” mulai dikenal pada masa-masa ini) di antaranya adalah bahwa mereka memiliki sihir yang lemah dan bermutu rendah.

Analysis:

The word ‘among’ which is located at the beginning of the sentence is changed in the middle of the sentence. Besides, the word ‘many’ which shows plenty number of the insults is translated into ‘beberapa’ which does not express the word ‘many’.

4. SL : At once there came a loud clanging and banging from his kitchen.

TL : Saat itu juga terdengar suara berisik dari dapurnya.

Analysis:

The meaning of “Clanging” and “banging” actually shows that those two words actually make different sound but the translation does not differentiate it and made it general into “suara berisik”. It is acceptable because “a loud clanging and banging” produces a noisy sound and “suara Berisik” is common in Indonesian.

5. SL : The wizard lit his wand and opened the door, and there, to his amazement, he saw his father's old cooking pot: It had sprouted a single foot of brass, and was hopping on the spot in the middle of the floor, making a fearful noise upon the flagstones.

TL : *Si penyihir menyalakan tongkat sihirnya dan membuka pintu dapur. Dan di sana, dia sangat takjub ketika melihat kuali tua milik ayahnya: tumbuh satu kaki perunggu dari dasar kuali. Kuali itu melompat-lompat di tempat, di tengah-tengah dapur, membuat suara yang sangat berisik ketika kaki perunggunya berdentam-dentam di atas lantai batu.*

Analysis:

The word 'door' is translated into 'pintu dapur'. The translation is the description of the word 'door'. 'dapur' comes from the context because the wizard heard voices from the kitchen.

6. SL : The wizard could not sleep all night for the banging of the warty old pot by his bedside, and next morning the pot insisted upon hopping after him to the breakfast table.

TL : *Semalaman si penyihir tak bisa tidur karena kuali itu terus menerus melompat di sebelah ranjangnya. Dan keesokan paginya, saat dia hendak sarapan, kuali itu juga terus melompat-lompat mengejanya hingga ke meja makan.*

Analysis:

Indonesian language only has one term for "dining table" which is "meja makan". While in English, there are breakfast table and lunch table. The Domestication Strategy is used to translate this word. "Breakfast table" is translated into "meja makan". The word "breakfast" is translated into "sarapan" but it is put in different position and it becomes the time signal.

7. SL : *Clang, clang, clang* went the brass-footed pot, and the wizard had not even started his porridge when their came another knock on the door.

TL : ***Klontang klontang klontang**, begitulah bunyi kuali berkaki perunggu. Si penyihir bahkan belum sempat memakan buburnya ketika terdengar ketukan lagi di pintu.*

Analysis:

The underlined word shows the sound of something made from iron.

Indonesian has similar sound for it which is “klontang klontang klontang”

and it is used in the translation.

8. SL : It was summed up best, perhaps, by Beatrix Bloxam (1794-1910), author of the infamous *Toadstool Tales*.

TL : *Keberatan ini disimpulkan dengan sangat baik, mungkin, oleh Beatrix Bloxam (1794-1910), penulis Cerita-Cerita Cendawan yang memiliki reputasi buruk.*

Analysis:

There is an explicitation shown in the word ‘it’ which is translated into

‘keberatan’. This translation comes from the context that Beatrix Bloxam

objects with the original story about *The Wizard and the Hopping Pot*. The

word ‘infamous’ which is translated ‘into ‘reputasi buruk’ also comes from

the context. The story written by Beatrix Bloxam is actually famous but

has bad image among magical community.

9. SL : Wee Willykins had cured all the dollies of the poorly tum-tums, and the little pot was so happy that it filled up with sweeties for Wee Willykins and the dollies!

TL : *Wee Willykins menyembuhkan semua sakit perut orang dan si kual kecil begitu gembira hingga isinya dipenuhi pemen untuk Wee Willykins dan orang-orang itu!*

10. SL : “But don’t forget to brush your teethy-pegs!” cried the pot.

TL : *“Tapi jangan lupa menggosok gigimu!” seru kual kecil.*

11. SL : And Wee Willykins kissed and hugged the hoppity pot and promised always to help the dollies and never to be old grumpy-wumpkins again.

TL : *Lalu Wee Willykins mencium dan memeluk si kual loncat-loncat dan berjanji akan selalu menolong orang serta tak akan jadi orang tua yang suka menggerutu lagi.*

Analysis:

The underlined words in the SL sentences in number 6 to 8 are translated into something general. The special word used in SL sentence is not maintained probably because there is no similar term in Indonesian.

12. SL : She hoped that the Fountain might relieve her of powerlessness and poverty.

TL : *Dia berharap Air Mancur akan mengembalikan kekuatan serta kekayaannya.*

Analysis:

There is change in the meaning of verb and noun. The translation of the noun is the opposite of the original meaning.

13. SL : The Warlock's Hairy Heart

TL : *Penyihir Berhati Berbulu*

Analysis:

“Warlock” is translated into “penyihir” which is too general. Even though it has the same meaning but “Warlock” is different from ordinary wizard because it is a special term for wizard who has a good ability in dueling.

14. SL : Long since disconnected from eyes, ears, and fingers, it had never fallen prey to beauty, or to a musical voice, to the feel of silken skin.

TL : *Setelah begitu lama terpisah dari mata, telinga, dan jemari, hati itu tak pernah lagi menyaksikan keindahan, atau mendengar suara musik, atau merasakan lembutnya sutra.*

Analysis:

There is an explicitation of the word ‘it’ which is translated into ‘hati’. This word is derived from the context because the story is about the heart of the Warlock.

15. SL : Not to be confused with *Hairy Snout, Human Heart*, a heartrending account of one man’s struggle with lycanthropy.

TL : *Jangan dicampuradukkan dengan **Hidung Berbulu, Hati Manusia**, bacaan menghangatkan hati mengenai perjuangan seorang pria melawan delusinya menjadi serigala.*

Analysis:

The translation of the word ‘confused’ into ‘dicampuradukkan’ emphasizes more on the meaning because those two words actually have different meanings. Also, the meaning of the word “lycanthropy” is translated into Indonesian. It means that the translation explained what lychanthropy is rather than maintaining it.

16. SL : “Alas, Your Majesty, it is impossible! I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow—“

TL : “*Maaf, Yang Mulia, itu mustahil! Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh ...”*

Analysis:

“Alas” is actually an interjection in English but the word “maaf” is used in the translation. It is the way common people in Indonesian speak with King or someone with higher status. If they want to say rejection then the sentence must be started with “maaf” to make it sounds polite.

17. SL : This might be poetic license, but I think more likely that Beedle had only heard about Animagi, and never met one, for this is the only liberty that he takes with magical lost in this story.

TL : *Mungkin saja Beedle sengaja melakukannya karena sebagai pengarang dia memang berhak “membelokkan” kenyataan, tapi kurasa kemungkinan yang lebih besar adalah bahwa Beedle hanya pernah mendengar tentang Animagus tanpa pernah bertemu salah satunya, karena satu-satunya penyimpangan dari batasan-batasan sihir dalam kisah Babbitty.*

Analysis:

The translation gives an illustration about the meaning of the word “poetic license”.

18. SL : So the oldest brother, who was a combative man, asked for a wand more powerful than any in existence: a wand that must always win duel for its owner, a wand worthy of a wizard who had conquered Death!

TL : *Maka, si sulung, yang suka bertempur, meminta tongkat sihir yang lebih hebat daripada semua tongkat sihir yang ada: tongkat sihir yang harus selalu memenangkan duel bagi pemiliknya, tongkat sihir yang layak diterima penyihir yang telah mengalahkan Kematian!*

19. SL : So Death crossed to an elder tree at the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother

TL : *Maka Kematian menyeberang ke sebatang pohon elder di tepi sungai, membuat tongkat sihir dari dahan yang menggantung di sana, dan memberikannya kepada si sulung.*

20. SL : Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, then an asked for the power for recall others from Death.

TL : *Kemudian, si tengah, orang yang sombong, memutuskan dia ingin mempermalukan Kematian lebih jauh lagi, dan meminta kekuatan untuk memanggil yang lain dari Kematian.*

21. SL : And then Death asked the third and youngest brother what he would like.

TL : *Kemudian Kematian menanyai si bungsu, apa yang diinginkannya.*

22. SL : This youngest brother knows that taunting Death – by engaging inviolence, like the first brother, or by meddling in the shadowy art of necromancy, like the second brother – means pitting oneself against a wily enemy who cannot loose

TL : *Si bungsu tahu bahwa menantang kematian – lewat jalan kekerasan seperti si sulung, atau coba-coba mempraktikkan necromancy seperti si tengah – berarti membuat dirinya melawan musuh licik yang tak mungkin kalah.*

Analysis:

The five sentences above, from number 14 to 18 are about the use of term in family relationship. The first term is “the oldest brother” which is translated into “Si sulung”. It is the Indonesian term to call the oldest brother. Instead of translating “the oldest brother” into “saudara tertua”, the Indonesian term is used in the translation. It also happens for the word “the second brother” and “the third and youngest brother” which are translated into “si tengah” and “si bungsu”.

4.1.2.1.3 Address Term

The address terms sometimes are translated from English into Indonesian terms. It means that the translator tried to make a translation sounds natural for Indonesian reader.

1. SL : “Good sir, you must bathe, as a reward for all your chivalry!” she told Sir Luckless.

TL : “*Kesatria yang baik, Adalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!*” kata Amata pada Sir Luckless.

Analysis:

The address term “sir” is translated into “kesatria”. The word “kesatria” is used because Amata talked to Sir Luckless who is a knight.

2. SL : My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that “he had a hairy heart.” (It was rumored, however, that she actually discovered him in the act of fondling some Horklumps, which she found deeply shocking.)

TL : *Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerja di Departemen Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu “berhati berbulu”. (Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bermesraan dengan Horklump, dan Honoria amat sangat terkejut.)*

Analysis:

The address term “aunt” is translated into “bibi” which is the Indonesian term. The translator used “bibi” instead of “tante” which is more general.

The word ‘bibi’ is used to show relative relationship, while ‘tante’ can be used to refer to either relative or older female person.

3. SL : “What, sir, if the King attempts a spell Babbitty cannot perform?”

TL : “*Tuan, bagaimana jika Raja mencoba mantra yang tidak Babbitty kuasai?*”

Analysis:

The address term “sir” is translated into “tuan” which is the Indonesian term. It is because Babbitty who is a washerwoman in the kingdom considers herself inferior for the one she refers to as “Sir” who is the King’s Private Magic Master.

4. SL : “Alas, Your Majesty, it is impossible! I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow—“
 TL : “Maaf, Yang Mulia, itu mustahil! Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh ...”

Analysis:

The address term “Your Majesty” is adjusted into Indonesian term which is “Yang Mulia”. “Majesty” means “mulia” but the word ‘kamu’ is not translated and replaced with ‘yang’. The word ‘yang’ appears because it is used to respect person of higher level.

5. SL : “If you leave this palace without my permission, Sorcerer, my Brigade of Witch-Hunters will hunt you down with their hounds! Tomorrow morning you will assist me to perform magic for the benefit of my Lords and Ladies, and if anybody laughs at me, I shall have you beheaded!”
 TL : “Jika kau pergi dari istana tanpa izinku, Penyihir, Pasukan Pemburu Penyihir-ku akan mengejarmu dengan anjing-anjing mereka! Besok kau harus membantu menunjukkan kemampuan sihirku di hadapan seluruh bangsawan, dan jika ada orang yang menertawakanku, aku akan memengalmu!”

Analysis:

An address term “Lords and Ladies” is translated into “seluruh bangsawan” because Indonesian does not have an address term for it.

However, it has similar meaning because what is meant by “Lord and Ladies” in SL sentence is the nobleman in general for the background of

the story is in the palace. It is better to maintain the terms because it can show the background and culture of the SL sentence.

4.1.2.2 Foreignization Strategy

Foreignization Strategy concerns on the originality of Source Language text.

In translating *The Tales of Beedle the Bard*, the Foreignization Strategy showed by the maintaining the form, words, names, and address terms.

4.1.2.2.1 Form

Almost all the form of sentences in the Indonesian version is the same with the English version. It means that the translator used Foreignization strategy. The form is maintained in almost all of the sentences in the novel especially the punctuation mark. The capital words are also noticed by the translator. The way the author separated or divided the sentences which is the style of the author is also reflected in the translated version. The time given in the text, for example year, is also maintained as well as the genre. Even though sometimes the sentence is translated using Indonesian rule, such as, the position of noun, the result of the translation still sounds like the Source Language text.

The punctuation marks which are used in this novel were comma, dash, full stop, exclamation, question mark, semi collon, collon, in bracket, and quotation mark. The order of the English sentences is also maintained on the Indonesian sentences so the Indonesian sentences sound English.

I. SL : In Muggle fairy tales, magic tends to lie at the root of the hero's or heroine's troubles – the wicked witch has poisoned the apple, or put the princess into a hundred-year's sleep, or turned the prince into a hideous beast.

TL : *Dalam dongeng-dongeng Muggle, sihir cenderung merupakan akar masalah tokoh utamanya – penyihir jahat meracuni apel, atau membuat sang putri tidur selama seratus tahun, atau menyihir pangeran menjadi monster buruk rupa.*

2. SL : The curtain barely risen when Professor Kettleburn’s “worm” – now revealed to be an Ashwinder with an Engorgement Charm upon it – exploded in a shower of hot sparks and dust, filling the Great Hall with smoke and fragments of scenery.

TL : *Layar pertunjukkan bahkan belum sepenuhnya terbuka ketika “cacing” Profesor Kettleburn – ternyata merupakan Ashwinder yang dipasang mantra Pembesar – meledak dan berubah menjadi hujan api dan debu panas, hingga Aula Besar penuh asap dan potongan-potongan setting panggung.*

Analysis:

The order of the Indonesian sentence in sentence number 1 and 2 is similar with the English. It is shown by the position of the underlined word which is translated as it is. The dash is also maintained in order to divide the sentence as well as the comma. So, it makes the order does not change

3. SL : One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.

TL : *Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.*

4. SL : It was summed up best, perhaps, by Beatrix Bloxam (1794-1910), author of the infamous *Toadstool Tales*.

TL : *Keberatan ini disimpulkan dengan sangat baik, mungkin, oleh Beatrix Bloxam (1794-1910), penulis Cerita-Cerita Cendawan yang memiliki reputasi buruk.*

5. SL : My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that “he had a hairy heart.” (It was rumored, however, that she actually discovered him in the act of fondling some Horklumps, which she found deeply shocking.)

TL : *Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerja di Departemen*

Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu “berhati berbulu”. (Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bermesraan dengan Horklump, dan Honoria amat sangat terkejut.)

Analysis:

The English sentence in sentence number 3 to 5 can still be felt in the translated version. It is because the arrangement of the Indonesian sentence is similar with the English sentence by the maintenance of the position of “comma” and “bracket” as well as the “quotation mark”.

6. SL : 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.

TL : *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 kualiti kecil yang dia sebut sebagai kualiti keberuntungan.*

7. SL : Long since disconnected from eyes, ears, and fingers, it had never fallen prey to beauty, or to a musical voice, to the feel of silken skin.

TL : *Setelah begitu lama terpisah dari mata, telinga, dan jemari, hati itu tak pernah lagi menyaksikan keindahan, atau mendengar suara musik, atau merasakan lembutnya sutera.*

8. SL : Not to be confused with *Hairy Snout, Human Heart*, a heartrending account of one man’s struggle with lycanthropy.

TL : *Jangan dicampuradukkan dengan **Hidung Berbulu, Hati Manusia**, bacaan menghangatkan hati mengenai perjuangan seorang pria melawan delusinya menjadi serigala.*

9. SL : Rowan gossips, chestnut drones, ash is stubborn, hazel moans.

TL : *Kayu rowan suka bergosip, kayu chestnut berkeluh kesah, Kayu ash keras kepala, kayu hazel merana.*

Analysis:

The sentences number 6 to 9 maintain the original sentence in the translated version. It is also maintained the position of comma and full-stop.

10. SL : And Wee Willykins kissed and hugged the hoppity pot and promised always to help the dollies and never to be old grumpy-wumpkins again.

TL : *Lalu Wee Willykins mencium dan memeluk si kuali loncat-loncat dan berjanji akan selalu menolong orang serta tak akan jadi orang tua yang suka menggerutu lagi.*

H. SL : And Amata became caught upon the armor of a dismal-looking knight who was seated on a bone-thin horse.

TL : *Dan Amata tersangkut pada baju besi seorang kesatria kumal yang duduk di atas kuda kurus kering.*

Analysis:

The Indonesian version of sentence number 10 and 11 maintains the original sentence. When there is no comma in the sentence, then the translation also does not have it.

12. SL : "My granddaughter is afflicted by a crop of warts, sir," she told him.

TL : *"Cucu perempuanku terkena penyakit kutil parah, Sir," katanya pada anak laki-laki sang penyihir.*

13. SL : "Begone!" cried the son. "What care I for your brat's warts?"

TL : *"Pergi!" seru si anak lelaki. "Apa peduliku pada kutil cucumu yang nakal?"*

14. SL : "Only one can bathe in the Fountain! It will be hard enough to decide which of us it will be, without adding another!"

TL : *"Hanya satu orang yang dapat membasuh diri di Air Mancur! Sudah cukup sulit menentukan siapa di antara kita yang berhak melakukannya, dan sekarang ada tambahan seorang lagi!"*

15. SL : "Alas, Your Majesty, it is impossible! I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow-"

TL : *"Maaf, Yang Mulia, itu mustahil! Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh ..."*

16. SL : "I shall firstly make this Lady's hat disappear!" cried the King, pointing his twig at a noblewoman.

TL : *"Pertama-tama, aku akan membuat topi lady di sana menghilang!" seru Raja, lalu mengarahkan rantingnya kepada perempuan bangsawan yang dimaksud.*

Analysis:

In translating these sentences, the order of the sentence is maintained including the punctuation mark inside the quotation mark.

17. SL : "Let the Muggles manage without us!" was the cry, as Wizards drew further and further apart from their non-magical brethren, culminating with the institution of the International Statute of Wizarding Secrecy in 1689, when wizardkind voluntarily went underground.

TL : *"Biar Muggle-Muggle itu hidup tanpa kita!" itulah seruan yang terkenal, ketika para penyihir memisahkan diri semakin jauh dari saudara nonsihir mereka, puncaknya ketika Undang-Undang Internasional Kerahasiaan Sihir ditetapkan pada tahun 1689, ketika para penyihir bersembunyi dengan sukarela.*

18. SL : "But don't forget to brush your teethy-pegs!" cried the pot.

TL : *"Tapi jangan lupa menggosok gigimu!" seru kuali kecil.*

19. SL : "Good sir, you must bathe, as a reward for all your chivalry!" she told Sir Luckless.

TL : *"Kesatria yang baik, Adalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!" kata Amata pada Sir Luckless.*

20. SL : "If you leave this palace without my permission, Sorcerer, my Brigade of Witch-Hunters will hunt you down with their hounds! Tomorrow and Ladies, and if anybody laughs at me, I shall have you beheaded!"

TL : *"Jika kau pergi dari istana tanpa izinku, Penyihir, Pasukan Pemburu Penyihir-ku akan mengejarmu dengan anjing-anjing mereka! Besok kau harus membantu menunjukkan kemampuan sihirku di hadapan seluruh bangsawan, dan jika ada orang yang menertawakanku, aku akan memengalmu!"*

21. SL : Wee Willykins had cured all the dollies of the poorly tum-tums, and the little pot was so happy that it filled up with sweeties for Wee Willykins and the dollies!

TL : *Wee Willykins menyembuhkan semua sakit perut orang dan si kuali kecil begitu gembira hingga isinya dipenuhi pemen untuk Wee Willykins dan orang-orang itu!*

Analysis:

In sentences which contain command, surprise, and cried, the exclamation mark is maintained as well as the quotation mark.

22. SL : Although Beedle's hero is not seeking to avoid death, he is dividing what was clearly not meant to be divided – body and heart, rather than soul – and in doing so, he is falling foul of the first of Adalbert Waffling's Fundamental Laws of Magic: *Temper with the deepest mysteries – the source of life, the essence of self – only if prepared for consequences of the most extreme and dangerous kind.*

TL : *Meskipun tokoh utama dalam kisah Beedle ini tidak berusaha menghindari kematian, dia memisahkan apa yang seharusnya tak boleh*

terpisah – tubuh dan hati, sepadan dengan jiwa – dan dengan melakukan hal itu, dia telah melanggar aturan pertama dalam Hukum Fundamental Adalbert Waffling: Usiklah misteri-misteri terdalam – sumber hidup, esensi diri – hanya jika kau telah siap menanggung konsekuensi paling ekstrem dan paling berbahaya.

23. SL : More recently, the self-help book *The Hairy Heart: A Guide to Wizards Who Won't Commit* has topped bestseller lists.

TL : *Baru-baru ini, terbit buku self-help berjudul **Berhati Berbulu: Panduan bagi Para Penyihir yang Tidak Mau Berkomitmen** dan buku ini menduduki peringkat best-seller.*

24. SL : At the same time, the King caused proclamation to be read in every village and town across the land: "Wanted by the King; and Instructor in Magic."

TL : *Pada saat yang sama, Raja mengeluarkan pengumuman yang harus dibacakan di desa dan kota, di seluruh negeri: "Raja mencari instruktur sihir."*

Analysis:

The order of the sentence in number 22 to 24 is maintained as well as the punctuation mark. It can be seen by the position of colon, semi-colon, and also the italic word.

Besides maintaining the punctuation marks used on the English sentences, the capital words are also maintained.

1. SL : "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.

TL : *"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.*

2. SL : Inside one house the little girl's warts vanished as she slept; the lost donkey was Summoned from a distance briar patch and sat down softly in it stable; the sick baby was doused in dittany and woke, well and rosy.

TL : *Di dalam salah satu rumah, kutil-kutil anak perempuan itu lenyap saat dia tidur; keledai yang hilang di-Panggil dari lapangan penuh tanaman berduri dan dikembalikan ke kandangnya dengan selamat; bayi yang sakit diberi ramuan dittany – salah satu jenis tanaman mint berbunga ungu hingga putih – dan terbangun, sehat kembali, dan pipinya merona merah.*

Analysis:

The first and second sentence is maintained the capital word for the word “to Vanish” and “was Summoned”. Even though there is no such rule in the Indonesian, those words are translated into “me-Lenyap-kan” and “di-Panggil”. The dash is used to show the capital word.

3. SL : At the end of the story, by which time the Pot has consumed most of his neighbors, the wizard gains a promise from the view remaining villagers that he will be left in peace to practice magic.

TL : *Pada akhir cerita, ketika sebagian besar tetangga si penyihir sudah tertelan Kuali, penduduk desa yang tinggal sedikit berjanji kepada sang penyihir untuk membiarkannya mempraktikkan sihir tanpa gangguan*

4. SL : She hoped that the Fountain might relieve her of powerlessness and poverty.

TL : *Dia berharap Air Mancur akan mengembalikan kekuatan serta kekayaannya.*

5. SL : Hector Dagworth-Granger, founder of the Most Extraordinary Society of Potioneers, explains: “Powerful infatuations can be induced by the skillful potioneer, but never yet has anyone manage to create the truly unbreakable, eternal, unconditional attachment that alone can be called Love.”

TL : *Hector Dagworth-Granger, pendiri Perhimpunan Pembuat Ramuan Paling Luar Biasa, menjelaskan: “Rasa suka yang sangat besar memang bisa dimunculkan oleh pembuat ramuan yang hebat, tetapi hingga saat ini belum ada seorangpun yang mampu menciptakan ramuan yang bisa memunculkan hubungan abadi, tak terputus, dan tanpa syarat yang disebut Cinta.”*

Analysis:

The word “pot”, “fountain” and “love” in sentence number 3, 4, and 5 is translated into Indonesian but the Indonesian translation still maintains the capital word of it.

6. SL : The Cruciatus, Imperius, and Avada Kedavra curses were first classified as an Unforgivable in 1717, the strictest penalties attached to their use.

TL : *Kutukan Cruciatus, Imperius, dan Avada Kedavra diklasifikasikan sebagai Tak Termaafkan pada tahun 1717, hukuman terberat akan dijatuhkan pada orang yang menggunakan mantra-mantra ini.*

7. SL : Influential wizards of the day such as Brutus Malfoy, editor of Warlock at War, an anti-Muggle periodical, perpetuated the stereotype that a Muggle-lover was about as magical as a Squib.

TL : *Penyihir-penyihir berpengaruh pada masa itu, misalnya Brutus Malfoy, editor Warlock at War, sebuah terbitan berkala anti-Muggle, menyebarkan stereotip bahwa pecinta Muggle memiliki tingkat keahlian sihir yang sama dengan Squib.*

8. SL : I can only imagine that I must have been paralyzed with horror, for I inadvertently heard the whole of the disgusting story, not to mention ghastly details of the dreadfully unsavory affair of my Uncle Nobby, the local hag, and a sack of Bouncing Bulbs.

TL : *Aku hanya bisa menduga bahwa saat itu tubuhku benar-benar lumpuh karena ketakutan, sehingga aku mendengar keseluruhan cerita menjijikkan ini, masih ditambah lagi dengan detail-detail mengerikan tentang hubungan tak pantas antara pamanku, Uncle Nobby, dan seorang penyihir perempuan serta Umbi Membal.*

Analysis:

The underlined word for sentence number 6 to 8 shows that the capital word is maintained. Even though some words are translated into Indonesian, but the capital word is still maintained.

9. SL : So the oldest brother, who was a combative man, asks for a wand more powerful than any in existence: a wand that must always win duel for its owner, a wand worthy of a wizard who had conquered Death!

TL : *Maka, si sulung, yang suka bertempur, meminta tongkat sihir yang lebih hebat daripada semua tongkat sihir yang ada: tongkat sihir yang harus selalu memenangkan duel bagi pemiliknya, tongkat sihir yang layak diterima penyihir yang telah mengalahkan Kematian!*

10. SL : So Death crossed to an elder tree at the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother.

TL : *Maka Kematian menyeberang ke sebatang pohon elder di tepi sungai, membuat tongkat sihir dari dahan yang menggantung di sana, dan memberikannya kepada si sulung.*

11. SL : Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, then he asked for the power for recall others from Death.

TL : *Kemudian, si tengah, orang yang sombong, memutuskan dia ingin memermalukan Kematian lebih jauh lagi, dan meminta kekuatan untuk memanggil yang lain dari Kematian.*

12. SL : And then Death asked the third and youngest brother what he would like.

TL : *Kemudian Kematian menanyai si bungsu, apa yang diinginkannya.*

13. SL : This youngest brother knows that taunting Death – by engaging inviolence, like the first brother, or by meddling in the shadowy art of necromancy, like the second brother – means pitting oneself against a wily enemy who cannot lose.

TL : *Si bungsu tahu bahwa menantang Kematian – lewat jalan kekerasan seperti si sulung, atau coba-coba mempraktikkan necromancy seperti si tengah – berarti membuat dirinya melawan musuh licik yang tak mungkin kalah.*

Analysis:

“Death” in this story is actually one of the names of the main characters in the fifth story entitled “The Tales of Three Brother”. It is the reason why the capital word is maintained even the word is translated into Indonesian.

The Foreignization Strategy is also shown by the maintenance of the ending of certain word.

1. SL : Within a few days it was not only braying and groaning and slopping and hopping and sprouting warts, it was also choking and retching, crying like a baby, whining like a dog, and spewing out bad cheese and sour milk and plague of hungry slugs.

TL : *Hanya dalam beberapa hari, kualiti itu bukan hanya melenguh dan mengerang dan menumpahkan air mata dan melompat-lompat dan mengeluarkan kutil, tapi juga terbatuk-batuk dan muntah-muntah, menangis seperti bayi, mengaung seperti anjing, dan menumpahkan keju basi dan susu asam dan siput-siput yang kelaparan.*

Analysis:

The translation of the word “and” is the same with the English sentence by maintaining the repetition of conjunction “and”. There is a change in the *ing* ending because the Indonesian does not have that rule. Besides, the comma and the order of the English sentence are maintained.

2. SL : “Bring me all your problems, all your troubles, and your woes!” his screamed, fleeing into the night, with the pot hopping behind him along the road into the village.

TL : *“Bawalah semua masalahmu, semua kesulitanmu, dan semua keluhanmu!” teriaknya sambil berlari di tengah gelapnya malam, menuju jalan desa, dengan kualiti yang melompat-lompat di belakangnya.*

Analysis:

To make a similar sentence with the original one, the *-es* ending is changed into *-mu* ending. Without changing the meaning of the English sentence, the *-mu* ending is successful in producing a good translation.

The maintainance of quotation mark, comma, and the order of the SL sentence are also shown on the translation.

3. SL : "Come! Let me cure you, mend you, and comfort you! I have my father's cooking pot, and I shall make you well!"
 TL : "*Ayo! Biarkan aku menyembuhkanmu, memperbaiki keadaamu, dan menghiburmu!* Kualu ayahku ada di sini, dan aku akan membuat kalian sembuh!"

Analysis:

The *-u* sound ending can be translated exactly the same because "you" in Indonesian is "mu" which also has *-u* ending. The meaning is also correct.

The quotation mark, exclamation, comma and the order of the SL sentence are also maintained.

4. SL : Wand of elder, never prosper
 TL : *Tongkat sihir elder, pemiliknya selalu keder.*

Analysis:

The *-er* ending is maintained. It is shown by the use of the word "keder" which is actually not the appropriate meaning for the word "prosper".

4.1.2.2.2 Choice of Word

In translating many words related with Wizing world, the translator has two different ways to translate it. First, if the words can be translated and has equivalence in Indonesian then the translator will translate it into Indonesian.

Second, if there is no equivalence for the Wizing words in Indonesian, then the

translator will maintain the original terms in the book. Even though there are some words that are translated into Indonesian, the translator try to find similar sound or order to make it similar with the Source Language text. From those ways, it can be seen that the translator uses Foreignization Strategy by the use of the words from Source Language.

1. SL : In Muggle fairy tales, magic tends to lie at the root of the hero's or heroine's troubles – the wicked witch has poisoned the apple, or put the princess into a hundred-year's sleep, or turned the prince into a hideous beast.

TL : *Dalam dongeng-dongeng Muggle, sihir cenderung merupakan akar masalah tokoh utamanya – penyihir jahat meracuni apel, atau membuat sang putri tidur selama seratus tahun, atau menyihir pangeran menjadi monster buruk rupa.*

Analysis:

The word “Muggle” which has no equivalence in Indonesian is maintained. It is because this word is a coinage term for non-Wizarding people or ordinary people.

2. SL : One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.

TL : *Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.*

Analysis:

The title given to Dumbledore is maintained, first, by using the English word, such as “Order of Merlin”, second, by translating the word which has equivalence in Indonesian such as “Kelas Pertama” and “Kepala Sekolah Sihir Hogwart”. The word “Hogwart” is maintained because it is

the name of a place. However, “Chief Warlock of the Wizengamot” uses both strategies to translate it. “Chief” is translated into Indonesian, while “Warlock” and “Wizengamot” is maintained.

3. SL : We hope that Professor Dumbledore’s insights, which include observations on Wizarding history, personal reminiscences, and enlightening information on key elements of each story, will help a new generation of both Wizarding and Muggle readers appreciate The Tales of Beedle The Bard

TL : *Kami berharap catatan Profesor Dumbledore, termasuk observasinya mengenai sejarah dunia sihir, ingatan pribadi, dan informasi mencerahkan mengenai bagian-bagian penting dalam setiap kisah, akan membantu generasi pembaca baru-baik dari kalangan penyihir maupun Muggle - untuk menghargai kisah-kisah Beedle si Juru Cerita.*

Analysis:

The word “Muggle” is maintained because it has no equivalence in Indonesian. Meanwhile, the title of the novel which is “The Tales of Beedle the Bard” is translated but still has the same form by the maintainance of the name “Beedle”.

4. SL : Inside one house the little girl’s warts vanished as she slept, the lost donkey was Summoned from a distance briar patch and sat down softly in it stable; the sick baby was doused in dittany and woke, well and rosy.
- TL : *Di dalam salah satu rumah, kutil-kutil anak perempuan itu lenyap saat dia tidur; keledai yang hilang di-Panggil dari lapangan penuh tanaman berduri dan dikembalikan ke kandangnya dengan selamat; bayi yang sakit diberi ramuan dittany – salah satu jenis tanaman mint berbunga ungu hingga putih – dan terbangun, sehat kembali, dan pipinya merona merah.*

Analysis:

The word “dittany” is maintained because it is a coinage word. It is a special term in Wizarding world of such kind of potions which does not exist in the real world. The translator gives a short explanation after the word “dittany” by using dash to separate it to help the reader understanding what “dittany” is.

5. SL : “Let the Muggles manage without us!” was the cry, as Wizards drew further and further apart from their non-magical brethren, culminating with the institution of the International Statute of Wizarding Secrecy in 1689, when wizardkind voluntarily went underground.

TL : “*Biar Muggle-Muggle itu hidup tanpa kita!*” Itulah seruan yang terkenal, ketika para penyihir memisahkan diri semakin jauh dari saudara nonsihir mereka, puncaknya ketika Undang-Undang Internasional Kerahasiaan Sihir ditetapkan pada tahun 1689, ketika para penyihir bersembunyi dengan sukarela.

Analysis:

There is a repetition of the word “Muggle” to show that “Muggle” in this sentence is plural, while the phrase “International Statute of Wizarding Secrecy” is translated because it has the right equivalence. Even though there are some adjustments in the position of the Head and Modifier, the translation is faithful because it does not translate the meaning of the word but it translates the word itself.

6. SL : As I have already hinted, however, its pro-Muggle sentiment was not the only reason that “The Wizard and the Hopping Pot” attracted anger.

TL : *Meskipun demikian, seperti yang telah kusiratkan, kecenderungan pro-Muggle dalam kisah ini bukanlah satu-satunya alasan mengapa “Sang Penyihir dan Kual Melompat” memancing kemarahan sebagian orang di dunia sihir.*

Analysis:

The title of the first story in this novel which is “The Wizard and the Hopping Pot” is translated into Indonesian. The form in the translated version is maintained by the use of conjunction “and” and also the quotation mark.

7. SL : Among the many insults hurled at pro-Muggle witches and wizards (such as fruity epithets as “Mudwaller”, “Dunglicker”, and “Scumsucker” date from this period) was the charge of having weak or inferior magic.

TL : *Beberapa cemoohan yang ditujukan kepada penyihir-penyihir pro-Muggle (hinaan seperti “Pemakan Lumpur”, “Penjilat Kotoran”, dan*

“Penyedot Kotoran” mulai dikenal pada masa-masa ini) di antaranya adalah bahwa mereka memiliki sihir yang lemah dan bermutu rendah.

Analysis:

Every word in quotation is translated because it has the equivalence in Indonesia but the meaning and the sense is still similar with the SL sentence. In example, ‘licker’ means ‘penjilat’ and ‘dung’ is ‘kotoran’ so the translation of ‘Dunglicker’ is ‘Penjilat Kotoran’. There is no adjustment made in order to make less harsh because the translator wants to show the insults used by the magical community to the pro-Muggle witches and wizard.

8. SL : Influential wizards of the day such as Brutus Malfoy, editor of Warlock at War, an anti-Muggle periodical, perpetuated the stereotype that a Muggle-lover was about as magical as a Squib.

TL : *Penyihir-penyihir berpengaruh pada masa itu, misalnya Brutus Malfoy, editor Warlock at War, sebuah terbitan berkala anti-Muggle, menyebarkan stereotip bahwa pecinta Muggle memiliki tingkat keahlian sihir yang sama dengan Squib.*

Analysis:

“Warlock at War” is a name for publication in Wizarding world so it is maintained as it is. While, “Squib” is Wizarding term means a wizard who does not have ability in magic. It is a term originally created by J.K Rowling so it was maintained. The translator gives footnote for this word.

9. SL : It was summed up best, perhaps, by Beatrix Bloxam (1794-1910), author of the infamous Toadstool Tales.

TL : *Keberatan ini disimpulkan dengan sangat baik, mungkin, oleh Beatrix Bloxam (1794-1910), penulis Cerita-Cerita Cendawan yang memiliki reputasi buruk.*

Analysis:

The underlined word is translated because it has equivalence. “Toadstool” is “cendawan” in Indonesian and the repetition of “cerita” is used to show

the plural form in the English word even though Indonesian has no such rule. So, it is translated into “Cerita-Cerita Cendawan”. It is faithful even though there is an adjustment related to the position of Head and Modifier.

It is because ‘toadstool’ is not translated into the explanation of it.

10. SL : Then the little golden pot danced with delight – hoppitty hoppitty hop! – on its tiny rosy toes!

TL : *Kemudian kualiti emas kecil itu berjinjit di atas jari-jari kakinya yang merah jambu dan menari-nari gembira – hoppitty hoppitty hop!*

Analysis:

The phrase “hoppitty hoppitty hop” is maintained because there is no right equivalence with the same sense in Indonesian. This phrase told the reader that the pot dance while hopping with delight. So, the appropriate translation is by maintaining the phrase “hoppitty hoppitty hop”.

11. SL : The curtain barely risen when Professor Kettleburn’s “worm” – now revealed to be an Ashwinder with an Engorgement Charm upon it – exploded in a shower of hot sparks and dust, filling the Great Hall with smoke and fragments of scenery.

TL : *Layar pertunjukkan bahkan belum sepenuhnya terbuka ketika “cacing” Profesor Kettleburn – ternyata merupakan Ashwinder yang dipasang mantra Pembesar – meledak dan berubah menjadi hujan api dan debu panas, hingga Aula Besar penuh asap dan potongan-potongan setting panggung.*

Analysis:

The word “worm” in quotation mark is translated into “cacing” but also in quotation mark. It is because the word “worm” has equivalence in Indonesian as well as “Engorgement Charm” which was translated into “mantra Pembesar”. It means that the translation is not translated the meaning of the word but word itself. While “Ashwinder” which is a name for Wizarding animal is maintained because it is a coinage by the author.

12. SL : More than one parent has demanded the removal of this particular tale from the Hogwarts library, including, by coincidence, a descendant of Brutus Malfoy and one-time member of the Hogwarts Board of Governors, Mr. Lucius Malfoy.

TL : *Tidak sedikit orang tua yang menuntut yang menuntut agar kisah ini ditarik dari perpustakaan, Hogwarts, termasuk, secara kebetulan, keturunan Brutus Malfoy dan anggota Dewan Sekolah selama satu periode, Mr. Lucius Malfoy.*

Analysis:

The word “Hogwarts” is maintained because it is the name of school in Harry Potter series. It can be said that the term is newly coined word by JK. Rowling.

13. SL : I can only imagine that I must have been paralyzed with horror, for I inadvertently heard the whole of the disgusting story, not to mention ghastly details of the dreadfully unsavory affair of my Uncle Nobby, the local hag, and a sack of Bouncing Bulbs.

TL : *Aku hanya bisa menduga bahwa saat itu tubuhku benar-benar lumpuh karena ketakutan, sehingga aku mendengar keseluruhan cerita menjijikkan ini, masih ditambah lagi dengan detail-detail mengerikan tentang hubyhir tak pantas antara pamanku, Uncle Nobby, dan seorang penyihir perempuan serta Umbi Membal.*

Analysis:

“Bouncing Bulb” is translated into Indonesian because it has the equivalence. “Bulb” is “Umbi” and “Bouncing” is “Membal”. The use of word “Membal” instead of “mental” is aimed to maintain the similar sound but in different language. Meanwhile, ‘Umbi Membal’ still has the same meaning with the SL word.

14. SL : Hector Dagworth-Granger, founder of the Most Extraordinary Society of Potioneers, explains: “Powerful infatuations can be induced by the skillful potioneer, but never yet has anyone manage to create the truly unbreakable, eternal, unconditional attachment that alone can be called Love.”

TL : *Hector Dagworth-Granger, pendiri Perhimpunan Pembuat Ramuan Paling Luar Biasa, menjelaskan: “Rasa suka yang sangat besar memang bisa dimunculkan oleh pembuat ramuan yang hebat, tetapi hingga saat ini belum ada seorangpun yang mampu menciptakan ramuan yang bisa*

memunculkan hubungan abadi, tak terputus, dan tanpa syarat yang disebut Cinta.”

15. SL : Although Beedle’s hero is not seeking to avoid death, he is dividing what was clearly not meant to be divided – body and heart, rather than soul – and in doing so, he is falling foul of the first of Adalbert Waffling’s Fundamental Laws of Magic: Temper with the deepest mysteries – the source of life, the essence of self – only if prepared for consequences of the most extreme and dangerous kind.

TL : *Meskipun tokoh utama dalam kisah Beedle ini tidak berusaha menghindari kematian, dia memisahkan apa yang seharusnya tak boleh terpisah – tubuh dan hati, sepadan dengan jiwa – dan dengan melakukan hal itu, dia telah melanggar aturan pertama dalam Hukum Fundamental Adalbert Waffling: Usiklah misteri-misteri terdalam – sumber hidup, esensi diri – hanya jika kau telah siap menanggung konsekuensi paling ekstrem dan paling berbahaya.*

16. SL : The charlatan performed a few simple tricks that convinced the foolish King of his magical powers, and was immediately appointed Grant Sorcerer in Chief, the King’s Private Magic Master.

TL : *Si penipu memainkan beberapa trik sederhana untuk menunjukkan kekuatan sihirnya, dan Raja yang bodoh langsung menunjuknya menjadi Kepala Penyihir Besar, Guru Sihir Raja.*

17. SL : “If you leave this palace without my permission, Sorcerer, my Brigade of Witch-Hunters will hunt you down with their hounds! Tomorrow morning you will assist me to perform magic for the benefit of my Lords and Ladies, and if anybody laughs at me, I shall have you beheaded!”

TL : *“Jika kau pergi dari istana tanpa izinku, Penyihir, Pasukan Pemburu Penyihir-ku akan mengejarmu dengan anjing-anjing mereka! Besok kau harus membantu menunjukkan kemampuan sihirku di hadapan seluruh bangsawan, dan jika ada orang yang menertawakanku, aku akan memenggalmu!”*

Analysis:

The underlined words in the four sentences above from number 14 and 17 are translated into Indonesian with the suitable translation since the translation results does not reduce the meaning of the English words.

18. SL : My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that “he had a hairy heart.” (It was rumored, however, that she actually discovered him in the act of fondling some Horklumps, which she found deeply shocking.)

TL : *Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerja di Departemen*

Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu “berhati berbulu”. (Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bermesraan dengan Horklump, dan Honoria amat sangat terkejut.)

Analysis:

The name of the office is translated because it has the right equivalence in Indonesian, different from “Horklumps” which is maintained in the translated version. It is because “Horklumps” is a name for Wizarding animal which does not exist in the real world.

19. SL : More recently, the self-help book *The Hairy Heart: A Guide to Wizards Who Won't Commit* has topped bestseller lists.

TL : *Baru-baru ini, terbit buku self-help berjudul **Berhati Berbulu: Panduan bagi Para Penyihir yang Tidak Mau Berkomitmen** dan buku ini menduduki peringkat best-seller.*

Analysis:

The word “self-help” and “bestseller” actually have equivalence in Indonesian. Considering that “self-help” and “bestseller” is common in Indonesian, so it is still maintained in translated version.

20. SL : The tale of Babbitty Rabbitty does, however, give us one of the earliest literary mentions of an Animagus, for Babbitty the washerwoman is possessed of the rare magical ability to transform into an animal at will.

TL : *Tetapi, kisah Babbitty Rabbitty merupakan karya literatur paling awal yang menyebutkan tentang Animagus, karena Babbitty si tukang cuci memiliki kemampuan sihir yang sangat langka untuk mengubah diri menjadi hewan jika dia menginginkannya.*

Analysis:

“Animagus” is a new term created by J.K Rowling for a wizard who can transform into animal. This word only exists in Wizarding world, especially in Harry Potter series, so it is maintained in the translation.

Different from sentence number 8 which gives footnote for the word

“Squib”, the footnote is not given for “Animagus” because the Indonesian reader can know the meaning from the context.

21. SL : Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an Animagus merely as a result of her extensive researches into all field of transfiguration and that she has never use the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative.

TL : *Profesor McGonagall, Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek Transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berubah menjadi kucingnya untuk tujuan-tujuan rahasia apa pun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan.*

22. SL : Although it has never been proven that Lisette was an Animagus who managed to squeeze through the bars of her sell window, a large white rabbit was subsequently seen crossing the English Channel in a cauldron with a sail fitted to it, and a similar rabbit later became a trusted advisor at the court of King Henry VI.

TL : *Meskipun tidak pernah dibuktikan bahwa Lisette adalah Animagus yang mampu menyusup dari sela-sela jeruji jendela penjara, setelah kejadian itu terlihat kelinci putih besar menyeberangi Terusan Inggris dalam kuali yang dipasang layar. Kemudian kelinci yang mirip kelinci itu menjadi penasihat tepercaya dalam lingkungan istana Raja Henry VI.*

Analysis:

The word “animagus” in the sentence 21 and 22 is maintained because it is a coinage term which means an ability to transform into an animal. The word “transfiguration”, and “Order of the Phoenix” are translated into Indonesian with the equivalence in Indonesian also with the maintenance of word “phoenix” because the non-existence of it.

23. SL : This might be poetic license, but I think more likely that Beedle had only heard about Animagi, and never met one, for this is the only liberty that he takes with magical lost in this story.

TL : *Mungkin saja Beedle sengaja melakukannya karena sebagai pengarang dia memang berhak “membelokkan” kenyataan, tapi kurasa kemungkinan yang lebih besar adalah bahwa Beedle hanya pernah mendengar tentang Animagus tanpa pernah bertemu salah satunya,*

karena satu-satunya penyimpangan dari batasan-batasan sihir dalam kisah *Babbitty*.

Analysis:

“Animagi” is the plural form of “Animagus” but the TL sentence use “Animagus” which is the singular form since it does not change the meaning of the word.

24. SL : Trees with wand-quality wood have always been fiercely protected by the wand makers who tend them, and cutting down such trees to steal them risks incurring not only the malice of the Bowtruckles usually nesting there, but also the ill effect of protective curses placed around them by their owners.

TL : *Sejak dulu pohon-pohon yang kualitasnya baik hingga dapat dijadikan tongkat sihir memang sangat dilindungi para pembuat tongkat sihir. Menebang pohon semacam ini bukan hanya memancing Bowtruckle yang biasanya bersarang di sana untuk berbuat jahat, tapi juga membuat si pelaku merasakan efek negatif mantra-mantra perlindungan yang dipasang pada pohon-pohon itu.*

Analysis:

“Bowtruckle” is a term for Wizarding animal and it does not exist in the real world. It is the reason why the translator maintains “Bowtruckle” as it is. The footnote is given to give a short explanation to the TL reader.

25. SL : The Cruciatus, Imperius, and Avada Kedavra curses were first classified as an Unforgivable in 1717, with the strictest penalties attached to their use.

TL : *Kutukan Cruciatus, Imperius, dan Avada Kedavra diklasifikasikan sebagai Tak Termaafkan pada tahun 1717, hukuman terberat akan dijatuhkan pada orang yang menggunakan mantra-mantra ini.*

Analysis:

The underlined sentence is maintained because it is the special term for unforgivable curses in Harry Potter series. There is no footnote meanwhile it is important to give short explanation for each curse because not all the

Indonesian readers have already read the Harry Potter series.

26. SL : So Death crossed to an elder tree at the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother

TL : *Maka Kematian menyeberang ke sebatang pohon elder di tepi sungai, membuat tongkat sihir dari dahan yang menggantung di sana, dan memberikannya kepada si sulung.*

27. SL : When his wand's oak and hers is holly then to marry would be folly.

TL : *Jika tongkat sihir lelaki terbuat dari kayu ek dan si perempuan dari kayu holly, Bodohlah jika mereka menikah.*

28. SL : Rowan gossips, chestnut drones, ash is stubborn, hazel moans

TL : *Kayu rowan suka bergosip, kayu chestnut berkeluh kesah, Kayu ash keras kepala, kayu hazel merana.*

29. SL : Wand of elder, never prosper.

TL : *Tongkat sihir elder, pemiliknya selalu keder.*

Analysis:

The underlined word in the four sentences above (no. 26-29) is the name of the wood. Those are not translated because Indonesian does not have such kind of wood.

30. SL : This youngest brother knows that taunting Death – by engaging inviolence, like the first brother, or by meddling in the shadowy art of necromancy, like the second brother – means pitting oneself against a wily enemy who cannot loose

TL : *Si bungsu tahu bahwa menantang kematian – lewat jalan kekerasan seperti si sulung, atau coba-coba mempraktikkan necromancy seperti si tengah – berarti membuat dirinya melawan musuh licik yang tak mungkin kalah.*

Analysis:

“Necromancy” is the coinage term created by J.K Rowling so it is maintained. The footnote is given to help the TL reader know the meaning which actually is the branch of Dark Art.

31. SL : While substitution have, of course, been attempted by Dark wizard, who have created Inferi, but these are guesly pupets, not truly reawaken humans.

TL : *Cara-cara lain, memang, telah coba dilakukan oleh penyihir-penyihir Hitam dengan menciptakan inferi. Akan tetapi inferi hanyalah boneka-boneka mengerikan, bukan manusia sungguhan yang dibangkitkan dari kematian*

Analysis:

“Inferi” is another new word created by J.K Rowling so it is maintained in the translation. The explanation is not given because the TL reader can know the meaning from the context.

32. SL : All that is certain is that a wand called “Eldrun Wand” by its owner, Barnabas Deverill, appeared in the early eighteenth century, and that Deverill used it to carve himself out a reputation as a fearsome warlock, until his reign of terror was ended by the equally notorious Loxias, who took the wand, rechristened it the “Deathstick,” and used it to lay waste to anyone who displeased him.

TL : *Yang jelas, tongkat sihir yang diberi nama “Tongkat Sihir Eldrun” oleh pemiliknya, Barnabas Deverill, muncul pada awal abad kedelapan belas, dan Deverill menggunakan tongkat itu hingga dia memiliki reputasi sebagai warlock yang ditakuti, sampai akhirnya kerajaan terornya diakhiri oleh Loxias, yang sama jahatnya. Loxias yang mengambil alih tongkat itu, mengganti namanya menjadi “Tongkat Maut” dan menggunakannya untuk membunuh siapa pun*

Analysis:

The word “Eldrun” and “warlock” are not translated because it is a special term in Wizingard word. “Eldrun” is the old name of “Elder”, while “warlock” is a title given to wizard who has a good ability in duelling. The translation of “Deathstick” into “Tongkat Maut” is is appropriate and faithful even though there is adjustment in head-modifier position.

4.1.2.2.3 Name and Address Term

The translator does not change the original name of the English version which means that Foreignization Strategy is used in translating it. Almost all of the address terms in English version are also maintained such as Sir, Lady, Professor, Uncle, etc.

The entire name whether it is a full name or nickname is maintained on the translated novel. Even though the name sounds weird for the Indonesian people but it is the characteristic of the novel which shows the Wizarding name.

Table 4.3 Sentences Maintaining the Name of the Characters

No.	Source Language	Target Language
1.	One modern-day wizard who held very similar views was, of course, <u>Professor Albus Percival Wulfric Brian Dumbledore</u> , Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.	<i>Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah <u>Profesor Albus Percival Wulfric Brian Dumbledore</u>, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.</i>
2.	<u>Babbitty Rabbity</u> and Her Cackling Stump.	<i>Babbitty Rabbity dan Tunggul Terbahak.</i>
3.	We hope that <u>Professor Dumbledore</u> 's insights, which include observations on Wizarding history, personal reminiscences, and enlightening information on key elements of each story, will help a new generation of both Wizarding and Muggle readers appreciate <i>The Tales of <u>Beedle The Bard</u></i>	<i>Kami berharap catatan <u>Profesor Dumbledore</u>, termasuk observasinya mengenai sejarah dunia sihir, ingatan pribadi, dan informasi mencerahkan mengenai bagian-bagian penting dalam setiap kisah, akan membantu generasi pembaca baru-baik dari kalangan penyihir maupun Muggle-untuk menghargai kisah-kisah <u>Beedle si Juru Cerita</u>.</i>
4.	Influential wizards of the day such as <u>Brutus Malfoy</u> , editor of <i>Warlock at War</i> , an anti-Muggle periodical, perpetuated the stereotype that a Muggle-lover was about as magical as a Squib.	<i>Penyihir-penyihir berpengaruh pada masa itu, misalnya <u>Brutus Malfoy</u>, editor <i>Warlock at War</i>, sebuah terbitan berkala anti-Muggle, menyebarkan stereotip bahwa pecinta Muggle memiliki tingkat keahlian sihir yang sama dengan Squib.</i>
5.	It was summed up best, perhaps, by <u>Beatrix Bloxam</u> (1794-1910), author of the infamous <i>Toadstool Tales</i> .	<i>Keberatan ini disimpulkan dengan sangat baik, mungkin, oleh <u>Beatrix Bloxam</u> (1794-1910), penulis <i>Cerita-Cerita Cendawan</i> yang memiliki reputasi buruk.</i>
6.	<u>Mrs. Bloxam</u> believed that <i>The Tales of Beedle the Bard</i> were damaging to children, because of what she called "their unhealthy preoccupation with the most horrid subjects, such as death, disease, bloodshed, wicked magic, unwholesome characters, and bodily effusions and eruptions of the most disgusting kind."	<i><u>Mrs. Bloxam</u> percaya bahwa <i>Kisah-Kisah Beedle si Juru Cerita</i> tidak baik bagi anak-anak karena hal yang dia sebut sebagai "obsesi tidak sehat dengan topik-topik yang paling mengerikan, misalnya kematian, penyakit, pertumpahan darah, sihir jahat, tokoh-tokoh tak bermoral, pencabutan organ tubuh, serta ledakan kutil yang sangat menjijikkan."</i>
7.	<u>Wee Willykins</u> had cured all the dollies of the poorly tum-tums, and the little pot was so happy that it filled up with sweeties for <u>Wee Willykins</u> and the dollies!	<i><u>Wee Willykins</u> menyembuhkan semua sakit perut orang dan si kuali kecil begitu gembira hingga isinya dipenuhi pemen untuk <u>Wee Willykins</u> dan orang-orang itu!</i>

Continuation of Table 4.3

No.	Source Language	Target Language
8.	And <u>Wee Willykins</u> kissed and hugged the hoppity pot and promised always to help the dollies and never to be old grumpy-wumpkins again.	<i>Lalu <u>Wee Willykins</u> mencium dan memeluk si kualii loncat-loncatdan berjanji akan selalu menolong orang serta tak akan jadi orang tua yang suka menggerutu lagi.</i>
9.	And <u>Amata</u> became caught upon the armor of a dismal-looking knight, who was seated on a bone-thin horse.	<i>Dan <u>Amata</u> tersangkut pada baju besi seorang kesatria kumal yang duduk di atas kuda kurus kering.</i>
10.	“Good sir, you must bathe, as a reward for all your chivalry!” she told <u>Sir Luckless</u> .	<i>“Kesatria yang baik, Andalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!” kata Amata pada <u>Sir Luckless</u>.</i>
11.	The curtain barely risen when <u>Professor Kettleburn</u> ’s “worm” – now revealed to be an Ashwinder with an Engorgement Charm upon it – exploded in a shower of hot sparks and dust, filling the Great Hall with smoke and fragments of scenery.	<i>Layar pertunjukkan bahkan belum sepenuhnya terbuka ketika “cacing” <u>Profesor Kettleburn</u> – ternyata merupakan Ashwinder yang dipasangi mantra Pembesar – meledak dan berubah menjadi hujan api dan debu panas, hingga Aula Besar penuh asap dan potongan-potongan setting panggung.</i>
12.	More than one parent has demanded the removal of this particular tale from the Hogwarts library, including, by coincidence, a descendant of Brutus Malfoy and one-time member of the Hogwarts Board of Governors, <u>Mr. Lucius Malfoy</u> .	<i>Tidak sedikit orang tua yang menuntut agar kisah ini ditarik dari perpustakaan Hogwarts, termasuk, secara kebetulan, keturunan Brutus Malfoy dan anggota Dewan Sekolah selama satu periode, <u>Mr. Lucius Malfoy</u>.</i>
13.	I can only imagine that I must have been paralyzed with horror, for I inadvertently heard the whole of the disgusting story, not to mention ghastly details of the dreadfully unsavory affair of my <u>Uncle Nobby</u> , the local hag, and a sack of Bouncing Bulbs.	<i>Aku hanya bisa menduga bahwa saat itu tubuhku benar-benar lumpuh karena ketakutan, sehingga aku mendengar keseluruhan cerita menjijikkan ini, masih ditambah lagi dengan detail-detail mengerikan tentang hubungan tak pantas antara pamanku, <u>Uncle Nobby</u>, dan seorang penyihir perempuan serta Umbi Membal.</i>
14.	<u>Hector Dagworth-Granger</u> , founder of the Most Extraordinary Society of Potioneers, explains: “Powerful infatuations can be induced by the skillful potioneer, but never yet has anyone manage to create the truly unbreakable, eternal, unconditional attachment that alone can be called Love.”	<i><u>Hector Dagworth-Granger</u>, pendiri Perhimpunan Pembuat Ramuan Paling Luar Biasa, menjelaskan: “Rasa suka yang sangat besar memang bisa dimunculkan oleh pembuat ramuan yang hebat, tetapi hingga saat ini belum ada seorangpun yang mampu menciptakan ramuan yang bisa memunculkan hubungan abadi, tak terputus, dan tanpa syarat yang disebut Cinta.”</i>

Continuation of Table 4.3

No.	Source Language	Target Language
15.	Although <u>Beedle</u> 's hero is not seeking to avoid death, he is dividing what was clearly not meant to be divided – body and heart, rather than soul – and in doing so, he is falling foul of the first of <u>Adalbert Waffling</u> 's Fundamental Laws of Magic: <i>Temper with the deepest mysteries – the source of life, the essence of self – only if prepared for consequences of the most extreme and dangerous kind.</i>	<i>Meskipun tokoh utama dalam kisah Beedle ini tidak berusaha menghindari kematian, dia memisahkan apa yang seharusnya tak boleh terpisah – tubuh dan hati, sepadan dengan jiwa – dan dengan melakukan hal itu, dia telah melanggar aturan pertama dalam Hukum Fundamental Adalbert Waffling: Usiklah misteri-misteri terdalam – sumber hidup, esensi diri – hanya jika kau telah siap menanggung konsekuensi paling ekstrem dan paling berbahaya.</i>
16.	“What, sir, if the King attempts a spell <u>Babbitty</u> cannot perform?”	“Tuan, bagaimana jika Raja mencoba mantra yang tidak <u>Babbitty</u> kuasai?”
17.	<u>Professor McGonagall</u> , Headmistress of Hogwarts, has asked me to make clear that she became an animagus merely as a result of her extensive researches into all field of transfiguration and that she has never use the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative.	<u>Profesor McGonagall</u> , Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek Transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berubah menjadi kucingnya untuk tujuan-tujuan rahasia apa pun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan.
18.	Although it has never been proven that <u>Lisette</u> was an Animagus who managed to squeeze through the bars of her sell window, a large white rabbit was subsequently seen crossing the English Channel in a cauldron with a sail fitted to it, and a similar rabbit later became a trusted advisor at the court of King Henry VI.	<i>Meskipun tidak pernah dibuktikan bahwa Lisette adalah Animagus yang mampu menyusup dari sela-sela jeruji jendela penjara, setelah kejadian itu terlihat kelinci putih besar menyeberangi Terusan Inggris dalam kualii yang dipasangi layar. Kemudian kelinci yang mirip kelinci itu menjadi penasihat tepercaya dalam lingkungan istana Raja Henry VI.</i>
19.	A full century later, another unpleasant character, this time named <u>Godelot</u> advanced the story of Dark Magic by writing a collection of dangerous spells with the help of a wand he described in his notebook as “my moste wicked and subtle friend, with bodie of ellhorn, who knowes ways of magick moste evile.” (<i>Magick Moste Evile</i> became the title of Godelot's masterwork.)	<i>Seabad kemudian, ada orang lain yang sama mengerikannya, kali ini bernama Godelot. Godelot membuat studi mengenai Sihir Hitam berkembang pesat dengan tulisannya, kumpulan mantra berbahaya dengan bantuan tongkat sihir yang dia deskripsikan dalam buku catatannya sebagai “temanku yang paling jahat dan pandai, terbuat dari kayu Ellhorn, yang mengetahui cara-cara sihir terjahat”. (Sihir Paling Jahat adalah judul karya utama Godelot.)</i>

Continuation of Table 4.3

No.	Source Language	Target Language
20.	All that is certain is that a wand called “Eldrun Wand” by its owner, <u>Barnabas Deverill</u> , appeared in the early eighteenth century, and that <u>Deverill</u> used it to carve himself out a reputation as a fearsome warlock, until his reign of terror was ended by the equally notorious <u>Loxias</u> , who took the wand, rechristened it the “Deathstick,” and used it to lay waste to anyone who displeased him.	<i>Yang jelas, tongkat sihir yang diberi nama “Tongkat Sihir Eldrun” oleh pemiliknya, <u>Barnabas Deverill</u>, muncul pada awal abad kedelapan belas, dan <u>Deverill</u> menggunakan tongkat itu hingga dia memiliki reputasi sebagai warlock yang ditakuti, sampai akhirnya kerajaan terornya diakhiri oleh <u>Loxias</u>, yang sama jahatnya. <u>Loxias</u> yang mengambil alih tongkat itu, mengganti namanya menjadi “Tongkat Maut” dan menggunakannya untuk membunuh siapa pun.</i>

Some of the address terms on this novel are maintained. There are 10 sentences of it.

- SL : One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.

TL : *Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.*
- SL : We hope that Professor Dumbledore’s insights, which include observations on Wizarding history, personal reminiscences, and enlightening information on key elements of each story, will help a new generation of both Wizarding and Muggle readers appreciate The Tales of Beedle The Bard

TL : *Kami berharap catatan Profesor Dumbledore, termasuk observasinya mengenai sejarah dunia sihir, ingatan pribadi, dan informasi mencerahkan mengenai bagian-bagian penting dalam setiap kisah, akan membantu generasi pembaca baru-baik dari kalangan penyihir maupun Muggle-untuk menghargai kisah-kisah Beedle si Juru Cerita.*
- SL : Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an animagus merely as a result of her extensive researches into all field of transfiguration and that she has never use the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative.

TL : Profesor McGonagall, Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek Transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berubah menjadi kucingnya untuk tujuan-tujuan rahasia apa pun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan.

4. SL : The curtain barely risen when Professor Kettleburn's "worm" – now revealed to be an Ashwinder with an Engorgement Charm upon it – exploded in a shower of hot sparks and dust, filling the Great Hall with smoke and fragments of scenery.

TL : Layar pertunjukkan bahkan belum sepenuhnya terbuka ketika "cacing" Profesor Kettleburn – ternyata merupakan Ashwinder yang dipasang mantra Pembesar – meledak dan berubah menjadi hujan api dan debu panas, hingga Aula Besar penuh asap dan potongan-potongan setting panggung.

Analysis:

The title "professor" in the sentence number 1 to 4 is maintained because Indonesian also has the same title.

5. SL : "My granddaughter is afflicted by a crop of warts, sir," she told him.

TL : "Cucu perempuanku terkena penyakit kutil parah, Sir," katanya pada anak laki-laki sang penyihir.

6. SL : "Good sir, you must bathe, as a reward for all your chivalry!" she told Sir Luckless.

TL : "Kesatria yang baik, Andalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!" kata Amata pada Sir Luckless.

Analysis:

The underlined sentence in sentence number 5 and 6 shows that the address term "Sir" is maintained.

7. SL : More than one parent has demanded the removal of this particular tale from the Hogwarts library, including, by coincidence, a descendant of Brutus Malfoy and one-time member of the Hogwarts Board of Governors, Mr. Lucius Malfoy.

TL : Tidak sedikit orang tua yang menuntut agar kisah ini ditarik dari perpustakaan Hogwarts, termasuk, secara kebetulan, keturunan Brutus Malfoy dan anggota Dewan Sekolah selama satu periode, Mr. Lucius Malfoy.

Analysis:

The address term “Mr.” is maintained even it has the equivalence “Tuan” in Indonesian.

8. SL : Mrs. Bloxam believed that *The Tales of Beedle the Bard* were damaging to children, because of what she called “their unhealthy preoccupation with the most horrid subjects, such as death, disease, bloodshed, wicked magic, unwholesome characters, and bodily effusions and eruptions of the most disgusting kind.”

TL : *Mrs. Bloxam percaya bahwa Kisah-Kisah Beedle si Juru Cerita tidak baik bagi anak-anak karena hal yang dia sebut sebagai “obsesi tidak sehat dengan topik-topik yang paling mengerikan, misalnya kematian, penyakit, pertumpahan darah, sihir jahat, tokoh-tokoh tak bermoral, pencabutan organ tubuh, serta ledakan kutil yang sangat menjijikkan.”*

Analysis:

The address term “Mrs.” is maintained even it has the equivalence “Nyonya” or “Ibu” in Indonesian.

9. SL : I can only imagine that I must have been paralyzed with horror, for I inadvertently heard the whole of the disgusting story, not to mention ghastly details of the dreadfully unsavory affair of my Uncle Nobby, the local hag, and a sack of Bouncing Bulbs.

TL : *Aku hanya bisa menduga bahwa saat itu tubuhku benar-benar lumpuh karena ketakutan, sehingga aku mendengar keseluruhan cerita menjijikkan ini, masih ditambah lagi dengan detail-detail mengerikan tentang hubungan tak pantas antara pamanku, Uncle Nobby, dan seorang penyihir perempuan serta Umbi Membal.*

Analysis:

The address term “uncle” is maintained even usually it can be translated into “paman”.

10. SL : “I shall firstly make this Lady’s hat disappear!” cried the King, pointing his twig at a noblewoman.

TL : *“Pertama-tama, aku akan membuat topi lady di sana menghilang!” seru Raja, lalu mengarahkan rantingnya kepada perempuan bangsawan yang dimaksud.*

Analysis:

The address term “lady” is maintained because Indonesian does not have similar term for it. “Lady” is a term for noblewoman in English culture.

11. SL : Although it has never been proven that Lisette was an Animagus who managed to squeeze through the bars of her sell window, a large white rabbit was subsequently seen crossing the English Channel in a cauldron with a sail fitted to it, and a similar rabbit later became a trusted advisor at the court of King Henry VI.

TL : *Meskipun tidak pernah dibuktikan bahwa Lisette adalah Animagus yang mampu menyusup dari sela-sela jeruji jendela penjara, setelah kejadian itu terlihat kelinci putih besar menyeberangi Terusan Inggris dalam kualiti yang dipasangi layar. Kemudian kelinci yang mirip kelinci itu menjadi penasihat tepercaya dalam lingkungan istana Raja Henry VI.*

Analysis:

The address term “King” is translated into Indonesian term “Raja” without reducing the meaning.

After analyzing the dominant strategy used by the translator in the novel *The Tales of Beedle the Bard*, the appropriateness of translation will be discussed in this following section.

4.1.3 Analysis of the Appropriateness of Translation

Appropriateness of translation is important in order to avoid misconception or misunderstanding of the Target Language reader. It deals with the accuracy of meaning. The translation can be said as an appropriate translation if the Source Language text is well represented. In the translation of *The Tales of Beedle the Bard*, there are some inappropriate translations related to the meaning of the word chosen by the translator. It is probably because there is misunderstanding or misconception about the word to be translated. Word meaning, context, and

background of the story are closely related to get a translation which is appropriate. If there is any change in those three aspects, it will result in too general or even wrong translation.

SL : *The Warlock's Hairy Heart*

TL : *Penyihir Berhati Berbulu*

Analysis:

Warlock is Wizarding word which is a very old term originally denoted one learnt in dueling and all martial magic. It is also given as a title to wizard who had performed feats of bravery similar with knight title in Muggles' world. By using "warlock" to refer to the young wizard in the story of *The Warlock's Hairy Heart*, Beedle wanted to show that the young wizard was skilfull at offensive magic. In modern day "warlock" is used in two ways; to describe a wizard of unusually fierce appearance and to call a wizard with particular skill or achievement.

Based on the explanation above, the translation of "Warlock" into "penyihir" is less appropriate because the term "penyihir" or "wizard" in English is too general. "Wizard" is used to describe anyone who can perform magic. So, it is better to maintain the original word which is "warlock" in the translated version. The addition of footnote will help the Indonesian readers to understand the term "warlock".

The prefix 'ber-' in the word 'berhati' is aimed to show the 's' in the English and prefix 'ber-' in the word 'berbulu' functions to explain the word 'bulu'. The translation of suffix "'s hairy heart" into "berhati

berbulu” is appropriate even though it sounds little awkward for the TL reader.

2. SL : In Muggle fairy tales, magic tends to lie at the root of the hero’s or heroine’s troubles – the wicked witch has poisoned the apple, or put the princess into a hundred-year’s sleep, or turned the prince into a hideous beast.

TL : *Dalam dongeng-dongeng Muggle, sihir cenderung merupakan akar masalah tokoh utamanya – penyihir jahat meracuni apel, atau membuat sang putrid tidur selama seratus tahun, atau menyihir pangeran menjadi monster buruk rupa.*

Analysis:

In English, the term “hero” is divided into two based on sex, which are “hero” and “heroine” while in Indonesian there is no specific term for it.

So, to make it clear, it is better to add “laki-laki” and “perempuan” after “tokoh utama”. Actually, the word “tokoh utama” is actually not the meaning of the word “hero” because “hero” means “pahlawan” in Indonesian. Yet, the translation “tokoh utama” is appropriate because it comes from the context. The main character on the tales created by “Beedle” is usually a hero.

3. SL : We hope that Professor Dumbledore’s insights, which include observations on Wizarding history, personal reminiscences, and enlightening information on key elements of each story, will help a new generation of both Wizarding and Muggle readers appreciate The Tales of Beedle The Bard

TL : *Kami berharap catatan Profesor Dumbledore, termasuk observasinya mengenai sejarah dunia sihir, ingatan pribadi, dan informasi mencerahkan mengenai bagian-bagian penting dalam setiap kisah, akan membantu generasi pembaca baru - baik dari kalangan penyihir maupun Muggle-untuk menghargai kisah-kisah Beedle si Juru Cerita.*

Analysis:

The “reminiscences” refers to memories which are stronger than remembrance (“ingatan”). So, it is better to translate it into “kenangan”.

The sense is related to our involvement.

4. SL : “Begone!” cried the son. “What care I for your brat’s warts?”
 TL : “Pergi!” seru si anak lelaki. “Apa peduliku pada kutil cucumu yang nakal?”

Analysis:

There is an ambiguity in the Indonesian translation of the phrase “your brat’s wart” which is translated into “Kutil cucumu yang nakal”. The Indonesian translation has two different meaning: naughty wart and naughty grandchild while the meaning of the English sentence is only the naughty grandchild who have wart. The meaning in English can be explained clearly because English has the rule for differentiate it by using ‘s which shows the possession. On other hand, the ambiguity in Indonesian can not be avoided because there is no rule for that. The suggestion for this translation is “cucu berkutilmu yang nakal”. Maybe this translation sounds strange for Indonesian reader, but it avoids the ambiguity.

5. SL : Long since disconnected from eyes, ears, and fingers, it had never fallen prey to beauty, or to a musical voice, to the feel of silken skin.
 TL : *Setelah begitu lama terpisah dari mata, telinga, dan jemari, hati itu tak pernah lagi menyaksikan keindahan, atau mendengar suara musik, atau merasakan lembutnya sutra.*

Analysis:

The translation of “silken skin” into “lembutnya sutra” is inappropriate.

“Silkenskinn” is a skin which is as smooth as silk. The word “skin” is important to be translated because the writer wanted to give a comparison between skin and silk. So, the translation should be

“kulit selembut sutra”

6. SL : One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (First Class), Headmaster of Hogwarts Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.

TL : *Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.*

Analysis:

“Supreme Mugwump” is translated into “anggota” which is too general.

There is an omission of the word “Mugwump” which is a wizarding word that is created by the writer. It is probably because there is no equivalence of “Mugwump” in Indonesian. Actually, “Supreme Mugwump” means the leader of the institution to which Dumbledore belongs. It is a kind of title.

If the translator wants to translate it Indonesian then it is better to translate it into “Ketua”, or to maintain “Supreme Mugwump” in the translation by adding a footnote.

7. SL : Among the many insults hurled at pro-Muggle witches and wizards (such fruity epithets as “Mudwallower”, “Dunglicker”, and “Scumsucker” date from this period) was the charge of having weak or inferior magic.

TL : *Beberapa cemoohan yang ditujukan kepada penyihir-penyihir pro-Muggle (hinaan seperti “Pemakan Lumpur”, “Penjilat Kotoran”, dan*

“Penyedot Kotoran” mulai dikenal pada masa-masa ini) di antaranya adalah bahwa mereka memiliki sihir yang lemah dan bermutu rendah.

Analysis:

The translation of the word ‘many’ which shows plenty number of the insults is translated into ‘beberapa’ which means ‘some’ in English. This translation does not express the words ‘many’ because there is difference in number. By using the word ‘beberapa’, the reader will assume that there are only view insults. On the other hand, the author actually wants to show that there are a lot of insults. So, it is better to translate ‘many’ into ‘banyak’. The translation is “Banyak cemoohan yang ditujukan kepada penyihir-penyihir pro-Muggle (hinaan seperti “Pemakan Lumpur”, “Penjilat Kotoran”, dan “Penyedot Kotoran” mulai dikenal pada masa-masa ini) di antaranya adalah bahwa mereka memiliki sihir yang lemah dan bermutu rendah.

8. SL : I can only imagine that I must have been paralyzed with horror, for I inadvertently heard the whole of the disgusting story, not to mention ghastly details of the dreadfully unsavory affair of my Uncle Nobby, the local hag, and a sack of Bouncing Bulbs.
- TL : *Aku hanya bisa menduga bahwa saat itu tubuhku benar-benar lumpuh karena ketakutan, sehingga aku mendengar keseluruhan cerita menjijikkan ini, masih ditambah lagi dengan detail-detail mengerikan tentang hubungan tak pantas antara pamanku, Uncle Nobby, dan seorang penyihir perempuan serta Umbi Membal.*

Analysis:

“Hag” means an ugly old woman who is usually vile. So, the translation of “the local hag” into “seorang penyihir perempuan” is inappropriate because it reduces the sense of meaning of the word “hag”. Besides, if it is translated into “seorang penyihir perempuan” so the reader will assume that all witches are old, ugly, and vile. In addition, the translator omitted the word “local” that should not be omitted because it explains that Uncle

Nobby has an affair with witch in his area. The better translation of this phrase is “seorang penyihir tua yang jahat di daerah itu”.

9. SL : Although Beedle’s hero is not seeking to avoid death, he is dividing what was clearly not meant to be divided – body and heart, rather than soul – and in doing so, he is falling foul of the first of Adalbert Waffling’s Fundamental Laws of Magic: *Temper with the deepest mysteries – the source of life, the essence of self – only if prepared for consequences of the most extreme and dangerous kind.*

TL : Meskipun tokoh utama dalam kisah Beedle ini tidak berusaha menghindari kematian, dia memisahkan apa yang seharusnya tak boleh terpisah – tubuh dan hati, sepadan dengan jiwa – dan dengan melakukan hal itu, diatelah melanggar aturan pertama dalam Hukum Fundamental Adalbert Waffling: *Usiklah misteri-misteri terdalam – sumber hidup, esensi diri – hanya jika kau telah siap menanggung konsekuensi paling ekstrem dan paling berbahaya.*

Analysis:

Through the phrase “body and heart, rather than soul”, the author wanted to make comparison between the hero in the story of *The Warlock’s Hairy Heart* and Lord Voldemort, where both of them divides something that must not be separated. The Warlock separates his heart from his body not to avoid death while Lord Voldemort divides his soul to avoid death.

While in the translation, the comparison is not visible because by using “sepadan”, it seems that the Warlock and Lord Voldemort are similar. It is better to change the translation “tubuh dan hati, sepadan dengan jiwa” into “tubuh dan hati, bukannya jiwa”.

10. SL : The charlatan performed a few simple tricks that convinced the foolish King of his magical powers, and was immediately appointed Grant Sorcerer in Chief, the King’s Private Magic Master.

TL : Si penipu memainkan beberapa trik sederhana untuk menunjukkan kekuatan sihirnya, dan Raja yang bodoh langsung menunjuknya menjadi Kepala Penyihir Besar, Guru Sihir Raja.

Analysis:

There is an omission of the word “private” in the translation. Whereas, the word “private” is important because it shows that “the charlatan” is the magic master of the King only, not for others. So, it is better to translate it into “Guru Sihir Pribadi Raja”.

11. SL : A fragment of parchment within the slipper bore the words “In the fond hope, my son, that you will never need it”

TL : *Di dalam sepatu itu terdapat sepotong kain bertuliskan, “Anakku, harapan terbesarku adalah kau takkan pernah membutuhkan sepatu ini”.*

Analysis:

In this translation, the word “parchment” is translated into “kain”. In fact, “parchment” and “kain” are two different things. “Parchment” is a kind of paper made from leather or bark. In addition, there is an equivalence of “parchment” in Indonesian which is “perkamen”. So, it is more appropriate if it is translated into “perkamen” because Indonesians are familiar with it.

The translation of “slipper” into “sepatu” is also not appropriate because it gives different perception to Indonesian readers. “Slipper” is a kind of footstools which usually used inside the house. The more appropriate translation for it is “selop” atau “sandal”.

12. SL : And so the three witches and the forlorn knight ventured forth into the enchanted garden, where rare herbs, fruit, and flowers grew in abundance on either side of the sunlit paths.

TL : *Demikianlah ketiga penyihir dan kesatria menyedihkan itu masuk lebih jauh ke taman ajaib. Tanaman-tanaman obat langka dan berbagai jenis buah serta bunga tumbuh melimpah mengapit jalan setapak yang diterangi cahaya matahari.*

Analysis:

For the translation of “witches”, it will be clearer if it is translated into “penyihir perempuan” rather than just “penyihir”. Besides, the translator translated one sentence into two sentences which causes different sense.

The word “where” modifies the enchanted garden but in the translation, the clause “tanaman-tanaman obat langka dan berbagai jenis buah serta bunga” stands alone without conjunction. The better translation is maintaining the one long sentence without divide it into two different sentences. It is better to use the conjunction “where” or “di mana” to combine the sentence. The translation will be “Demikianlah ketiga penyihir perempuan dan kesatria menyedihkan itu masuk lebih jauh ke taman ajaib, di mana tanaman-tanaman obat langka dan berbagai jenis buah serta bunga tumbuh melimpah mengapit jalan setapak yang diterangi cahaya matahari.”

13. SL : And Amata became caught upon the armor of a dismal-looking knight, who wasseated on a bone-thin horse.
 TL : *Dan Amata tersangkut pada baju besi seorang kesatria kumal yang duduk di atas kuda kurus kering.*

Analysis:

The translation of “dismal-looking” into “kumal” is inappropriate because “kumal” in Indonesian refers to something dirty and shabby. While “dismal-looking” means gloomy and sad. It gives different interpretation for Target Language reader if the translation is “kesatria kumal” whereas Sir Luckless or he knight is not dirty or shabby. So, the better translation is “kesatria menyedihkan”.

14. SL : Rejoicing at the Worm's disappearance, the three witches and the knight began to climb the hill, sure that they would reach the Fountain before noon.

TL : *Gembira karena cacing itu menghilang, ketiga penyihir perempuan dan sang kesatria mulai mendaki bukit. Mereka yakin dapat tibadi Air Mancur sebelum sore menjelang.*

Analysis:

Through the translation of "before noon" into "sebelum sore menjelang", it causes different perception of time. "Before noon" shows time before midday at 12 p.m while "sebelum sore menjelang" shows time before 3 p.m. So, this cause different meaning as it was meant by the original author. It is better translated into "sebelum tengah hari."

15. SL : *Clang, clang, clang* went the brass-footed pot, and the wizard had not even started his porridge when their another knock on the door.

TL : *Klontang klontang klontang, begitulah bunyi kuali berkaki perunggu. Si penyihir bahkan belum sempat memakan buburnya ketika terdengar ketukan lagi di pintu*

Analysis:

The translation of "brass" is inappropriate because it is translated into "perunggu". The translation is wrong because "brass" is any alloy of copper and zinc where the proportions of zinc and copper can be varied to create a range of brasses with varying properties. While "perunggu" or "bronze" is metal alloy of copper and tin. In conclusion, the correct translation is "kuningan".

16. SL : A simple and heartwarming fable, one might think-in which case, one would reveal oneself an innocent nincompoo.

TL : *Ini hanyalah dongeng sederhana yang menghangatkan hati, mungkin begitu pikiran sebagian orang – dan dengan demikian mereka menunjukkan bahwa mereka adalah orang-orang bodoh.*

Analysis:

The translation of “Nincompoo” is appropriate because the meaning of “nincompoo” is idiot which is in Indonesian is “orang-orang bodoh”.

However, the omission of “innocent” reduces the meaning because not every nincompoo is innocent and vice versa. So, “innocent” is important and the more appropriate translation is “orang-orang bodoh yang lugu”.

17. SL : Mrs. Bloxam believed that *The Tales of Beedle the Bard* were damaging to children, because of what she called “their unhealthy preoccupation with the mosthorrid subjects, such as death, disease, bloodshed, wicked magic, unwholesome characters, and bodily effusions and eruptions of the most disgusting kind.”

TL : *Mrs. Bloxam percaya bahwa Kisah-Kisah Beedle si Juru Cerita tidak baik bagi anak-anak karena hal yang dia sebut sebagai “obsesi tidak sehat dengan topik-topik yang paling mengerikan, misalnya kematian, penyakit, pertumpahan darah, sihir jahat, tokoh-tokoh tak bermoral, pencabutan organ tubuh, serta ledakan kutil yang sangat menjijikkan.”*

Analysis:

The line “bodily effusions and eruptions of the most disgusting kind” is not appropriately translated because the translator added details which have changed the meaning. The line becomes “pencabutan organ tubuh, serta ledakan kutil yang sangat menjijikkan” is probably because the translator referred them as some events in the story of *The Warlock’s Hairy Heart* and *The Wizard and the Hopping Pot*. In other words, it adds meaning. So, the translation should be “aliran dan ledakan organ tubuh yang sangat menjijikkan”

18. SL : Minstrels strummed on silk-stringed lutes and sang of a love their master had never felt.

TL : *Para pemusik memainkan suling-suling berlapis sutra, menyanyikan lagu tentang cinta yang tak pernah dirasakan tuan mereka.*

Analysis:

The translation of “lutes” into “suling-suling” is inappropriate because it is two different things. “Lutes” is any plucked string instrument with a neck and a deep round back. While “seruling” or “flute” means an aerophone or reedless instrument that produces its sounds from the flow of air across an opening. The translator probably misunderstood and thought that lute is flute. The correct translation is “kecapi”.

19. SL : Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an animagus merely as a result of her extensive researches into all field of transfiguration and that she has never use the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative.

TL : *Profesor McGonagall, Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek Transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berubah menjadi kucingnya untuk tujuan-tujuan rahasia apa pun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan.*

Analysis:

There is an omission of the word “tabby”. “Tabby” is a cat with a distinctive code that features stripes, dotes, or swirling patterns, usually together with an “M” mark on its forehead. So, “tabby” is important because the author wanted to give emphasize to the appearance of the cat. The transformation of Minerva McGonagall is to be cat with stripe and the “M” mark on its forehead is probably refers to her name. The appropriate translation should be “kucing belang”.

20. SL : There were once three brothers who were traveling along a lonely, winding road at twilight.

TL : *Pada zaman dahulu ada tiga saudara, kakak beradik laki laki, yang berkelana melewati jalan panjang berkeliku liku di senja hari.*

Analysis:

The phrase “along a lonely, winding road at twilight” is not appropriately translated because the translator omitted the word “lonely” and added the word “panjang”. It should be “sepanjang jalan sepi berkeliku-liku di senja hari”. The translation mistake is probably because the translator considered “along” as “a long”.

21. SL : The wand of Elder, never prosper.

TL : *Tongkat sihir Elder, pemiliknya selalu keder.*

Analysis:

The word “never prosper” is translated into “selalu keder” which has different meaning. The translator actually wants to maintain the *-er* ending. However, by using “never prosper”, the author wants to show that the owner of Elder Wand is unlucky person because he always ends in death. To own the Elder Wand, the next master must beat the first, usually by killing him. On the other hand, “keder” in Indonesia means scared, frightened or does not have any gut in doing something. So, the translation is inappropriate. It is better to translate “never prosper” into “tak pernah mujur”. Even the ending is not exactly the same (*-er*) but the meaning of that phrase can be delivered well.

4.2 Discussion

In translating a text, translator can choose the strategy he wants to use either Domestication or Foreignization Strategy. The translator can also use both strategies for translating one sentence. Through the analysis of the translation of novel *The Tales of Beedle Bard*, it can be seen that the translator used both Domestication and Foreignization Strategies in translating the sentences.

Basically, based on Venutti (1995), Domestication focuses on the transfer of message which may neglect the form of the original text. Whereas, Foreignization focuses on the maintaining of Source Language features contained in the text. By the use of these two strategies the readers are expected to be able to understand the book more easily and also to feel what actually happens in the book. It means that the readers can re-visualize the events. However, Foreignization strategy is the dominant strategy used to translate this novel because the result of the translation sounds like the translation. It means that the Source Language culture is brought to Indonesian readers.

After understanding the theories proposed by Venutti (1995) and Suryawinata (2000), the writer of this study comes up with three aspects on the sentence as the standard of the analysis which is form, choice of word, and name and address term. It is because this study analyzes each sentence on the novel. Based on these three aspects, it is found that the entire names written in the novel are maintained.

The entire name on the novel is originally created by J.K Rowling and it has meaning on every name. The meaning can be translated into Indonesian but it may result in different sense. This case happened in Italy where the name of

“Dumbledore” (a kind of giant bee) is translated into “Silencio” which has different meaning. “Silencio” may come from the word “Dumb” but actually that it is not the author intend to. Avoiding wrong translation, then the entire name on the novel is maintained. It means that sometimes Foreignization Strategy is a must in translating names so that the original meaning does not change.

The maintenance also happens for wizarding words especially for the terms which are created by the author, J.K Rowling, in example “Muggle”, “Squib”, and “Necromancy”. For these terms, J.K Rowling gives footnotes to help the Target Language readers to understand the meaning of the words. However, not all new terms are given footnote, so the explanation is given after the word to explain its meaning, for example “Dittany”. For address term and the form of the sentence, both strategies are used but the dominant strategy is Foreignization. It is because there are 467 sentences of this novel which is translated with Foreignization Strategy. It is shown by the maintenance of the long sentence that is the style of the author in writing the novel. The sentences are not divided into two or more sentences eventough it is not common in Indonesian grammatical rules. As Suryawinata said (2000), if there are more than four clauses in one sentence then the meaning of the sentence is absurd.

Another Foreignization strategy is shown from the reflection of the language style of Source Language text and the real time when the text is written as well as the situation created by J.K Rowling. It makes the Indonesian readers can feel or imagine the Wizarding world on the novel. It means that addition and reduction

are rarely used in this novel. The genre of the novel which is fairy tale prose is also maintained so that the different theme in every chapter is also shown.

The result of this study supports the theory proposed by Venutti (1995) and Suryawinata (2000) that says that foreignization strategy must use the words from the Source Language Text. Even though some words are translated into Indonesian, the result of the translation still sounds like the Source Language Text. However, it is impossible that a translator only uses one strategy throughout the translation process because there must be adjustment made to create a natural translation result. For example, because the word for word translation may cause an unnatural translation result, a translator, despite his or her ideology, should make adjustment. The adjustment is made because the translator knows both Source and Target Languages. It will sound awkward when word for word translation is applied because it ignores the grammar concepts. In this case, a translator can apply both Domestication and Foreignization Strategies. It can be seen in the translation of novel entitled *The Tales of Beedle the Bard* where both Domestication and Foreignization Strategies are used. It is fulfilling the theory proposed by Suryawinata (2000).

Considering the translation of novel entitled *The Tales of Beedle the Bard*, it can be said that the translation result is appropriate. It is proven with the finding of 21 inappropriate sentences on 541 sentences on the novel. The misconception of the word being translated is some of the reasons that caused wrong translation.

The other reasons are the differences of understanding of the word meaning, the context of the story, as well as the background. This leads the translator to make

some adjustments to translate words whose meanings are too general or different.

Even though Foreignization Strategy is mostly used in translating words, the semantic aspects which are referential meaning and interpersonal meaning are not sacrificed. It is because Foreignization usually maintains the Source Language words so that the connotative meaning and the language style of the Source Language text is well represented in the Target Language text.

It will be assumed that whether the Domestication or Foreignization is used, the translation is appropriate. It is because Domestication and Foreignization has its functions in the translation process. When dealing with words or sentences that contain culture specific of the Source Language then it will better to use Foreignization. On the other hand, Domestication is usually used in adjusting the grammatical rules of the Source Language into Target Language, for example the change of Head-modifier from English into Indonesian. The adjustment of grammatical rules functions to make a natural translation because every language has different grammatical rules.

When related to the previous studies, it can be seen that this present study is aimed to figure out the strategies which are dominantly used by the translator in translating novel *The Tales of Beedle the Bard* and whether the translation is appropriate or not. The result of the study by Guang-fa (2009) was Domestication Strategies was the dominant strategy in English subtitle of Chinese movie entitled *Kungfu Hustle*. Another study conducted by Zare-Behtash and Firoozkoobi (2009) resulted that Domestication Strategy was the dominant strategy to be used in translating culture specific item in the Persian's version of Hemingway's way

from 1950s to 2000s. The study by Ramiere (2006) found that both Domestication and Foreignization Strategies were used by the dubbers and subtitlers in dealing with three English and French culture-specific references but Foreignization was the strategy that mostly appeared. The last study by Febione (2009) discovered that both Domestication and Foreignization Strategies were used in translating culture specific items in *Middlesex* with Foreignization as the dominant strategy.

Those translations resulted to only five inappropriate translations.

Similar to study by Febione (2009), this present study found that both Domestication and Foreignization Strategies were used in translation novel but the dominant strategy was Foreignization. There was also only small number of mistakes found in the translated version which was 21 inappropriate translations.

Related to the analysis of sentence level, it can be seen that both Domestication and Foreignization Strategies were used. It is because adjustment, in example in form and grammatical structure, should be made in order to get a natural translation. However, there is weakness in this study. Because Domestication and Foreignization in this study are only seen from three general aspects which are form, choice of word, and name and address term on sentence level, it makes the analysis does not cover the shift of the head and modifier on lexical level.

CHAPTER V

CONCLUSION AND SUGGESTION

5.1 Conclusion

After analyzing the translation of the novel entitled *The Tales of Beedle the Bard*, it can be concluded that both Domestication and Foreignization Strategy are used. However, Foreignization Strategy becomes the dominant strategy applied in the translation process. It is because the translation results sound like Source Language where the culture features are still maintained.

Domestication Strategy is usually used in translating some words which differentiate between male and female thing such as hero and heroine, wizard and witch, and those are translated into something general which is “tokoh utama” and “penyihir”. Meanwhile, Foreignization Strategy is usually used in translating the name of the characters and new terms created by J.K Rowling. For the forms and address terms, both strategies are used but Foreignization Strategy is the most dominant one.

Regarding the appropriateness of the translation of *The Tales of Beedle the Bard*, the writer could see that the translation is appropriate. It is proven by the small number of mistakes which are 20 inappropriate translations. The mistakes happen because there are misconceptions and misunderstanding of the word meaning, the context and also the background of the story which lead to the wrong adjustment. It can be assumed that the translation is still readable and the meaning is well transferred.

The writer, therefore, concluded that the translation of *The Tales of Beedle the Bard* is understandable. It is easily understood, fluent and smooth, and the message can be delivered to the Indonesian readers. Although the Foreignization Strategy is used, it breaks the prejudice that taking Foreignization Strategy, which usually maintains the foreign culture or words, results in unnatural translation.

However, it can be assumed that the text or novel is still readable for Indonesian readers inspite of the dominant use of Foreignization Strategy. Here, the translation of this novel, the footnote is very helpful to give understanding about new terms created by J.K Rowling and also background explanation included on the story of the novel. It means that Foreignization Strategy can also be used to produce a good translation.

5.2 Suggestion

It is suggested that future researchers especially the students of English Study Program Language and Literature Department of University of Brawijaya apply Venutti's theory in another object of research, such as in analyzing the translation of both non-fiction and fiction works because there are many genre in the translated books. Another suggestion is that the translation can combine the Venutti's theory with another translation theory so that the result can be more thorough. Hopefully, this research can give consideration about Venutti's theory to the students when translating texts.

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APPENDICES

Appendix 1: Sentences Translated Using Domestication and Foreignization Strategy

No.	Source Language	Target Language	Strategies
1.	The Tales of Beedle the Bard is a collection of stories written for young wizards and witches.	<i>Kisah-Kisah Beedle si Juru Cerita adalah kumpulan cerita yang ditulis untuk penyihir-penyihir cilik.</i>	Domestication and Foreignization
2.	They have been popular bedtime reading for centuries, with the result that the Hopping Pot and the Fountain of Fair Fortune are as familiar to many of the students at Hogwarts as Cinderella and Sleeping Beauty are to Muggle (non-magical) children.	<i>Kisah-kisah ini sudah menjadi bacaan pengantar tidur yang populer selama berabad-abad, sehingga bagi murid-murid Hogwarts kisah Kuali Melompat dan Air Mancur Mujur Melimpah sama terkenalanya dengan kisah Cinderella dan Putri Tidur bagi anak-anak Muggle.</i>	Domestication and Foreignization
3.	Beedle's stories resemble our fairy tales in many respects: for instance, virtue is usually rewarded, and wickedness punished.	<i>Dalam banyak hal cerita-cerita Beedle mirip dengan dongeng kita; misalnya, kebaikan akan mendapat hukuman dan kejahatan akan mendapat ganjaran.</i>	Domestication
4.	However, there is one very obvious difference.	<i>Akan tetapi, ada satu perbedaan mencolok diantara keduanya.</i>	Foreignization
5.	In Muggle fairy tales, magic tends to lie a the root of the hero's or heroine's troubles – the wicked witch has poisoned the apple, or put the princess into a hundred-year's sleep, or turned the prince into a hideous beast.	<i>Dalam dongeng-dongeng Muggle, sihir cenderung merupakan akar masalah tokoh utamanya – penyihir jahat meracuni apel, atau membuat sang putri tidur selama seratus tahun, atau menyihir pangeran menjadi monster buruk rupa.</i>	Domestication and Foreignization
6.	In <i>The Tales of Beedle the Bard</i> , on the other hand, we meet heroes and heroines who can perform magic themselves, and yet find it just as hard to solve their problems as we do.	<i>Sebaliknya, dalam Kisah-Kisah Beedle si Juru Cerita, kita akan bertemu dengan tokoh-tokoh utama yang mampu melakukan sihir, namun sama seperti kita, mereka tetap menemui kesulitan ketika berusaha menyelesaikan masalah mereka.</i>	Domestication and Foreignization
7.	Beedle's stories have helped generations of Wizarding parents to explain this painful fact of life to their young children: that magic causes as much trouble as it cures.	<i>Selama bergenerasi-generasi, kisah-kisah Beedle telah membantu para orangtua penyihir menjelaskan kepada anak-anak mereka fakta hidup yang menyedihkan ini, bahwa selain menyelesaikan masalah, sihir juga bisa menimbulkan masalah.</i>	Domestication

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
8.	Another notable difference between these fables and their Muggle counterparts is that Beedle's witches are much more active in seeking their fortunes than our fairy-tale heroines.	<i>Pembedaan mencolok lainnya antara kisah-kisah ini dan dongeng-dongeng Muggle adalah para penyihir perempuan dalam kisah Beedle jauh lebih aktif berusaha mencari kebahagiaan mereka.</i>	Domestication and Foreignization
9.	Asha, Altheda, Amata, and Babbitty Rabbitty are all witches who take their fates into their own hands, rather than taking a prolonged nap or waiting for someone to return a lost shoe.	<i>Asha, Altheda, Amata dan Babbitty Rabbitty merupakan penyihir-penyihir yang memilih untuk mengendalikan nasib mereka sendiri, bukannya tidur berlama-lama atau menunggu seseorang mengembalikan seseorang sepatu yang hilang.</i>	Foreignization
10.	The exception to this rule – the unnamed maiden of “The Warlock’s Hairy Heart” – acts more like our idea of a storybook princess, but there is no “happily ever after” at the end of her tale.	<i>Satu-satunya pengecualian adalah gadis tak bernama dalam “Penyihir Berhati Berbulu” yang bertindak lebih mirip dengan putri-putri dalam dongeng kita, tapi tak ada akhir “bahagia selamanya” dalam kisah gadis ini.</i>	Domestication and Foreignization
11.	Beedle the Bard lived in the fifteenth century, and much of his life remains shrouded in mystery.	<i>Beedle si Juru Cerita hidup pada abad kelima belas, dan sebagian besar kehidupannya tetap menjadi misteri hingga kini.</i>	Foreignization
12.	We know that he was born in Yorkshire, and the only surviving woodcut shows that he had an exceptionally luxuriant beard.	<i>Kita tahu Beedle lahir di Yorkshire, dan satu-satunya prasasti kayu yang masih tersisa menunjukkan bahwa dia memiliki janggut yang sangat panjang.</i>	Foreignization
13.	If his stories accurately reflect his opinions, he rather liked Muggles, whom he regarded as ignorant rather than malevolent; he mistrusted Dark Magic, and he believed that the worst excesses of wizardkind sprang from the all-too-human traits of cruelty, apathy, or arrogant misapplication of their own talents.	<i>Jika kisah-kisah karangannya benar-benar menggambarkan pandangan hidup Beedle, maka kita dapat menyimpulkan bahwa Beedle cukup menyukai Muggle, yang dianggapnya tidak tahu apa-apa tapi tidak jahat; dia tak percaya pada Sihir Hitam; dan dia yakin bahwa perbuatan-perbuatan terburuk para penyihir bermula dari sifat-sifat yang sangat manusiawi – yaitu kekejaman, apatisme, atau kesombongan atas bakat-bakat yang mereka miliki.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
14.	The heroes and heroines who triumph in his stories are not those with the most powerful magic, but rather those who demonstrate the most kindness, common sense, and ingenuity.	<i>Para pahlawan laki-laki maupun perempuan yang berjaya dalam kisah-kisah Beedle bukanlah yang memiliki sihir paling hebat, tetapi yang paling banyak melakukan kebaikan, berpikir logis, dan kreatif.</i>	Foreignization
15.	One modern-day wizard who held very similar views was, of course, Professor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (First Class), Headmaster of Hogwarts School of Witchcraft and Wizardry, Supreme Mugwump of the International Confederation of Wizards, and Chief Warlock of the Wizengamot.	<i>Salah satu penyihir modern yang memiliki pandangan sangat mirip dengan Beedle tentu saja adalah Profesor Albus Percival Wulfric Brian Dumbledore, Order of Merlin (Kelas Pertama), Kepala Sekolah Sihir Hogwarts, Anggota Konfederasi Penyihir Internasional, dan Warlock Kepala Wizengamot.</i>	Foreignization
16.	This similarity of outlook notwithstanding, it was a surprise to discover a set of notes on <i>The Tales of Beedle the Bard</i> among the many papers that Dumbledore left in his will to the Hogwarts Archives.	<i>Meskipun demikian, cukup mengejutkan juga ketika beberapa catatan mengenai Kisah-Kisah Beedle si Juru Cerita ditemukan diantara sekian banyak tulisan yang diwariskan Dumbledore kepada Arsip Hogwarts.</i>	Domestication and Foreignization
17.	Whether this commentary was written for his own satisfaction or for future publication, we shall never know; however, we have been graciously granted permission by Professor Minerva McGonagall, now Headmistress of Hogwarts, to print Professor Dumbledore's notes here, alongside a brand-new translation of the <i>Tales</i> by Hermione Granger.	<i>Apakah komentar-komentar tersebut ditulis Profesor Dumbledore untuk kepuasan pribadi ataukah untuk keperluan penerbitan pada masa depan, kita takkan pernah tahu. Akan tetapi, Profesor Minerva McGonagall, yang sekarang menjadi Kepala Sekolah Hogwarts dengan sangat murah hati telah memberi izin untuk menyertakan catatan-catatan Profesor Dumbledore dalam buku ini, bersama terjemahan terbaru kisah-kisah Beedle karya Hermoine Granger.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
18.	We hope that Professor Dumbledore's insights, which include observations on Wizarding history, personal reminiscences, and enlightening information on key elements of each story, will help a new generation of both Wizarding and Muggle readers appreciate <i>The Tales of Beedle the Bard</i> .	<i>Kami berharap catatan Profesor Dumbledore, termasuk observasinya mengenai sejarah dunia sihir, ingatan pribadi, dan informasi mencerahkan mengenai bagian-bagian penting dalam setiap kisah, akan membantu generasi pembaca baru – baik dari kalangan penyihir maupun Muggle – untuk menghargai Kisah-Kisah Beedle si Juru Cerita.</i>	Foreignization
19.	It is the belief of all who knew him personally that Professor Dumbledore would have been delighted to lend his support to this project, given that all royalties are to be donated to the Children's High level Group, which works to benefit children in desperate need of a voice.	<i>Setiap orang yang mengenal Profesor Dumbledore secara pribadi tahu bahwa dia pasti mendukung proyek ini, terutama karena seluruh royalti buku ini akan didonasikan kepada Children's High level Group yang berusaha memberikan kesempatan bicara kepada anak-anak yang sangat membutuhkannya.</i>	Domestication and Foreignization
20.	It seems only right to make one small, additional comment on Professor Dumbledore's notes.	<i>Rasanya tepat sekali jika ditambahkan satu komentar kecil mengenai catatan-catatan Profesor Dumbledore.</i>	Domestication and Foreignization
21.	As far as we can tell, the notes were completed around eighteen months before the tragic events that took place at the top of Hogwarts's Astronomy Tower.	<i>Sejauh yang kami ketahui, catatan-catatan tersebut selesai dibuat kira-kira delapan belas bulan sebelum kejadian tragis di puncak Menara Astronomi Hogwarts.</i>	Foreignization
22.	Those familiar with the history of the most recent Wizarding war (everyone who has read all seven volumes on the life of Harry Potter, for instance) will be aware that Professor Dumbledore reveals a little less than he knows – or suspects – about the final story in this book	<i>Pembaca yang akrab dengan sejarah perang sihir terbaru (mereka yang telah membaca ketujuh buku mengenai kehidupan Harry Potter, misalnya) pasti menyadari bahwa Profesor Dumbledore mengungkapkan lebih sedikit daripada yang dia ketahui – atau duga – mengenai kisah terakhir dalam buku ini.</i>	Foreignization
23.	The reason for any omission lies, perhaps, in what Dumbledore said about truth, many years ago, to his favorite and most famous pupil:	<i>Alasannya mungkin dapat kita pahami dalam kata-kata Profesor Dumbledore tentang kebenaran, bertahun-tahun yang lalu, kepada murid favoritnya, yang juga paling terkenal:</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
24.	"It is a beautiful and terrible thing, and should therefore be treated with great caution."	"Kebenaran itu indah dan mengerikan, dan karenanya harus diperlakukan dengan amat hati-hati."	Foreignization
25.	Whether we agree with him or not, we can perhaps excuse Professor Dumbledore for wishing to protect future readers from the temptations to which he himself had fallen prey, and for which he paid so terrible a price.	Apakah kita setuju dengannya atau tidak, mungkin kita dapat memaafkan Profesor Dumbledore yang melakukan hal tersebut untuk melindungi pembaca-pembaca di masa depan dari godaan yang dia sendiri tak mampu menolaknya, dan karenanya telah membayar dengan harga sangat mahal.	Foreignization
26.	The Wizard and the Hopping Pot	Sang Penyihir dan Kualii Melompat	Foreignization
27.	There was once a kindly old wizard who used his magic generously and wisely for the benefit of his neighbors.	Pada suatu masa, hiduplah penyihir tua baik hati yang menggunakan sihirnya dengan murah hati dan bijak untuk menolong para tetangganya.	Domestication
28.	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.	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 kualii kecil yang dia sebut sebagai kualii keberuntungan.	Foreignization
29.	From miles around, people came to him with their troubles, and the wizard was pleased to give his pot a stir, and put things right.	Bahkan dari tempat-tempat yang jauh, banyak orang datang kepadanya, membawa berbagai macam masalah. Dan si penyihir dengan senang hati akan mengaduk kualinya, lalu membereskan masalah mereka.	Foreignization
30.	This well-beloved wizard lived to a goodly age, then died, leaving all his chattels to his only son.	Penyihir yang dicintai banyak orang ini hidup bahagia sampai tua, lalu meninggal dunia. Si penyihir mewariskan seluruh hartanya kepada satu-satunya anak laki-laki yang dia miliki.	Domestication
31.	This son was of a very different disposition to his gentle father.	Tetapi sifat sang anak berkebalikan dari ayahnya yang lembut hati.	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
32.	Those who could not work magic were, to the son's mind, worthless, and he had often quarreled with his father's habit of dispensing magical aid to their neighbors.	<i>Menurut anak ini, orang-orang yang tidak memiliki kekuatan sihir sama sekali tak berharga, hingga dulu mereka sering bertengkar tentang kebiasaan ayahnya memberikan bantuan sihir kepada para tetangga.</i>	Domestication
33.	Upon the father's death, the son found hidden inside the old cooking pot a small package bearing his name.	<i>Setelah kematian ayahnya, anak laki-laki itu menemukan bungkus kecil yang tersembunyi di dasar kuali tua milik ayahnya, dan namanya tertera di bungkus tersebut.</i>	Foreignization
34.	He opened it, hoping for gold, but found instead a soft, thick slipper, much too small to wear, and with no pair.	<i>Dia membuka bungkus itu, berharap akan menemukan emas, tetapi hanya menemukan sepatu yang halus, tebal, ukurannya terlalu kecil untuk dipakai, dan hanya sebelah.</i>	Foreignization
35.	A fragment of parchment within the slipper bore the words "In the fond hope, my son, that you will never need it."	<i>Di dalam sepatu itu terdapat sepotong kain bertuliskan, "Anakku, harapan terbesarku adalah kau takkan pernah membutuhkan sepatu ini."</i>	Domestication
36.	The son cursed his father's age-softened mind, then threw the slipper back into the cauldron, resolving to use it henceforth as a rubbish pail.	<i>Anak laki-laki itu memaki kepikunan ayahnya, lalu melemparkan sepatu itu kembali ke dalam kuali, dan memutuskan untuk menggunakan kuali tersebut sebagai tempat sampah mulai esok hari.</i>	Foreignization
37.	That very night a peasant woman knocked on the front door.	<i>Malam itu juga seorang perempuan petani mengetuk pintu depan.</i>	Foreignization
38.	"My granddaughter is afflicted by a crop of warts, sir," she told him.	<i>"Cucu perempuanku terkena penyakit kutil parah, Sir," katanya pada anak laki-laki sang penyihir.</i>	Foreignization
39.	"Your father used to mix a special poultice in that old cooking pot –"	<i>"Biasanya ayahmu membuatkan ramuan khusus di kuali tua..."</i>	Domestication
40.	"Begone!" cried the son.	<i>"Pergi!" seru si anak lelaki.</i>	Foreignization
41.	"What care I for your brat's warts?"	<i>"Apa peduliku pada kutil cucumu yang nakal?"</i>	Foreignization
42.	And he slammed the door in the old woman's face.	<i>Hadapan membanting pintu di hadapan perempuan tua itu.</i>	Foreignization
43.	At once there came a loud clanging and banging from his kitchen.	<i>Saat itu juga terdengar suara berisik dari dapurnya.</i>	Domestication

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
44.	The wizard lit his wand and opened the door, and there, to his amazement, he saw his father's old cooking pot: It had sprouted a single foot of brass, and was hopping on the spot in the middle of the floor, making a fearful noise upon the flagstones.	<i>Si penyihir menyalakan tongkat sihirnya dan membuka pintu dapur. Dan di sana, dia sangat takjub ketika melihat kuali tua milik ayahnya: tumbuh satu kaki perunggu dari dasar kuali. Kuali itu melompat-lompat di tempat, di tengah-tengah dapur, membuat suara yang sangat berisik ketika kaki perunggunya berdentam-dentam di atas lantai batu.</i>	Foreignization
45.	The wizard approached it in wonder, but fell back hurriedly when he saw that the whole of the pot's surface was covered in warts.	<i>Si penyihir mendekati kuali itu dengan keheranan, tapi langsung mundur ketika melihat seluruh permukaan kuali dipenuhi kutil.</i>	Foreignization
46.	"Disgusting object!" he cried, and he tried firstly to Vanish the pot, then to clean it by magic, and finally force it out of the house.	<i>"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.</i>	Foreignization
47.	None of his spells worked, however, and he was unable to prevent the pot hopping after him out of the kitchen, and then following him up to bed, clanging and banging loudly on every wooden stair.	<i>Tapi tak satu pun mantranya berhasil, dan dia tak mampu mencegah kuali itu melompat-lompat mengejarnya keluar dapur, lalu mengikutinya ke kamar tidur, terus melompat dengan berisik di setiap anak tangga kayu.</i>	Domestication
48.	The wizard could not sleep all night for the banging of the warty old pot by his bedside, and next morning the pot insisted upon hopping after him to the breakfast table.	<i>Semalaman si penyihir tak bisa tidur karena kuali itu terus-menerus melompat di sebelah ranjangnya. Dan keesokan paginya, saat dia hendak sarapan, kuali itu juga terus melompat-lompat mengejarnya hingga ke meja makan.</i>	Domestication
49.	<i>Clang, clang, clang</i> went the brass-footed pot, and the wizard had not even started his porridge when there came another knock on the door.	<i>Klontang, klontang, klontang, begitulah bunyi kuali berkaki perunggu. Si penyihir bahkan belum sempat memakan buburnya ketika terdengar ketukan lagi di pintu.</i>	Domestication
50.	An old man stood on the doorstep.	<i>Seorang laki-laki tua berdiri di depan pintu.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
51.	"'Tis my old donkey, sir," he explained.	" <i>Keledai tuaku, Sir,</i> " jelas si laki-laki tua.	Domestication and Foreignization
52.	"Lost, she is, or stolen, and without her I cannot take my wares to market, and my family will go hungry tonight."	" <i>Keledaiku hilang, atau dicuri orang. Tanpa keledai itu aku tak bisa membawa barang dagangan ke pasar, dan nanti malam keluargaku pasti akan kelaparan.</i> "	Domestication and Foreignization
53.	"And I am hungry now!" roared the wizard, and he slammed the door upon the old man.	" <i>Dan aku sudah kelaparan sekarang!</i> " jerit si penyihir, lalu membanting pintu di depan laki-laki tua itu.	Foreignization
54.	<i>Clang, clang, clang</i> went the cooking pot; its single brass foot upon the floor, but now its clamor was mixed with the brays of a donkey and human groans of hunger, echoing from the depths of the pot.	<i>Klontang, klontang, klontang,</i> begitulah bunyi kaki perunggu si kualiti saat melompat-lompat di lantai. Tapi sekarang suaranya bercampur dengan lenguhan keledai dan erangan manusia yang sakit menahan lapar, semuanya bergema dari dalam kualiti.	Domestication
55.	"Be still. Be silent!" shrieked the wizard, but not all his magical powers could quieten the warty pot, which hopped at his heels all day, braying and groaning and clanging, no matter where he went or what he did.	" <i>Jangan melompat-lompat! Diamlah!</i> " pekik si penyihir, tapi seluruh kekuatan sihir yang dia miliki tak mampu membuat kualiti kutilan itu diam. Kualiti itu terus saja melompat-lompat mengikutinya sepanjang hari, melenguh dan mengerang dan mengeluarkan suara berisik, tak peduli apa yang dilakukan si penyihir dan ke mana dia pergi.	Domestication and Foreignization
56.	That evening there came a third knock upon the door, and there on the threshold stood a young woman sobbing as though her heart would break.	<i>Sore itu terdengar ketukan ketiga di pintu, dan di ambang pintu berdiri seorang perempuan muda yang menangis begitu sedih, seakan hatinya akan patah.</i>	Foreignization
57.	"My baby is grievously ill," she said.	" <i>Bayiku sakit amat parah,</i> " katanya.	Foreignization
58.	"Won't you please help us?"	" <i>Maukah kau menolong kami?</i> "	Foreignization
59.	Your father bade me come if troubled —"	<i>Ayahmu menyuruhku datang kapan pun aku punya masalah...</i> "	Domestication
60.	But the wizard slammed the door on her.	<i>Tapi si penyihir membanting pintu di hadapan perempuan muda itu.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
61.	And now the tormenting pot filled to the brim with salt water, and slopped tears all over the floor as it hopped, and brayed, and groaned, and sprouted more warts.	<i>Dan sekarang kualii penyiksa itu terisi penuh dengan air asin, menumpahkan air mata ke seluruh lantai saat dia melompat, melenguh, mengerang, dan mengeluarkan kutil lebih banyak lagi.</i>	Foreignization
62.	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.	<i>Meskipun sepanjang minggu itu tak ada lagi penduduk desa yang datang meminta bantuan kepada si penyihir, kualii berkaki terus memberitahukan tentang berbagai penyakit dan kemalangan penduduk desa.</i>	Domestication
63.	Within a few days it was not only braying and groaning and slopping and hopping and sprouting warts, 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.	<i>Hanya dalam beberapa hari, kualii itu bukan hanya melenguh dan mengerang dan menumpahkan air mata dan melompat-lompat dan mengeluarkan kutil, tapi juga terbatuk-batuk dan muntah-muntah, menangis seperti bayi, mengaing seperti anjing, menumpahkan keju basi dan susu asam dan siput-siput yang kelaparan.</i>	Foreignization
64.	The wizard could not sleep or eat with the pot beside him, but the pot refused to leave, and he could not silence it or force it to be still.	<i>Sang penyihir tak bisa tidur atau makan karena kualii itu terus mengikutinya. Tapi kualii berkaki tak mau pergi, dan si penyihir tak mampu membuat kualii itu diam atau memaksanya berhenti melompat-lompat.</i>	Domestication
65.	At last the wizard could bear it no more.	<i>Akhirnya sang penyihir tak tahan lagi.</i>	Foreignization
66.	"Bring me all your problems, all your troubles, and your woes!" he screamed, fleeing into the night, with the pot hopping behind him along the road into the village.	<i>"Bawalah semua masalahmu, semua kesulitanmu, dan semua keluhanmu!" teriaknya sambil berlari di tengah gelapnya malam, menuju jalan desa, dengan kualii yang melompat-lompat di belakangnya.</i>	Foreignization
67.	"Come! Let me cure you, mend you, and comfort you!"	<i>"Ayo! Biarkan aku menyembuhkanmu, memperbaiki keadaanmu, dan menghiburmu!"</i>	Foreignization
68.	I have my father's cooking pot, and I shall make you well!"	<i>Kualii ayahku ada di sini, dan aku akan membuat kalian sembuh!"</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
69.	And with the foul pot still bounding along behind him, he ran up the street, casting spells in every direction.	<i>Dengan kuali yang terus melompat di belakangnya, si penyihir berlari sepanjang jalan, medaraskan mantra ke setiap arah.</i>	Foreignization
70.	Inside one house the little girl's warts vanished as she slept; the lost donkey was Summoned from a distant briar patch and set down softly in its stable; the sick baby was doused in dittany and woke, well and rosy.	<i>Di dalam salah satu rumah, kutil-kutil anak perempuan itu lenyap saat dia tidur; keledai yang hilang di-Panggil dari lapangan penuh tanaman berduri dan dikembalikan ke kandangnya dengan selamat; bayi yang sakit diberi ramuan dittany – salah satu jenis tanaman mint berbunga ungu hingga putih – dan terbangun, sehat kembali, dan pipinya merona merah.</i>	Foreignization
71.	At every house of sickness and sorrow the wizard did his best, and gradually the cooking pot beside him stopped groaning and retching, and became quiet, shiny, and clean.	<i>Di setiap rumah yang penghuninya sakit dan sedih, sang penyihir berusaha membantu sebaik mungkin, dan perlahan-lahan kuali di sebelahnya berhenti mengerang dan muntah-muntah, dan mulai terdiam, bersih mengilap.</i>	Foreignization
72.	“Well, Pot?” asked the trembling wizard as the sun began to rise.	<i>“Bagaimana sekarang, Kuali?” tanya sang penyihir yang gemetar kelelahan ketika matahari mulai terbit.</i>	Foreignization
73.	The pot burped out the single slipper he had thrown into it, and permitted him to fit it onto the brass foot.	<i>Kuali itu memuntahkan sepatu sebelah yang dulu dilemparkan sang penyihir ke dalamnya, lalu mengizinkan sang penyihir memakai sepatu itu ke kaki perunggunya.</i>	Foreignization
74.	Together, they set off back to the wizard's house, the pot's footstep muffled at last.	<i>Bersama-sama, mereka berjalan kembali ke rumah sang penyihir, suara langkah kaki kuali itu akhirnya teredam.</i>	Foreignization
75.	But from that day forward, the wizard helped the villagers, like his father before him, lest the pot cast off its slipper, and begins to hop once more.	<i>Tetapi sejak hari itu hingga seterusnya, sang penyihir membantu penduduk desa seperti ayahnya dulu. Karena kalau tidak, kuali itu akan melepas sepatunya dan mulai melompat-lompat lagi.</i>	Domestication

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
76.	A kind old wizard decides to teach his hard-hearted son a lesson, by giving him a taste of the local Muggles' misery.	<i>Penyihir tua yang baik hati mengajar anaknya yang keras hati dengan cara membiarkan anaknya merasakan penderitaan para Muggle di daerah mereka.</i>	Domestication and Foreignization
77.	The young wizard's conscience awakes, and he agrees to use his magic for the benefit of his non-magical neighbors.	<i>Hati nurani penyihir muda itu tergugah, dan dia akhirnya setuju menggunakan sihir untuk membantu tetangga-tetangga Muggle-nya.</i>	Domestication and Foreignization
78.	A simple and heartwarming fable, one might think – in which case, one would reveal oneself to be an innocent nincompoop.	<i>Ini hanyalah dongeng sederhana yang menghangatkan hati, mungkin begitu pikiran sebagian orang – dan dengan demikian mereka menunjukkan bahwa mereka adalah orang-orang bodoh.</i>	Domestication and Foreignization
79.	A pro-Muggle story showing a Muggle-loving father as superior in magic to a Muggle-hating son?	<i>Kisah pro-Muggle yang menunjukkan sihir ayah yang pro-Muggle lebih hebat daripada sihir anaknya yang membenci Muggle?</i>	Foreignization
80.	It is nothing short of amazing that any copies of the original version of this tale survived the flames to which they were so often consigned.	<i>Sangatlah menakjubkan ada salinan versi asli dongeng ini yang selamat dari lidah api – nasib yang sering kali ditimpakan kepada salinan-salinan itu.</i>	Domestication
81.	Beedle was somewhat out of step with his times in preaching a message of brotherly love for Muggles.	<i>Beedle, yang menyebarkan pesan kasih sayang kepada para Muggle, jauh berbeda dari penyihir-penyihir lain pada masa hidupnya.</i>	Domestication and Foreignization
82.	The persecution of witches and wizards was gathering pace all over Europe in the early fifteenth century.	<i>Penghukuman kepada penyihir-penyihir lelaki dan perempuan dilakukan dengan gencar di seluruh Eropa pada awal abad kelima belas.</i>	Foreignization
83.	Many in the magical community felt, and with good reason, that offering to cast a spell on the Muggle next door's sickly pig was tantamount to volunteering to fetch the firewood for one's own funeral pyre ¹	<i>Sebagian besar kalangan sihir merasa, dengan alasan yang masuk akal, bahwa menawarkan diri mendaraskan mantra untuk menyembuhkan babi milik tetangga Muggle yang sakit sama saja dengan bersukarela mengumpulkan ranting-ranting untuk upacara pembakaran mereka sendiri¹.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
84.	"It is true, of course, that genuine witches and wizards were reasonably adept at escaping the stake, block, and noose (see my comments about Lisette de Lapin in the commentary on "Babbitty Rabbitty and Her Cackling Stump")."	<i>"Memang benar, tentu saja, bahwa penihir-penyihir asli cukup mampu meloloskan diri dari tiang hukuman, pasung, dan simpul tali (lihat komentarku tentang Lisette de Lapin pada komentar tentang "Babbitty Rabbitty dan Tunggul Terbahak")."</i>	Foreignization
85.	However, a number of deaths occur: Sir Nicholas de Mimsy-Porpington (a wizard at the Royal Court in his lifetime, and his death-time, ghost of Gryffindor Tower) was stripped of his wand before being locked in a dungeon, and was unable to magic himself out of his execution; and Wizarding families were particularly prone to losing younger members, whose inability to control their own magic made them noticeable, and vulnerable, to Magic witch-hunters.	<i>Meskipun demikian, kematian penyihir memang terjadi: Tongkat sihir Sir Nicholas de Mimsy-Porpington (penyihir kerajaan pada masa hidupnya, dan hantu Menara Gryffindor pada masa kematiannya) dilucuti sebelum dia ditahan di penjara bawah tanah hingga tak mampu menggunakan sihir untuk meloloskan diri dari hukuman mati. Keluarga penyihir terutama lebih mungkin kehilangan anggota keluarga yang masih muda, yang ketidakmampuannya dalam mengendalikan sihir membuat mereka mudah dikenali, dan rentan, terhadap para Muggle pemburu penyihir.</i>	Domestication and Foreignization
86.	"Let the Muggles manage without us!" was the cry, as wizards drew further and further apart from their non-magical brethren, culminating with the institution of the International Statute of Wizarding Secrecy in 1689, when wizardkind voluntarily went underground.	<i>"Biar Muggle-Muggle itu hidup tanpa kita!" Itulah seruan yang terkenal, ketika para penyihir memisahkan diri semakin jauh dari saudara nonsihir mereka, puncaknya ketika Undang-Undang Internasional Kerahasiaan Sihir ditetapkan pada tahun 1689, ketika para penyihir bersembunyi dengan sukarela.</i>	Foreignization
87.	Children being children, however, the grotesque Hopping Pot had taken hold of their imaginations.	<i>Meskipun demikian, anak-anak tetaplah anak-anak, sehingga Kual Melompat yang menjijikkan tetap menarik untuk imajinasi mereka.</i>	Domestication
88.	The solution was to jettison the pro-Muggle moral but keep the warty cauldron, so by the middle of the sixteenth century a different version of the tale was in wide circulation among Wizarding families.	<i>Solusinya adalah membuang moral cerita yang pro-Muggle, tetapi mempertahankan cerita tentang kual kutilan. Jadi pada pertengahan abad keenam belas, versi lain dongeng ini beredar luas dalam keluarga-keluarga penyihir.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
89.	In the revised story, the Hopping Pot protects an innocent wizard from his torch-bearing, pitchfork-toting neighbors by chasing them away from the wizard's cottage, catching them, and swallowing them whole.	<i>Dalam kisah yang telah direvisi, Kualii Melompat melindungi seorang penyihir tak bersalah dari tetangga-tetangganya yang bersenjatakan obor dan garpu lading dalam perburuan penyihir. Kualii Melompat mengusir para tetangga dari pondok si penyihir dengan cara menangkap dan menelan mereka bulat-bulat.</i>	Domestication
90.	At the end of the story, by which time the Pot has consumed most of his neighbors, the wizard gains a promise from the remaining villagers that he will be left in peace to practice magic.	<i>Pada akhir cerita, ketika sebagian besar tetangga si penyihir sudah tertelan Kualii, penduduk desa yang tinggal sedikit berjanji kepada sang penyihir untuk membiarkannya mempraktikkan sihir tanpa gangguan.</i>	Domestication and Foreignization
91.	In return, he instructs the Pot to render up its victims, who are duly burped out of its depths, slightly mangled.	<i>Sebagai balasannya, sang penyihir menyuruh Kualii mengembalikan korban-korbannya, dan Kualii Melompat dengan patuh memuntahkan kembali para tetangga, mereka hanya sedikit terlipat-lipat.</i>	Domestication
92.	To this day, some Wizarding children are only told the revised version of the story by their (generally anti-Muggle) parents, and the original, if and when they ever read it, comes as a great surprise.	<i>Hingga sekarang, sebagian anak penyihir hanya diceritai kisah yang telah direvisi oleh orangtua mereka (yang pada umumnya merupakan penyihir anti-Muggle). Jika anak-anak itu membaca versi aslinya, mereka pasti akan sangat terkejut.</i>	Domestication and Foreignization
93.	As I have already hinted, however, its pro-Muggle sentiment was not the only reason that "The Wizard and the Hopping Pot" attracted anger.	<i>Meskipun demikian, seperti yang telah kusiratkan, kecenderungan pro-Muggle dalam kisah ini bukanlah satu-satunya alasan mengapa "Sang Penyihir dan Kualii Melompat" memancing kemarahan sebagian orang di dunia sihir.</i>	Domestication and Foreignization
94.	As the witch hunts grew ever fiercer, Wizarding families began to live double lives, using charms of concealment to protect themselves and their families.	<i>Seiring dengan semakin gencarnya perburuan penyihir, keluarga-keluarga penyihir mulai menjalani kehidupan ganda dan menggunakan mantra perlindungan untuk menjaga diri sendiri dan keluarga mereka.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
95.	By the seventeenth century, any witch or wizard who chose to fraternize with Muggles became suspect, even an outcast in his or her own community.	<i>Pada abad ketujuh belas, setiap penyihir yang memilih untuk berpasangan dengan Muggle dicurigai dan diasingkan dari kehidupan bermasyarakat para penyihir.</i>	Domestication and Foreignization
96.	Among the many insults hurled at pro-Muggle witches and wizards (such as fruity epithets as “Mudwaller”, “Dunglicker”, “Scumsucker” date from this period) was the charge of having weak or inferior magic	<i>Beberapa cemoohan yang ditujukan kepada penyihir-penyihir pro-Muggle (hinaan seperti “Pemakan Lumpru”, “Penjilat Kotoran”, dan “Penyedot Kotoran” mulai dikenal pada masa-masa ini) di antaranya adalah bahwa mereka memiliki sihir yang lemah dan bermutu rendah.</i>	Foreignization
97.	Influential wizards of the day such as Brutus Malfoy, editor of <i>Warlock at War</i> , an anti-Muggle periodical, perpetuated the stereotype that a Muggle-lover was about as magical as Squib ² .	<i>Penyihir-penyihir berpengaruh pada masa itu, misalnya Brutus Malfoy, editor Warlock at War, sebuah terbitan berkala anti-Muggle, menyebarkan stereotip bahwa pencinta Muggle memiliki tingkat keahlian sihir yang sama dengan Squib².</i>	Foreignization
98.	² [A Squib is a person born to magical parents, but who has no magical powers.	² [Squib adalah anak yang lahir dari pasangan orangtua penyihir tapi tak memiliki kekuatan sihir sama sekali.	Foreignization
99.	Such an occurrence is rare.	<i>Fenomena ini sangat jarang terjadi.</i>	Foreignization
100.	Muggle-born witches and wizards are much more common. – JKR]	<i>Muggle yang memiliki kekuatan sihir dan akhirnya menjadi penyihir jauh lebih sering terjadi. JKR]</i>	Domestication
101.	In 1675, Brutus wrote:	<i>Pada 1675, Brutus menulis:</i>	Foreignization
102.	This we may state with certainty: Any wizard who shows fondness for the society of Muggles is of low intelligence, with magic so feeble and pitiful that he can only feel himself superior if surrounded by Muggle pig-men.	<i>Hal ini dapat kami sampaikan dengan yakin: penyihir yang menyukai masyarakat Muggle adalah penyihir yang memiliki intelegensi rendah, berkemampuan sihir sangat kecil dan menyedihkan sehingga mereka hanya dapat merasa superior ketika dikelilingi para Muggle.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
103.	Nothing is a surer sign of weak magic than a weakness for non-magical company.	<i>Kesukaan kepada lingkungan nonsihir adalah tanda paling jelas bahwa penyihir-penyihir ini memiliki kemampuan sihir yang sangat lemah.</i>	Domestication
104.	This prejudice eventually died out in the face of overwhelming evidence that some of the world's most brilliant wizards ³ were, to use the common phrase, "Muggle-lovers."	<i>Prasangka ini akhirnya meredup ketika dihadapkan pada bukti melimpah bahwa sebagian penyihir paling brilian di dunia³ adalah, dalam istilah yang sering digunakan, para pecinta Muggle.</i>	Foreignization
105.	³ Such as myself.	³ Misalnya aku sendiri.	Foreignization
106.	The final objection to "The Wizard and The Hopping Pot" remains alive in certain quarters today.	<i>Keberatan terakhir yang ditujukan kepada kisah "Sang Penyihir dan Kualii Melompat" masih tetap ada di beberapa daerah hingga saat ini.</i>	Foreignization
107.	It was summed up best, perhaps, by Beatrix Bloxam (1794-1910), author of the infamous <i>Toadstool Tales</i> .	<i>Keberatan ini disimpulkan dengan sangat baik, mungkin, oleh Beatrix Bloxam (1794-1910), penulis Cerita-Cerita Cendawan yang memiliki reputasi buruk.</i>	Foreignization
108.	Mrs. Bloxam believed that <i>The Tales of Beedle the Bard</i> were damaging to children, because of what she called "their unhealthy preoccupation with the most horrid subjects, such as death, disease, bloodshed, wicked magic, unwholesome characters, and bodily effusions and eruptions of the most disgusting kind."	<i>Mrs Bloxam percaya bahwa Kisah-Kisah Beedle si Juru Cerita tidak baik bagi anak-anak karena hal yang dia sebut sebagai "obsesi tidak sehat dengan topik-topik yang paling mengerikan, misalnya kematian, penyakit, pertumpahan darah, sihir jahat, tokoh-tokoh tak bermoral, pencabutan organ tubuh, serta ledakan kutil yang sangat menjijikkan."</i>	Foreignization
109.	Mrs. Bloxam took a variety of old stories, including several of Beedle's, and rewrote them according to her ideals, which she expressed as "filling the pure minds of our little angels with healthy, happy thoughts, keeping their sweet slumber free of wicked dreams, and protecting the precious flower of their innocence."	<i>Mrs Bloxam memilih bermacam-macam kisah lama, beberapa di antaranya adalah karya Beedle, dan menuliskan kembali kisah-kisah tersebut sesuai dengan pemikiran-pemikiran yang dia anggap lebih ideal, yang diekspresikannya sebagai berikut: "Memenuhi benak malaikat-malaikat kecil kita yang masih suci dengan pikiran-pikiran yang sehat dan membahagiakan, menjaga agar tidur mereka tidak dipenuhi mimpi buruk, serta melindungi kepolosan manis mereka."</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
110.	The final paragraph of Mrs. Bloxam's pure and precious reworking of "The Wizard and the Hopping Pot" reads:	<i>Paragraf terakhir dalam kisah "Sang Penyihir dan Kualiti Melompat" hasil revisi Mrs Bloxam yang polos dan berharga berbunyi:</i>	Foreignization
111.	Then the little golden pot danced with delight – hoppitty hoppitty hop! – on its tiny rosy toes!	<i>Kemudian kualiti emas kecil itu berjinjit di atas jari-jari kakinya yang merah jambu dan menarinarina gembira – hoppitty hoppitty hop!</i>	Domestication and Foreignization
112.	Wee Willykins had cured all the dollies of their poorly tum-tums, and the little pot was so happy that it filled up with sweeties for Wee Willykins and the dollies!	<i>Wee Willykins menyembuhkan semua sakit perut orang dan si kualiti kecil begitu gembira hingga isinya dipenuhi permen untuk Wee Willykins dan orang-orang itu!</i>	Domestication and Foreignization
113.	"But don't forget to brush your teethy-pegs!" cried the pot.	<i>"Tapi jangan lupa menggosok gigimu!" seru kualiti kecil.</i>	Domestication and Foreignization
114.	And Wee Willykins kissed and hugged the hoppitty pot and promised always to help the dollies and never to be an old grumpy-wumpkins again.	<i>Lalu Wee Willykins mencium dan memeluk si kualiti loncat-loncat dan berjanji akan selalu menolong orang serta tak akan jadi orang tua yang suka menggerutu lagi.</i>	Domestication and Foreignization
115.	Mrs. Bloxam's tale has met the same response from generations of Wizarding children: uncontrollable retching followed by an immediate demand to have the book taken from them and mashed into pulp.	<i>Selama banyak generasi, kisah-kisah Mrs Bloxam mendapat respons yang sama dari para penyihir cilik: muntah-muntah tak terkendali, diikuti dengan permintaan untuk menyingkirkan buku itu dari mereka dan menghancurkannya jadi bubur kertas.</i>	Domestication and Foreignization
116.	The Fountain of Fair Fortune	<i>Air Mancur Mujur Melimpah</i>	Foreignization
117.	High on a hill in an enchanted garden, enclosed by tall walls and protected by strong magic, flowed the Fountain of Fair Fortune.	<i>Jauh di atas bukit, dalam sebuah taman ajaib yang dikelilingi dinding-dinding tinggi serta dilindungi sihir yang kuat, berdirilah Air Mancur Mujur Melimpah.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
118.	Once a year, between the hours of sunrise and sunset on the longest day, a single unfortunate was given the chance to fight their way to the Fountain, bathe in its waters, and receive Fair Fortune forevermore.	<i>Sekali setahun, pada jam-jam di antara terbit dan tenggelamnya matahari di hari terpanjang dalam tahun itu, satu orang yang tak mujur mendapat kesempatan untuk berjuang mencari jalan ke Air Mancur, membasuh diri di sana, dan mendapatkan kemujuran yang melimpah untuk selama-lamanya.</i>	Foreignization
119.	On the appointed day, hundreds of people traveled from all over the kingdom to reach the garden walls before dawn.	<i>Pada hari yang telah ditentukan, ratusan orang datang dari seluruh penjuru kerajaan agar mereka dapat sampai di dinding-dinding taman sebelum fajar tiba.</i>	Foreignization
120.	Male and female, rich and poor, young and old, of magical means and without, they gathered in the darkness, each hoping that they would be the one to gain entrance to the garden.	<i>Laki-laki dan perempuan, kaya dan miskin, tua dan muda, memiliki kekuatan sihir maupun tidak, mereka semua berkumpul di tengah gelapnya malam, masing-masing berharap dirinyalah yang akan berhasil memasuki taman ajaib.</i>	Foreignization
121.	Three witches, each with her burden of woe, met on the outskirts of the crowd, and told one another their sorrows as they waited for sunrise.	<i>Tiga penyihir perempuan, dengan masalahnya masing-masing, bertemu di antara kerumunan orang banyak itu. Sambil menunggu terbitnya matahari pagi, mereka menceritakan kesedihan masing-masing kepada yang lainnya.</i>	Domestication and Foreignization
122.	The first, by name Asha, was sick of a malady no Healer could cure.	<i>Penyihir pertama, bernama Asha, menderita sakit yang tak bisa disembuhkan tabib mana pun.</i>	Foreignization
123.	She hoped that the Fountain would banish her symptoms and grant her a long and happy life.	<i>Dia berharap Air Mancur akan menghilangkan semua sakit-penyakitnya dan memberinya umur panjang serta kebahagiaan.</i>	Foreignization
124.	The second, by name Altheda, had been robbed of her home, her gold, and her wand by an evil sorcerer.	<i>Penyihir kedua, bernama Altheda, bercerita bahwa rumah, emas, dan tongkat sihirnya telah dicuri seorang penyihir jahat.</i>	Domestication and Foreignization
125.	She hoped that the Fountain might relieve her of powerlessness and poverty.	<i>Dia berharap Air Mancur akan mengembalikan kekuatan serta kekayaannya.</i>	Domestication and Foreignization
126.	The third, by name Amata, had been deserted by a man whom she loved dearly, and she thought her heart would never mend.	<i>Penyihir ketiga, bernama Amata, telah ditinggalkan oleh pria yang sangat dicintainya hingga Amata berpikir hatinya takkan pernah sembuh lagi.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
127.	She hoped that the Fountain would relieve her of her grief and longing.	<i>Dia berharap Air Mancur akan membebaskannya dari duka dan rasa rindu.</i>	Foreignization
128.	Pitying each other, the three women agreed that, should the chance befall them, they would unite and try to reach the Fountain together.	<i>Karena saling mengasihani, ketiga perempuan itu setuju bahwa jika mendapat kesempatan, mereka akan bersatu dan berusaha mencapai Air Mancur bersama-sama.</i>	Domestication and Foreignization
129.	The sky was rent with the first ray of sun, and a chink in the wall opened.	<i>Langit mulai disinari cahaya pertama matahari terbit, dan ada celah kecil di dinding yang terbuka.</i>	Foreignization
130.	The crowd surged forward, each of them shrieking their claim for the Fountain's benison.	<i>Kerumunan orang itu mendesak maju, setiap orang berseru bahwa mereka lah yang berhak atas keajaiban Air Mancur.</i>	Foreignization
131.	Creepers from the garden beyond snaked through the pressing mass, and twisted themselves around the first witch, Asha.	<i>Sulur-sulur tanaman merambat dari taman ajaib menjulur di antara kerumunan orang, dan melingkar mengikat penyihir pertama, Asha.</i>	Foreignization
132.	She grasped the wrist of the second witch, Altheda, who seized tight upon the robes of the third witch, Amata.	<i>Asha menggapai pergelangan tangan penyihir kedua, Altheda, yang mencengkeram ujung jubah penyihir ketiga, Amata.</i>	Foreignization
133.	And Amata became caught upon the armor of a dismal-looking knight, who was seated on a bone-thin horse.	<i>Dan Amata tersangkut pada baju besi seorang kesatria kumal yang duduk di atas kuda kurus kering.</i>	Foreignization
134.	The creepers tugged the three witches through the chink in the wall, and the knight was dragged off his steed after them.	<i>Tanaman merambat itu menarik ketiga penyihir masuk ke celah kecil di dinding, dan sang kesatria tertarik dari kudanya, di belakang ketiga penyihir.</i>	Foreignization
135.	The furious screams of the disappointed throng rose upon the morning air, then fell silent as the garden walls sealed once more.	<i>Seruan-seruan marah dari kerumunan orang yang kecewa memenuhi udara pagi, lalu kerumunan itu terdiam ketika dinding-dinding taman tertutup kembali.</i>	Foreignization
136.	Asha and Altheda were angry with Amata, who had accidentally brought along the knight.	<i>Asha and Altheda marah kepada Amata yang tak sengaja menarik sang kesatria masuk ke taman bersama mereka.</i>	Domestication and Foreignization
137.	"Only one can bathe in the Fountain!"	<i>"Hanya satu orang yang dapat membasuh diri di Air Mancur!"</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
138.	It will be hard enough to decide which of us it will be, without adding another!"	<i>Sudah cukup sulit menentukan siapa di antara kita yang berhak melakukannya, dan sekarang ada tambahan seorang lagi!"</i>	Foreignization
139.	Now, Sir Luckless, as the knight was known in the land outside the walls, observed that these were witches, and, having no magic, nor any great skill at jousting or dueling with swords, nor anything that distinguished the non-magical man, was sure that he had no hope of beating the three women to the Fountain.	<i>Sir Luckless, begitulah nama yang diberikan orang-orang di negeri di luar taman ajaib kepada sang kesatria, memperhatikan bahwa ketiga perempuan yang bersamanya adalah penyihir. Dan karena dia tidak memiliki kekuatan sihir, keterampilan hebat dalam berduel dengan tongkat besar sambil berkuda, berduel dengan pedang, maupun keterampilan lain yang berharga, Sir Luckless yakin dia tak mungkin mengalahkan ketiga perempuan itu mencari jalan menuju Air Mancur.</i>	Domestication and Foreignization
140.	He therefore declared his intention of withdrawing outside the walls again.	<i>Sebab itulah Sir Luckless menyatakan keinginannya untuk mundur dan keluar dari dinding-dinding yang mengelilingi taman itu.</i>	Domestication and Foreignization
141.	At this, Amata became angry too.	<i>Mendengar ini, Amata juga menjadi marah.</i>	Foreignization
142.	"Faint heart!" she chided him.	<i>"Pengecut!" katanya mencemooh sang kesatria.</i>	Foreignization
143.	"Draw your sword, Knight, and help us reach our goal!"	<i>"Tariklah pedangmu, Kesatria, dan bantu kami mencapai tujuan!"</i>	Foreignization
144.	And so the three witches and the forlorn knight ventured forth into the enchanted garden, where rare herbs, fruit, and flowers grew in abundance on either side of the sunlit paths.	<i>Demikianlah ketiga penyihir dan kesatria menyedihkan itu masuk lebih jauh ke taman ajaib. Tanaman-tanaman obat langka dan berbagai jenis buah serta bunga tumbuh melimpah mengapit jalan setapak yang diterangi cahaya matahari.</i>	Domestication
145.	They met no obstacle until they reached the foot of the hill on which the Fountain stood.	<i>Tak satupun rintangan mereka temui sampai mereka mencapai kaki bukit tempat Air Mancur berdiri.</i>	Foreignization
146.	There, however, wrapped around the base of the hill, was a monstrous white Worm, bloated and blind.	<i>Di sana, seekor cacing putih raksasa melingkar di dasar bukit, matanya buta dan tubuhnya membengkak.</i>	Domestication

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
147.	At their approach it turned a foul face upon them, and uttered the following words:	<i>Ketika mereka semakin mendekat, cacing itu berbalik dan memperlihatkan wajahnya yang jelek, lalu mengucapkan serangkaian kata:</i>	Domestication
148.	“Pay me the proof of your pain.”	<i>“Persembahkan kepadaku bukti sakitmu.”</i>	Foreignization
149.	Sir Luckless drew his sword and attempted to kill the beast, but his blade snapped.	<i>Sir Luckless menghunus pedang dan mencoba membunuh binatang itu, tapi pedangnya justru patah.</i>	Foreignization
150.	Then Altheda cast rocks at the Worm, while Asha and Amata essayed every spell that might subdue or entrance it, but the power of their wands was no more effective than their friend’s stones or the knight’s steel: The Worm would not let them pass.	<i>Lalu Altheda melempari cacing itu dengan batu, sedangkan Asha dan Amata mendaraskan setiap mantra yang mungkin dapat menghilangkan si cacing atau membantu mereka melewatinya, tetapi kekuatan tongkat sihir mereka sama tak bergunanya dengan batu yang dilemparkan Altheda ataupun pedang besi sang kesatria: Cacing itu tetap tak membiarkan mereka lewat.</i>	Foreignization
151.	The sun rose higher and higher in the sky, and Asha, despairing, began to weep.	<i>Matahari bergerak semakin tinggi di langit, dan Asha yang putus asa mulai menangis.</i>	Foreignization
152.	Then the great Worm placed its face upon hers and drank the tears from her cheeks.	<i>Kemudian cacing besar itu mendekatkan wajahnya dan meminum air mata yang mengalir di pipi Asha.</i>	Foreignization
153.	Its thirst assuaged, the Worm slithered aside, and vanished into a hole in the ground.	<i>Setelah hausnya terpuaskan, cacing itu menggeliat ke samping dan menghilang ke dalam lubang yang terbuka di tanah.</i>	Domestication
154.	Rejoicing at the Worm’s disappearance, the three witches and the knight began to climb the hill, sure that they would reach the Fountain before noon.	<i>Gembira karena cacing itu menghilang, ketiga penyihir perempuan dan sang kesatria mulai mendaki bukit. Mereka yakin dapat tiba di Air Mancur sebelum sore menjelang.</i>	Domestication
155.	Halfway up the steep slope, however, they came across words cut into the ground before them:	<i>Akan tetapi, di tengah perjalanan menaiki lereng terjal, mereka melihat kata-kata yang terukir di tanah di hadapan mereka:</i>	Domestication
156.	“Pay me the fruit of your labors.”	<i>“Persembahkan kepadaku buah usahamu.”</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
157.	Sir Luckless took out his only coin, and placed it upon the grassy hillside, but it rolled away and was lost.	<i>Sir Luckless mengambil satu-satunya koin yang ia miliki, lalu menaruhnya di sisi bukit berumput itu, tetapi koinnya menggelinding ke bawah dan hilang.</i>	Foreignization
158.	The three witches and the knight continued to climb, but though they walked for hours more, they advanced not a step; the summit came no nearer, and still the inscription lay in the earth before them.	<i>Ketiga penyihir dan sang kesatria terus mendaki, namun tak selangkah pun mereka maju, meskipun mereka sudah berjalan selama berjam-jam. Puncak bukit tak juga semakin dekat, dan ukiran kata-kata itu tetap ada di hadapan mereka.</i>	Domestication
159.	All were discouraged as the sun rose over their heads and began to sink toward the far horizon, but Altheda walked faster and harder than any of them, and exhorted the others to follow her example, though she moved no farther up the enchanted hill.	<i>Keempat orang itu menjadi putus asa ketika matahari terlihat menurun dan mulai bergerak tenggelam di horizon, tetapi Altheda terus berjalan, lebih cepat dan berusaha lebih keras daripada yang lainnya, memaksa yang lain mengikuti contoh yang dia berikan, meskipun dia tak bergerak lebih dekat ke puncak bukit ajaib.</i>	Foreignization
160.	“Courage, friends, and do not yield!” she cried, wiping the sweat from her brow.	<i>“Jadilah pemberani, teman-teman, dan jangan menyerah!” seru Altheda sambil menyeka keringat dari keningnya.</i>	Foreignization
161.	As the drops fell glittering onto the earth, the inscription blocking their path vanished, and they found that they were able to move upward once more.	<i>Seiring dengan jatuhnya butir-butir keringat Altheda ke tanah, ukiran kata-kata yang menahan laju mereka perlahan-lahan menghilang, dan kini mereka bisa bergerak semakin dekat ke puncak bukit.</i>	Domestication and Foreignization
162.	Delighted by the removal of this second obstacle, they hurried toward the summit as fast as they could, until at last they glimpsed the Fountain, glittering like crystal in a bower of flowers and trees.	<i>Bahagia karena rintangan kedua ini berhasil disingkirkan, mereka berjalan secepat mungkin menuju puncak bukit, sampai akhirnya mereka dapat melihat Air Mancur, gemerlapan bagaikan kristal di bawah naungan pepohonan dan bunga-bunga.</i>	Foreignization
163.	Before they could reach it, however, they came to a stream that ran around the hilltop, barring their way.	<i>Tetapi sebelum bisa mencapai Air Mancur, mereka dihadapkan pada anak sungai yang mengelilingi puncak bukit, menghalangi jalan mereka.</i>	Domestication

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
164.	In the depths of the clear water lay a smooth stone bearing the words:	<i>Di kedalaman air yang bening, terdapat sebuah batu halus yang di permukaannya tertulis:</i>	Domestication
165.	“Pay me the treasure of your past.”	<i>“Persembahkan kepadaku harta masa lalumu.”</i>	Foreignization
166.	Sir Luckless attempted to float across the stream on his shield, but it sank.	<i>Sir Luckless mencoba menyeberangi anak sungai dengan perisainya, tapi perisai itu tenggelam.</i>	Foreignization
167.	The three witches pulled him from the water, then tried to leap the brook themselves, but it would not let them cross, and all the while the sun was sinking lower in the sky.	<i>Ketiga penyihir menariknya dari air, lalu mencoba melompati anak sungai itu. Namun mereka tidak dapat menyeberanginya, sementara di langit matahari mulai tenggelam semakin jauh.</i>	Domestication
168.	So they fell to pondering the meaning of the stone’s message, and Amata was the first to understand.	<i>Maka mereka semua memikirkan apakah arti pesan pada batu itu, dan Amata yang pertama kali memahami isi pesan tersebut.</i>	Foreignization
169.	Taking her wand, she drew from her mind all the memories of happy times she had spent with her vanished lover, and dropped them into the rushing waters.	<i>Dengan tongkat sihirnya, Amata menarik semua ingatan tentang saat-saat bahagia bersama kekasihnya yang hilang dari benak, lalu menjatuhkan semua ingatan itu ke dalam air yang mengalir deras.</i>	Foreignization
170.	The stream swept them away, and stepping stones appeared, and the three witches and the knight were able to pass at last onto the summit of the hill.	<i>Anak sungai menghanyutkan ingatan Amata, dan tiba-tiba muncul batu-batu pijakan di sepanjang anak sungai, dan akhirnya ketiga penyihir serta sang kesatria bisa melewati anak sungai, menuju puncak bukit.</i>	Domestication and Foreignization
171.	The Fountain shimmered before them, set amidst herbs and flowers rarer and more beautiful than any they had yet seen.	<i>Air Mancur Mujur Melimpah berkilau di hadapan mereka, berdiri di antara tanaman obat serta bunga-bunga, semuanya lebih langka dan lebih indah daripada yang pernah mereka lihat sebelumnya.</i>	Domestication and Foreignization
172.	The sky burned ruby, and it was time to decide which of them would bathe.	<i>Warna langit berubah merah bagaikan permata rubi, dan tibalah waktunya bagi mereka untuk menentukan siapa yang akan membasuh diri di Air Mancur.</i>	Foreignization
173.	Before they could make their decision, however, frail Asha fell to the ground.	<i>Tetapi sebelum mereka membuat keputusan, Asha yang lemah terjatuh ke tanah.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
174.	Exhausted by their struggle to the summit, she was close to death.	<i>Kelelahan akibat perjalanan dan perjuangan mereka menuju puncak bukit, dia hampir mati.</i>	Foreignization
175.	Her three friends would have carried her to the Fountain, but Asha was in mortal agony and begged them not to touch her.	<i>Ketiga temannya ingin menggendong Asha ke Air Mancur, tetapi Asha begitu sedih dan menderita sehingga dia memohon agar mereka tidak menyentuhnya sama sekali.</i>	Foreignization
176.	Then Altheda hastened to pick all those herbs she thought most hopeful, and mixed them in Sir Luckless's gourd water, and poured the potion into Asha's mouth.	<i>Maka Altheda cepat-cepat mengumpulkan berbagai tanaman obat yang menurutnya akan membantu Asha, mencampurnya dengan air di botol minuman Sir Luckless, dan menuangkan ramuan itu ke mulut Asha.</i>	Foreignization
177.	At once, Asha was able to stand.	<i>Seketika itu, Asha mampu berdiri lagi.</i>	Foreignization
178.	What was more, all symptoms of her dread malady had vanished.	<i>Dan yang lebih mengejutkan lagi, seluruh gejala penyakit parahnya hilang tak berbekas.</i>	Foreignization
179.	"I am cured!" she cried.	<i>"Aku sembuh!" seru Asha.</i>	Foreignization
180.	"I have no need of the Fountain – let Altheda bathe!"	<i>"Aku tak perlu membasuh diri di Air Mancur – biar Altheda yang membasuh diri!"</i>	Foreignization
181.	But Altheda was busy collecting more herbs in her apron.	<i>Tapi Altheda sedang sibuk mengumpulkan lebih banyak lagi tanaman obat.</i>	Domestication and Foreignization
182.	"If I can cure this disease, I shall earn gold aplenty! Let Amata bathe!"	<i>"Jika aku bisa menyembuhkan penyakit ini, aku pasti bisa memperoleh emas berlimpah! Biar Amata saja yang membasuh diri!"</i>	Foreignization
183.	Sir Luckless bowed and gestured Amata toward the Fountain, but she shook her head.	<i>Sir Luckless membungkuk, mempersilakan Amata berjalan menuju Air Mancur, tapi Amata malah menggeleng.</i>	Foreignization
184.	The stream had washed away all her regret for her lover, and she saw now that he had been cruel and faithless, and that it was happiness enough to be rid of him.	<i>Anak sungai tadi telah menghanyutkan seluruh penyesalan Amata atas kekasihnya, dan dia menyadari bahwa selama ini kekasihnya memang jahat dan tidak setia, terbebas dari laki-laki itu saja sudah merupakan kebahagiaan besar baginya.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
185.	“Good sir, you must bathe, as a reward for all your chivalry!” she told Sir Luckless.	“Kesatria yang baik, Andalah yang harus membasuh diri di Air Mancur, sebagai balasan atas semua tindakan kesatria Anda!” kata Amata pada Sir Luckless.	Domestication and Foreignization
186.	So the knight clanked forth in the last rays of the setting sun, and bathed in the Fountain of Fair Fortune, astonished that he was the chosen one of hundreds and giddy with his incredible luck.	Maka sang kesatria berjalan maju kearah Air Mancur Mujur Melimpah, dengan baju besi lengkap, di tengah cahaya terakhir matahari yang hampir tenggelam sepenuhnya, dan membasuh diri di air mancur itu. Sir Luckless betul-betul tak menyangka dirinya yang terpilih dari ratusan orang yang menunggu-nunggu kesempatan ini, hingga dia gemetar gembira karena kemujurannya.	Domestication and Foreignization
187.	As the sun fell below the horizon, Sir Luckless emerged from the waters with the glory of his triumph upon him, and flung himself in his rusted armor at the feet of Amata, who was the kindest and most beautiful woman he had ever beheld.	Ketika matahari turun di kaki langit, Sir Luckless melangkah keluar dari bawah Air Mancur dengan penuh kemenangan dan kemuliaan. Dalam baju besinya yang karatan, Sir Luckless berlutut di hadapan Amata, perempuan paling baik hati dan cantik yang pernah dilihatnya.	Domestication and Foreignization
188.	Flushed with success, he begged for her hand and her heart, and Amata, no less delighted, realized that she had found a man worthy of them.	Dengan gembira dan bangga karena keberhasilannya, sang kesatria memohon agar Amata sudi membuka hati untuknya dan menikah dengannya, dan Amata, yang tak kalah gembiranya, menyadari bahwa dia telah menemukan laki-laki yang pantas mendapatkan cintanya.	Domestication and Foreignization
189.	The three witches and the knight set off down the hill together, arm in arm, and all four led long and happy lives, and none of them ever knew or suspected that the Fountain's waters carried no enchantment at all.	Akhirnya, ketiga penyihir dan sang kesatria bersama-sama menuruni bukit, bergandengan tangan, dan sejak saat itu keempatnya memperoleh umur panjang dan hidup bahagia. Dan tak seorang pun pernah curiga bahwa sebenarnya Air Mancur Mujur Melimpah sama sekali tidak memiliki keajaiban.	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
190.	“The Fountain of Fair Fortune” is a perennial favorite, so much so that it was the subject of the sole attempt to introduce a Christmas pantomime ¹ to Hogwarts’s festive celebrations.	<i>Sejak dulu, “Air Mancur Mujur Melimpah” merupakan kisah favorit, sehingga kisah ini dijadikan alat untuk memperkenalkan pantomim Natal dalam perayaan meriah di Hogwarts.</i>	Domestication and Foreignization
191.	[Non-British Muggles may be unfamiliar with the British traditions of plays presented at Christmastime, usually based on fairy tales and including music, comical characters, and audience participation (though not, generally, of the vigorous type described here). – JKR]		
191.	Our then Herbology master, Professor Herbert Beery ² , an enthusiastic devotee of amateur dramatics, proposed an adaptation of this well-beloved children’s tale as a Yuletide treat for staff and students.	<i>Guru Herbologi Hogwarts saat itu, Profesor Herbert Beery¹, seorang guru yang sangat antusias dan berdedikasi kepada pementasan drama amatir, mengajukan pementasan dongeng anak-anak yang sangat digemari ini sebagai persembahan Natal bagi staf dan murid-murid Hogwarts.</i>	Foreignization
192.	² Professor Beery eventually left Hogwarts to teach at W.A.D.A. (Wizards Academy of Dramatic Arts), where, he once confessed to me, he maintained a strong aversion to mounting performances of this particular story, believing it to be unlucky.	<i>¹Akhirnya Profesor Beery meninggalkan Hogwarts untuk mengajar di W.A.D.A. (Wizards Academy of Dramatic Art), dan di sana dia mengaku padaku bahwa sejak peristiwa itu dia menentang kisah ini dipertunjukkan karena tidak membawa kemujuran.</i>	foreignization
193.	I was then a young Transfiguration teacher, and Herbert assigned me to “special effects”, which included providing a fully functioning Fountain of Fair Fortune and a miniature grassy hill, up which our three heroines and hero would appear to march, while it sank slowly into the stage and out of sight.	<i>Saat itu aku masih menjadi guru Transfigurasi muda, dan Herbert menugaskanku untuk menangani “efek khusus”, salah satunya adalah menyediakan Air Mancur Mujur Melimpah dan miniatur bukit dalam pementasan. Rencananya, pemeran ketiga penyihir dan sang kesatria akan terlihat berjalan menaiki miniatur bukit dan perlahan-lahan bukit itu akan masuk ke panggung hingga akhirnya menghilang dari pandangan penonton.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
194.	I think I may say, without vanity, that both my Fountain and my Hill performed the parts allotted to them with simple goodwill.	<i>Kurasa aku bisa mengatakan, tanpa ragu sedikit pun, bahwa air mancur dan bukit buatanku melakukan peran mereka dengan baik.</i>	Foreignization
195.	Alas, that the same could not be said of the rest of the cast.	<i>Akan tetapi, hal yang sama tidak bisa kukatakan tentang pemeran-pemeran lainnya dalam pementasan.</i>	Foreignization
196.	Ignoring for a moment the antics of the gigantic “worm” provided by our Care of Magical Creatures teacher, Professor Silvanus Kettleburn, the human element proved disastrous to the show.	<i>Dengan mengesampingkan, untuk sementara waktu, ulah “cacing” raksasa yang disediakan guru Pemeliharaan Satwa Gaib Hogwarts, Profesor Silvanus Kettleburn, pemeran manusia dalam pementasan tersebut terbukti membawa bencana.</i>	Foreignization
197.	Professor Beery, in his role of director, had been dangerously oblivious to the emotional entanglements seething under his very nose.	<i>Professor Beery, dalam tugasnya sebagai sutradara, tidak memperhitungkan keterlibatan emosional yang tumbuh di bawah pengawasannya, dan hal itu benar-benar berbahaya.</i>	Domestication and Foreignization
198.	Little did he know that the students playing “Amata” and Sir Luckless” had been boyfriend and girlfriend until one hour before the curtain rose, at which point “Sir Luckless” transferred his affections to “Asha”.	<i>Professor Beery tidak tahu bahwa murid-murid yang memerankan Amata dan Sir Luckless adalah sepasang kekasih sampai satu jam sebelum layar panggung dibuka, ketika pada detik itu perhatian “Sir Luckless” teralih kepada “Asha”.</i>	Domestication and Foreignization
199.	Suffice it to say that our seekers after Fair Fortune never made it to the top of the hill.	<i>Cukuplah untuk mengatakan bahwa para pencari Air Mancur Mujur Melimpah tidak pernah sampai ke puncak bukit.</i>	Foreignization
200.	The curtain had barely risen when Professor Kettleburn’s “worm” – now revealed to be an Ashwinder ³ with an Engorgement Charm upon it – exploded in a shower of hot sparks and dust, filling the Great Hall with smoke and the fragments of scenery.	<i>Layar pertunjukan bahkan belum sepenuhnya terbuka ketika “cacing” Profesor Kettleburn – ternyata merupakan Ashwinder² yang dipasang mantra Pembesar – meledak dan berubah menjadi hujan api dan debu panas, hingga Aula Besar penuh asap dan potongan-potongan setting panggung.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
201.	³ See <i>Fantastic Beasts and Where to Find Them</i> for a definitive description of this curious beast.	² <i>Lihat Hewan-Hewan Fantastis dan di Mana Mereka Bisa Ditemukan</i> untuk mendapatkan penjelasan lengkap mengenai hewan ini.	Foreignization
202.	It ought never to be voluntarily introduced into a wood-paneled room, nor have an Engorgement Charm placed upon it.	<i>Seharusnya Ashwinder tidak boleh ditaruh dalam ruangan berlapis kayu, ataupun dipasang mantra Pembesar.</i>	Foreignization
203.	While the enormous fiery eggs it had laid at the foot of my Hill ignited the floorboards, “Amata” and “Asha” turned upon each other, dueling so fiercely that Professor Beery was caught in the cross fire, and the staff had to evacuate the Hall, as the inferno now raging onstage threatened to engulf the place.	<i>Sementara telur-telur yang dikeluarkan Ashwinder di kaki bukit buatanku mulai membakar lantai panggung, “Amata” dan “Asha” berhadapan-hadapan, lalu berduel begitu hebat sehingga Profesor Beery terjebak di tengah pertempuran. Para staf harus mengevakuasi Aula Besar, karena api yang kini berkobar di atas panggung hampir menelan seluruh ruangan.</i>	Domestication and Foreignization
204.	The night’s entertainment concluded with a packed hospital wing; it was several months before the Great Hall lost its pungent aroma of wood smoke, and even longer before Professor Beery’s head reassumed its normal proportions, and Professor Kettleburn was taken of probation ⁴ .	<i>Hiburan malam itu diakhiri dengan penuh sesaknya rumah sakit Hogwarts, butuh beberapa bulan sebelum bau asap menghilang dari Aula Besar, dan bahkan lebih lama lagi sebelum kepala Profesor Beery kembali proporsional dan Profesor Kettleburn lepas dari masa percobaan³.</i>	Domestication and Foreignization
205.	⁴ Professor Kettleburn survived no fewer than sixty-two periods of probation during his employment as Care of Magical Creatures teacher.	³ <i>Profesor Kettleburn mengalami sedikitnya 62 periode masa percobaan selama mengajar di Hogwarts sebagai guru Pemeliharaan Satwa Gaib.</i>	Domestication and Foreignization
206.	His relations with my predecessor at Hogwarts, Professor Dippet, were always strained, Professor Dippet considering him to be somewhat reckless.	<i>Hubungannya dengan kepala sekolah pendahuluku, Profesor Dippet, selalu tegang, karena Profesor Dippet menganggap Profesor Kettleburn terlalu ceroboh.</i>	Foreignization

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
207.	By the time I became Headmaster, however, Professor Kettleburn had mellowed considerably, although there were always those who took the cynical view that with only one and a half of his original limbs remaining to him, he was forced to take life at a quieter pace.	<i>Tetapi, saat aku menjadi kepala sekolah, Profesor Kettleburn sudah tak terlalu ceroboh, meskipun orang-orang yang sinis mengatakan bahwa itu terjadi karena sang professor kini hanya memiliki satu setengah tungkai, sehingga dia terpaksa menjalani kehidupan yang lebih tenang.</i>	Domestication and Foreignization
208.	Headmaster Armando Dippet imposed a blanket ban on future pantomimes, a proud non-theatrical tradition that Hogwarts continues to this day.	<i>Kepala Sekolah Armando Dippet memberlakukan larangan atas pementasan pantomim, tradisi membanggakan yang hingga kini diteruskan oleh Hogwarts.</i>	Foreignization
209.	Our dramatic fiasco notwithstanding, "The Fountain of Fair Fortune" is probably the most popular of Beedle's tales, although, just like "The Wizard and the Hopping Pot," it has its detractors.	<i>Terlepas dari bencana pementasan drama di Hogwarts, "Air Mancur Mujur Melimpah" barangkali merupakan kisah Beedle yang paling digemari. Meskipun demikian, sama seperti "Sang Penyihir dan Kual Melompat", sebagian orang tidak menyukai kisah ini.</i>	Domestication and Foreignization
210.	More than one parent has demanded the removal of this particular tale from the Hogwarts library, including, by coincidence, a descendant of Brutus Malfoy and one-time member of the Hogwarts Board of Governors, Mr. Lucius Malfoy.	<i>Tidak sedikit orangtua yang menuntut agar kisah ini ditarik dari perpustakaan Hogwarts, termasuk, secara kebetulan, keturunan Brutus Malfoy dan anggota Dewan Sekolah selama satu periode, Mr Lucius Malfoy.</i>	Foreignization
211.	Mr. Malfoy submitted his demand for a ban on the story in writing:	<i>Mr Malfoy mengajukan tuntutan untuk pelarangan kisah ini secara tertulis:</i>	Foreignization
212.	Any work of fiction or nonfiction that depicts interbreeding between wizards and Muggles should be banned from the bookshelves of Hogwarts.	<i>Setiap karya fiksi atau nonfiksi yang mengisahkan perkawinan campuran antara penyihir dan Muggle harus ditarik dari rak-rak buku Hogwarts.</i>	Foreignization
213.	I do not wish my son to be influenced into sully the purity of his bloodline by reading stories that promote wizard-Muggle marriage.	<i>Saya tidak ingin anak laki-laki saya terpengaruh oleh kisah-kisah yang mempromosikan pernikahan antara Penyihir dan Muggle sehingga kemurnian darahnya ternoda.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
214.	My refusal to remove the book from the library was backed by a majority of the Board of Governors.	<i>Penolakanku untuk menarik buku-buku tersebut dari perpustakaan Hogwarts didukung oleh mayoritas anggota Dewan Sekolah.</i>	Foreignization
215.	I wrote back to Mr. Malfoy, explaining my decision:	<i>Aku membalas surat Mr Malfoy dan memberikan penjelasan atas keputusan itu.</i>	Domestication and Foreignization
216.	So-called pure-blood families maintain their alleged purity by disowning, banishing, or lying about Muggles or Muggle-borns on their family trees.	<i>Keluarga-keluarga yang menyebut diri mereka berdarah murni mempertahankan kemurnian darah mereka dengan cara tidak mengakui, mengusir, atau berbohong tentang Muggle maupun penyihir-keturunan Muggle dalam keluarga mereka.</i>	Foreignization
217.	They then attempt to foist their hypocrisy upon the rest of us by asking us to ban works dealing with the truths they deny.	<i>Kemudian mereka mencoba menutupi kemunafikan mereka dengan meminta kami melarang peredaran berbagai karya yang melibatkan kebenaran-kebenaran yang mereka tutupi.</i>	Foreignization
218.	There is not a witch or wizard in existence whose blood has not mingled with that of Muggles, and I should therefore consider it both illogical and immoral to remove works dealing with the subject from our students' store of knowledge ⁵ .	<i>Tidak ada satu pun penyihir, baik perempuan maupun laki-laki, yang darahnya tidak tercampur dengan darah Muggle. Dengan demikian, tidak logis dan tidak bermoral jika karya yang berhubungan dengan topik tersebut ditarik dari sumber pengetahuan⁴ murid-murid kami.</i>	Domestication and Foreignization
219.	⁵ My response prompted several further letters from Mr. Malfoy, but as they consisted mainly of opprobrious remarks on my sanity, parentage, and hygiene, their relevance to this commentary is remote.	⁴ <i>Responsku memancing beberapa surat balasan lagi dari Mr Malfoy, tetapi karena kebanyakan surat itu berisi komentar-komentar tak pantas atas kewarasan, orang tua, dan kebersihanku, surat-surat tersebut sama sekali tidak relevan untuk catatan ini.</i>	Foreignization
220.	This exchange marked the beginning of Mr. Malfoy's long campaign to have me removed from my post as headmaster of Hogwarts, and of mine to have him removed from his position as Lord Voldemort's Favorite Death Eater.	<i>Surat balasan ini menandai permulaan kampanye panjang Mr Malfoy untuk menyingkirkanku dari posisi Kepala Sekolah Hogwarts, juga usahaku untuk menyingkirkan Mr Malfoy dari posisinya sebagai Pelahap Maut Favorit Lord Voldemort.</i>	Foreignization
221.	The Warlock's Hairy Heart	<i>Penyihir Berhati Berbulu</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
222.	There was once a handsome, rich, and talented young warlock, who observed that his friends grew foolish when they fell in love, gamboling and preening, losing their appetites and their dignity.	<i>Pada zaman dahulu kala, seorang penyihir muda yang tampan, kaya, dan berbakat, mengamati bahwa teman-temannya jadi suka bertindak bodoh ketika mereka jatuh cinta. Mereka meloncat ke sana kemari dan berdandan, kehilangan nafsu makan, dan bahkan kehilangan harga diri.</i>	Domestication
223.	The young warlock resolved never to fall prey to such weakness, and employed Dark Arts to ensure his immunity.	<i>Jadi penyihir muda itu memutuskan untuk tidak pernah jatuh dalam perangkap kelemahan seperti teman-temannya, dan menggunakan Ilmu Hitam untuk memastikan imunitasnya.</i>	Foreignization
224.	Unaware of his secret, the warlock's family laughed to see him so aloof and cold.	<i>Tanpa mengetahui rahasianya, keluarga penyihir muda itu menertawakan sikapnya yang begitu tak acuh dan dingin.</i>	Foreignization
225.	"All will change," they prophesied, "when a maid catches his fancy!"	<i>"Semua akan berubah," ramal mereka, "saat seorang gadis menarik perhatiannya."</i>	Domestication
226.	But the young warlock's fancy remained untouched.	<i>Tetapi tak seorang gadis pun menarik perhatian si penyihir muda.</i>	Domestication
227.	Though many a maiden was intrigued by his haughty mien, and employed her most subtle arts to please him, none succeeded in touching his heart.	<i>Meskipun banyak gadis tertarik melihat sikap angkuh sang penyihir dan menggunakan cara-cara paling halus untuk menyenangkan sang penyihir, tak satu pun berhasil menyentuh hatinya.</i>	Foreignization
228.	The warlock gloried in his indifference, and the sagacity that had produced it.	<i>Penyihir muda itu bersukaria dalam sikap acuh tak acuhnya dan kisah-kisah yang beredar sebagai akibatnya.</i>	Domestication
229.	The first freshness of youth waned, and the warlock's peers began to wed, and then to bring forth children.	<i>Kesegaran masa muda mulai memudar, dan teman-teman si penyihir satu demi satu menikah dan memiliki anak-anak.</i>	Domestication
230.	"Their hearts must be husks," he sneered inwardly as he observed the antics of the young parents around him, "shrivelled by the demands of these mewling offspring!"	<i>"Hati mereka pasti sudah kering," katanya mengejek diam-diam, saat mengamati tingkah laku teman-temannya yang kini menjadi orangtua, "makin lama makin mengerut akibat tuntutan-tuntutan keturunan mereka yang terus merengek!"</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
231.	And once again he congratulated himself upon the wisdom of his early choice.	<i>Dan sekali lagi si penyihir memberi selamat kepada diri sendiri atas keputusannya yang bijaksana pada masa lalu.</i>	Foreignization
232.	In due course, the warlock's aged parents died.	<i>Pada waktunya, orangtua si penyihir yang sudah tua meninggal dunia.</i>	Foreignization
233.	Their son did not mourn them; on the contrary, he considered himself blessed by their demise.	<i>Anak mereka tidak berabung; sebaliknya dia justru menganggap dirinya beruntung atas kematian mereka.</i>	Foreignization
234.	Now he reigned alone in their castle.	<i>Sekarang dia berkuasa di kastil mereka.</i>	Foreignization
235.	Having transferred his greatest treasure to the deepest dungeon, he gave himself over to a life of ease and plenty, his comfort the only aim of his many servants.	<i>Setelah memindahkan hartanya yang paling berharga ke ruang bawah tanah yang paling dalam, si penyihir hidup nyaman dan berkelimpahan, kesenangannya selalu diutamakan oleh para pelayannya.</i>	Domestication and Foreignization
236.	The warlock was sure that he must be an object of immense envy to all who beheld his splendid and untroubled solitude.	<i>Sang penyihir yakin bahwa semua orang iri padanya, iri pada kesendiriannya yang sempurna dan tak terganggu.</i>	Domestication and Foreignization
237.	Fierce were his anger and chagrin, therefore, when he overheard two of his lackeys discussing their master one day.	<i>Karena itulah amarahnya begitu memuncak ketika pada suatu hari dia mendengar dua pelayan berbicara tentangnya.</i>	Domestication and Foreignization
238.	The first servant expressed pity for the warlock who, with all his wealth and power, was yet beloved by nobody.	<i>Pelayan pertama mengatakan bahwa dia merasa kasihan kepada sang penyihir yang tak juga dicintai seorang pun, meskipun dia memiliki banyak kekayaan dan kekuasaan.</i>	Domestication and Foreignization
239.	But his companion jeered, asking why a man with so much gold and a palatial castle to his name had been unable to attract a wife.	<i>Tapi pelayan kedua justru mengejek, bertanya-tanya mengapa laki-laki yang memiliki begitu banyak emas dan kastil megah tak bisa membuat seorang gadis pun tertarik menjadi istrinya.</i>	Foreignization
240.	Their words dealt dreadful blows to the listening warlock's pride.	<i>Mendengar percakapan itu, harga diri sang penyihir sangat tersinggung.</i>	Domestication
241.	He resolved at once to take a wife, and that she would be a wife superior to all others.	<i>Seketika itu juga, sang penyihir memutuskan untuk mencari istri, dan wanita yang menjadi istrinya harus lebih baik daripada istri orang-orang lain.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
242.	She would possess astounding beauty, exciting envy and desire in every man who beheld her; she would spring from magical lineage, so that their offspring would inherit outstanding magical gifts; and she would have wealth at least equal to his own, so that his comfortable existence would be assured, in spite of additions to his household.	<i>Wanita itu haruslah memiliki kecantikan tiada tara, sehingga semua laki-laki yang melihatnya akan iri; wanita itu haruslah berasal dari keturunan penyihir, sehingga keturunan mereka akan mewarisi bakat sihir yang sangat hebat; dan wanita itu haruslah memiliki kekayaan yang sama besar dengannya, sehingga kehidupan si penyihir yang nyaman tidak terganggu meskipun ada tambahan orang dalam keluarganya.</i>	Foreignization
243.	It might have taken the warlock fifty years to find such a woman, yet it so happened that the very day after he decided to seek her, a maiden answering his every wish arrived in the neighborhood to visit her kinsfolk.	<i>Mungkin butuh waktu lima puluh tahun bagi si penyihir untuk menemukan wanita seperti itu. Tetapi kebetulan sekali, sehari setelah sang penyihir memutuskan untuk mencari istri, seorang gadis yang memenuhi semua kriterianya datang ke daerah itu untuk mengunjungi sanak saudara.</i>	Domestication and Foreignization
244.	She was a witch of prodigious skill and possessed of much gold.	<i>Gadis itu adalah penyihir yang berkemampuan tinggi dan memiliki banyak emas.</i>	Foreignization
245.	Her beauty was such that it tugged at the heart of every man who set eyes on her; of every man, that is, except one.	<i>Dia juga begitu cantik sehingga menarik hati setiap laki-laki yang melihatnya; setiap laki-laki, kecuali satu orang.</i>	Domestication and Foreignization
246.	The warlock's heart felt nothing at all.	<i>Hati sang penyihir muda sama sekali tak merasakan apa-apa.</i>	Foreignization
247.	Nevertheless, she was the prize he sought, so he began to pay her court.	<i>Meskipun demikian, gadis itu memenuhi semua kriteria, jadi sang penyihir mulai mendekati gadis itu.</i>	Foreignization
248.	All who noticed the warlock's change in manners were amazed, and told the maiden that she had succeeded where a hundred had failed.	<i>Semua orang yang melihat perubahan dalam diri sang penyihir sangat terkejut, dan berkata kepada gadis itu bahwa dia telah berhasil melakukan sesuatu yang gagal dilakukan ratusan gadis lain.</i>	Foreignization
249.	The young woman herself was both fascinated and repelled by the warlock's attentions.	<i>Gadis muda itu sendiri senang namun sekaligus menghindari dari perhatian yang diberikan sang penyihir.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
250.	She sensed the coldness that lay behind the warmth of his flattery, and had never met a man so strange and remote.	<i>Dia merasakan bahwa di balik hangatnya pujian sang penyihir, sebenarnya hati sang penyihir itu sangat dingin. Dia belum pernah bertemu laki-laki yang begitu aneh dan menutur diri seperti sang penyihir.</i>	Domestication
251.	Her kinsfolk, however, deemed theirs a most suitable match, and, eager to promote it, accepted the warlock's invitation to a great feast in the maiden's honor.	<i>Akan tetapi, sanak saudaranya berkali-kali mengatakan bahwa mereka berdua pasangan yang sangat serasi, dan mereka menerima undangan jamuan besar yang diadakan sang penyihir untuk menghormati gadis itu.</i>	Domestication
252.	The table was laden with silver and gold, bearing the finest wines and most sumptuous foods.	<i>Meja dipenuhi peralatan makan dari emas dan perak yang dipenuhi anggur terbaik serta berbagai makanan mengundang selera.</i>	Domestication and Foreignization
253.	Minstrels strummed on silk-stringed lutes and sang of a love their master had never felt.	<i>Para pemusik memainkan suling-suling berlapis sutra, menyanyikan lagu tentang cinta yang tak pernah dirasakan tuan mereka.</i>	
254.	The maiden sat upon a throne beside the warlock, who spake low, employing words of tenderness he had stolen from the poets, without any idea of their true meaning.	<i>Gadis itu duduk di singgasana di sebelah sang penyihir, yang berbicara sangat pelan menggunakan kata-kata para penyair, meskipun dia tak tahu arti kata-kata itu.</i>	Foreignization
255.	The maiden listened, puzzled, and finally replied, "You speak well, Warlock, and I would be delighted by your attentions, if only I thought you had a heart!"	<i>Gadis itu mendengarkan, kebingungan, hingga akhirnya menjawab, "Bicaramu sangat baik, Penyihir, dan aku akan sangat senang menerima semua perhatianmu, jika saja aku yakin kau punya hati!"</i>	Foreignization
256.	The warlock smiled, and told her that she need not to fear on that score.	<i>Sang penyihir tersenyum dan mengatakan bahwa gadis itu tak perlu khawatir mengenai hal tersebut.</i>	Domestication and Foreignization
257.	Bidding her follow, he led her from the feast, and down to the locked dungeon where he kept his greatest treasure.	<i>Sambil meminta sang gadis untuk mengikutinya, penyihir itu mengajak sang gadis pergi dari jamuan, turun ke ruang bawah tanah tempat dia menyimpan hartanya yang paling berharga.</i>	Foreignization

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
258.	Here, in an enchanted crystal casket, was the warlock's beating heart.	<i>Di sini, dalam kotak kristal ajaib, tersimpan hati sang penyihir yang masih berdetak.</i>	Foreignization
259.	Long since disconnected from eyes, ears, and fingers, it had never fallen prey to beauty, or to a musical voice, to the feel of silken skin.	<i>Setelah begitu lama terpisah dari mata, telinga, dan jemari, hati itu tak pernah lagi menyaksikan keindahan, atau mendengar suara musik, ataupun merasakan lembutnya sutra.</i>	Foreignization
260.	The maiden was terrified by the sight of it, for the heart was shrunken and covered in long black hair.	<i>Gadis itu ketakutan melihatnya, karena sekarang hati sang penyihir sudah menyusut dan tertutupi bulu-bulu hitam yang panjang.</i>	Foreignization
261.	"Oh, what have you done?" she lamented.	<i>"Oh, apa yang telah kaulakukan?" si gadis menangis.</i>	Foreignization
262.	"Put it back where it belongs, I beseech you!"	<i>"Kembalikan hati itu ke tempatnya semula, kumohon!"</i>	Foreignization
263.	Seeing that this was necessary to please her, the warlock drew his wand, unlocked the crystal casket, sliced open his own breast, and replaced the hairy heart in the empty cavity it had once occupied.	<i>Untuk menyenangkan gadis itu, sang penyihir mengambil tongkat sihirnya, membuka kotak kristal, merobek dadanya sendiri, dan meletakkan hati yang berbulu itu ke lubang kosong yang merupakan tempat asli hati itu.</i>	Foreignization
264.	"Now you are healed and will know true love!" cried the maiden, and she embraced him.	<i>"Sekarang kau telah sembuh dan akan merasakan arti cinta sejati!" si gadis berseru, lalu memeluk sang penyihir.</i>	Foreignization
265.	The touch of her soft white arms, the sound of her breath in his ear, the scent of her heavy gold hair: All pierced the newly awakened heart like spears.	<i>Sentuhan lembut lengan si gadis, suara napasnya di telinga sang penyihir, dan aroma rambut pirangnya yang tebal: semuanya menusuk hati yang baru terbangun itu bagaikan tombak tajam.</i>	Foreignization
266.	But it had grown strange during its long exile, blind and savage in the darkness to which it had been condemned, and its appetites had grown powerful and perverse.	<i>Tetapi setelah bertahun-tahun berada dalam keterasingan, hati sang penyihir berubah aneh, menjadi buta dan buas dalam kegelapan yang mengelilinginya, dan seleraanya menjadi begitu kuat serta jahat.</i>	Domestication
267.	The guests at the feast had noticed the absence of their host and the maiden.	<i>Para tamu lain mulai menyadari ketidakhadiran tamu mereka dan si gadis.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
268.	At first untroubled, they grew anxious as the hours passed, and finally began to search the castle.	<i>Meski awalnya tak terganggu, mereka jadi semakin gelisah ketika jam-jam mulai berlalu, lalu mereka mencari keduanya ke seluruh kastil.</i>	Foreignization
269.	They found the dungeon at last, and a most dreadful sight awaited them there.	<i>Akhirnya mereka menemukan ruang bawah tanah, dan pemandangan yang sangat mengerikan telah menunggu mereka di sana.</i>	Foreignization
270.	The maiden lay dead upon the floor; her breast cut open, and beside her crouched the mad warlock, holding in one bloody hand a great, smooth, shining scarlet heart, which he licked and stroked, vowing to exchange it for his own.	<i>Gadis itu terbaring tak bernyawa di lantai, dadanya robek, dan sang penyihir yang kini jadi gila berjongkok di sebelahnya. Dalam salah satu tangan sang penyihir yang berlumuran darah terenggam hati yang besar, halus dan mengkilat. Penyihir itu menjilat dan membelai-belai hati itu, bersumpah akan mengganti hatinya dengan hati si gadis.</i>	Domestication
271.	In his other hand, he held his wand, trying to coax from his own chest the shriveled, hairy heart.	<i>Di tangan yang satunya, sang penyihir menggenggam tongkat sihirnya, mencoba mengeluarkan hatinya yang sudah susut dan berbulu.</i>	Foreignization
272.	But the hairy heart was stronger than he was, and refused to relinquish its hold upon his senses or to return to the coffin in which it had been locked for so long.	<i>Tetapi hati yang berbulu itu lebih kuat daripada sang penyihir, hati itu menolak melepaskan diri dari semua rasa yang sekarang bisa ia nikmati, menolak masuk kembali ke kotak kematian yang telah menyekapnya begitu lama.</i>	Domestication
273.	Before the horror-struck eyes of his guests, the warlock cast aside his wand, and seized a silver dagger.	<i>Di hadapan para tamu yang ketakutan, sang penyihir melempar tongkat sihirnya, lalu mengambil belati perak.</i>	Domestication
274.	Vowing never to be mastered by his own heart, he hacked it from his chest.	<i>Sambil bersumpah untuk tak pernah dikendalikan oleh hati, dia mencabut hatinya sendiri dari dada.</i>	Foreignization
275.	For one moment, the warlock knelt triumphant, with a heart clutched in each hand; then he fell across the maiden's body, and died.	<i>Untuk sesaat, sang penyihir berlutut dalam kemenangan, masing-masing tangan menggenggam satu hati; kemudian dia jatuh di atas tubuh si gadis, dan mati.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
276.	As we have already seen, Beedle's first two tales attracted criticism of their themes of generosity, tolerance, and love.	<i>Seperti yang telah kita lihat, dua dongeng pertama karya Beedle menuai banyak kritik karena keduanya bertema kemurahhatian, toleransi, dan cinta.</i>	Foreignization
277.	"The Warlock's Hairy Heart", however, does not appear to have been modified or much criticized in the hundreds of years since it was first written; the story as I eventually read it in the original runes was almost exactly that which my mother had told me.	<i>Akan tetapi, "Penyihir Berhati Berbulu" sepertinya tidak banyak dimodifikasi ataupun dikritik selama ratusan tahun sejak dongeng ini pertama ditulis; kisah yang akhirnya kubaca dalam bahasa Rune kuno ternyata sama dengan kisah yang dulu diceritakan ibuku.</i>	Domestication and Foreignization
278.	That said, "The Warlock's Hairy Heart" is by far the most gruesome of Beedle's offerings, and many parents do not share it with their children until they think they are old enough not to suffer nightmares ¹ .	<i>Hal itu menunjukkan bahwa "Penyihir Berhati Berbulu" merupakan kisah Beedle yang paling kelam, dan sebagian besar orangtua tak mau menceritakan kisah ini kepada anak-anak mereka sebelum anak-anak cukup besar untuk tidak dihantui mimpi buruk.¹</i>	Domestication and Foreignization
279.	¹ According to her own diary, Beatrix Bloxam never recovered from overhearing this story being told by her aunt to her older cousins.	¹ Menurut buku harian yang ditulisnya, Beatrix Bloxam terus merasa takut setelah tak sengaja mendengar bibinya menceritakan dongeng ini kepada salah satu sepupunya yang lebih tua.	Domestication and Foreignization
280.	"Quite by accident, my little ear fell against the keyhole.	<i>"Benar-benar tanpa sengaja, telinga mungilku menempel pada lubang kunci.</i>	Foreignization
281.	I can only imagine that I must have been paralyzed with horror, for I inadvertently heard the whole of the disgusting story, not to mention ghastly details of the dreadfully unsavory affair of my Uncle Nobby, the local hag, and a sack of Bouncing Bulbs.	<i>Aku hanya bisa menduga bahwa saat itu tubuhku benar-benar lumpuh karena ketakutan, sehingga aku mendengar keseluruhan cerita menjijikkan ini, masih ditambah lagi dengan detail-detail mengerikan tentang hubungan tak pantas antara pamanku, Uncle Nobby, dan seorang penyihir perempuan, serta Umbi Membal.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
282.	The shock almost killed me; I was in bed for a week, and so deeply traumatized was I that I developed the habit of sleep-walking back to the same keyhole every night, until at last my dear Papa, with only my best interests at heart, put a Sticking Charm on my door at bedtime.”	<i>Shock yang hampir membunuhku; aku terbaring di tempat tidur selama seminggu penuh. Traumaku begitu parah sehingga setiap malam aku berjalan dalam tidur menuju lubang kunci yang sama, sampai akhirnya ayahku tersayang, demi kepentinganku, menaruh Mantra Penempel di pintu kamarku pada malam hari.</i>	Domestication and Foreignization
283.	Apparently Beatrix could find no way to make “The Warlock’s Hairy Heart” suitable for children’s sensitive ears, as she never rewrote it for <i>The Toadstool Tales</i> .	<i>Rupanya Beatrix tidak menemukan cara untuk membuat “Penyihir Berhati Berbulu” lebih sesuai untuk telinga anak-anak yang sensitif, karena dia tidak pernah merevisi kisah itu dan memuatnya dalam Cerita-Cerita Cendawan.</i>	Foreignization
284.	Why, then, the survival of this grisly tale?	<i>Kalau begitu, mengapa kisah mengerikan ini dapat bertahan?</i>	Domestication
285.	I would argue that “The Warlock’s Hairy Heart” has survived intact through the centuries because it speaks to the dark depths in all of us.	<i>Menurutku, “Penyihir Berhati Berbulu” bisa bertahan tanpa perubahan selama berabad-abad karena kisah ini bicara mengenai kegelapan yang ada jauh di dalam diri kita masing-masing.</i>	Foreignization
286.	It addresses one of the greatest, and least acknowledged, temptations of magic: the quest for invulnerability.	<i>Kisah ini membahas salah satu godaan terbesar, namun paling jarang diakui, dalam dunia sihir: pencarian kekebalan.</i>	Domestication
287.	Of course, such a quest is nothing more or less than a foolish fantasy.	<i>Tentu saja, pencarian semacam itu hanyalah fantasi bodoh.</i>	Foreignization
288.	No man or woman alive, magical or not, has ever escaped some form of injury, whether physical, mental, or emotional.	<i>Tak seorang pun, laki-laki maupun perempuan, berkekuatan sihir ataupun tidak, kebal terhadap rasa sakit, baik sakit fisik, mental, maupun emosional.</i>	Foreignization
289.	To hurt is as human as to breathe.	<i>Merasakan sakit sama manusiawinya dengan bernafas.</i>	Foreignization
290.	Nevertheless, we wizards seem particularly prone to the idea that we can bend the nature of existence to our will.	<i>Meskipun begitu, kita, para penyihir, sepertinya sangat rentan untuk tergoda pada gagasan bahwa kita bisa membengkokkan eksistensi alami sesuai keinginan kita.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
291.	The young warlock ² in this story, for instance, decides that falling in love would adversely affect his comfort and security.	<i>Penyihir muda – yang disebut warlock² – dalam kisah ini, misalnya, memutuskan bahwa jatuh cinta akan merugikan eksistensinya dan membuatnya tidak nyaman.</i>	Domestication and Foreignization
292.	² [The term “warlock” is a very old one.	² [<i>“Warlock” adalah istilah yang sangat kuno.</i>	Foreignization
293.	Although it is sometimes used as interchangeable with “wizard”, it originally denoted one learned in dueling and all martial magic.	<i>Meskipun istilah ini kadang digunakan sebagai pengganti “wizard”, awalnya “warlock” digunakan untuk menyebut seseorang yang ahli dalam berduel sihir.</i>	Domestication and Foreignization
294.	It was also given as a title to wizards who had performed feats of bravery, rather as Muggles were sometimes knighted for acts of valor.	<i>Istilah ini juga diberikan kepada penyihir-penyihir yang telah bertindak sangat berani, sama seperti Muggle yang diberi gelar kesatria karena telah berjasa besar.</i>	Foreignization
295.	By calling the young wizard in this story a warlock, Beedle indicates that he has already been recognized as especially skillful on offensive magic.	<i>Dengan menyebut penyihir muda dalam kisah ini sebagai “warlock”, Beedle ingin menunjukkan bahwa sang penyihir muda terkenal ahli dalam berduel sihir.</i>	Domestication and Foreignization
296.	These days wizards use “warlock” in one of two ways: to describe a wizard of unusually fierce appearance, or as a title denoting particular skill of achievement.	<i>Pada masa kini, para penyihir menggunakan istilah “warlock” untuk dua tujuan berikut: menggambarkan penyihir yang penampilannya sangat menakutkan, atau sebagai gelar atas pencapaian atau keterampilan sihir yang sangat baik.</i>	Foreignization
297.	Thus, Dumbledore himself was Chief Warlock of the Wizengamot. – JKR]	<i>Karena itulah, Dumbledore juga merupakan Warlock Kepala Wizengamot. JKR]</i>	Foreignization
298.	He sees love as a humiliation, a weakness, a drain on a person’s emotional and material resources.	<i>Dia melihat cinta sebagai hal yang memalukan, kelemahan yang akan menghabiskan kekayaan emosional maupun material seseorang.</i>	Foreignization

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
299.	Of course, the centuries-old trade in love potions shows that our fictional wizard is hardly alone in seeking to control the unpredictable course of love.	<i>Tentu saja, perdagangan ramuan cinta yang sudah berlangsung selama berabad-abad menunjukkan bahwa tokoh penyihir muda fiktif ini bukanlah satu-satunya orang yang berusaha mengendalikan jalan cinta yang tak pernah bisa diduga.</i>	Foreignization
300.	The search of true love potion ³ continues to this day, but no such elixir has yet been created, and leading potioners doubt that it is possible.	<i>Pencarian ramuan cinta sejati³ masih terus berlanjut hingga hari ini, namun belum ada pembuat ramuan ternama ragu ramuan semacam itu mungkin diciptakan.</i>	Domestication
301.	³ Hector Dagworth-Granger, founder of the Most Extraordinary Society of Potioneers, explains: "Powerful infatuations can be induced by the skillful potioner, but never yet has anyone managed to create the truly unbreakable, eternal, unconditional attachment that alone can be called Love."	³ <i>Hector Dagworth-Granger, pendiri Perhimpunan Pembuat Ramuan Paling Luar Biasa, menjelaskan: "Rasa suka yang sangat besar memang bisa dimunculkan oleh pembuat ramuan yang hebat, tetapi hingga saat ini belum ada seorangpun yang mampu menciptakan ramuan yang bisa memunculkan hubungan abadi, tak terputuskan, dan tanpa syarat yang disebut Cinta."</i>	Foreignization
302.	The hero in this tale, however, is not even interested in a simulacrum of love that he can create or destroy at will.	<i>Meskipun begitu, tokoh utama dalam kisah ini sama sekali tidak tertarik pada pengalaman-pengalaman mirip cinta yang dapat dia ciptakan dan hancurkan sesuka hati.</i>	Foreignization
303.	He wants to remain forever uninfected by what he regards as a kind of sickness, and therefore performs a piece of Dark Magic that would not be possible outside of a storybook: He locks away his own heart.	<i>Dia justru ingin selamanya tidak terpengaruh oleh apa yang dianggapnya sebagai penyakit, sehingga akhirnya melakukan Sihir Hitam yang tak mungkin dilakukan di luar buku cerita: dia menyimpan dan mengunci hatinya sendiri.</i>	Foreignization
304.	The resemblance of this action to the creation of Horcrux has been noted by many writers.	<i>Kemiripan tindakan ini dengan Horcrux telah diakui oleh banyak penulis.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
305.	Although Beedle's hero is not seeking to avoid death, he is dividing what was clearly not meant to be divided – body and heart, rather than soul – and in doing so, he is falling foul of the first of Adalbert Waffling's Fundamental Law of Magic:	<i>Meskipun tokoh utama dalam kisah Beedle ini tidak berusaha menghindari kematian, dia memisahkan apa yang seharusnya tak boleh terpisah – tubuh dan hati, sepadan dengan jiwa – dan dengan melakukan hal itu, dia telah melanggar aturan pertama dalam Hukum Fundamental Sihir Adalbert Waffling:</i>	Foreignization
306.	Tamper with the deepest mysteries – the source of life, the essence of self – only if prepared for consequences of the most extreme and dangerous kind.	<i>Usiklah misteri-misteri terdalam – sumber hidup, esensi diri – hanya jika kau telah siap menanggung konsekuensi paling ekstrem dan paling berbahaya.</i>	Foreignization
307.	And sure enough, in seeking to become superhuman this foolhardy young man renders himself inhuman.	<i>Dan tentu saja, dalam usahanya menjadi manusia super, anak muda yang bodoh ini justru membuat dirinya tidak lagi menjadi manusia.</i>	Domestication
308.	The heart he has locked away slowly shrivels and grows hair, symbolizing his own descent to beasthood.	<i>Hati yang dia simpan perlahan-lahan mulai menyusut dan ditumbuhi rambut, symbol dirinya yang berubah buas.</i>	Foreignization
309.	He is finally reduced to a violent animal who takes what he wants by force, and he dies in a futile attempt to regain what is now forever beyond reach – a human heart.	<i>Akhirnya esensi diri sang penyihir muda pun menyusut menjadi hewan buas yang dengan paksa mengambil apa yang dia inginkan, dan akhirnya mati dalam usaha sia-sia untuk mendapatkan kembali benda yang sekarang berada diluar jangkauannya – hati manusia.</i>	Foreignization
310.	Though somewhat dated, the expression “to have a hairy heart” has passed into everyday Wizarding language to describe a cold or unfeeling witch or wizard.	<i>Meskipun sedikit kuno, istilah “berhati berbulu” tetap digunakan dalam bahasa pergaulan para penyihir untuk menggambarkan penyihir yang dingin dan tak berperasaan.</i>	Domestication
311.	My maiden aunt Honoria always alleged that she called off her engagement to a wizard in the Improper Use of Magic Office because she discovered in time that “he had a hairy heart”.	<i>Bibiku, Honoria, berulang kali mengatakan bahwa dia membatalkan pertunangannya dengan penyihir yang bekerjanya di Departemen Penggunaan Sihir yang Tidak Pada Tempatnya karena laki-laki itu “berhati berbulu”.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
312.	(It was rumored, however, that she actually discovered him in the act of fondling soe Horklumps ⁴ , which she found deeply shocking.)	(Meskipun begitu, gosip yang beredar mengatakan bahwa sebenarnya Honoria memergoki laki-laki itu sedang bermesraan dengan beberapa Horklump. ⁴ dan Honoria amat sangat terkejut.)	Domestication and Foreignization
313.	⁴ Horklumps are pink, bristly mushroom-like creatures.	⁴ Horklump adalah makhluk berwarna pink yang mirip jamur.	Foreignization
314.	It is very difficult to see why anyone would want to fondle them.	Sangat sulit untuk dipahami mengapa ada orang yang mau bermesraan dengan para Horklump.	Foreignization
315.	For further information, see <i>Fantastic Beasts and Where to Find Them</i> .	Untuk informasi lebih lanjut, baca <i>Hewan-Hewan Fantastis dan di Mana Mereka Bisa Ditemukan</i> .	Foreignization
316.	More recently, the self-help book <i>The Hairy Heart: A Guide to Wizards Who Won't Commit</i> ⁵ has topped bestseller lists.	Baru-baru ini, terbit buku self-help berjudul Berhati Berbulu: Panduan bagi Para Penyihir yang Tidak Mau Berkomitmen ⁵ dan buku ini menduduki peringkat best-seller .	Foreignization
317.	⁵ Not to be confused with <i>Hairy Snout</i> , <i>Human Heart</i> , a heartrending account of one man's struggle with lycantropy.	⁵ Jangan dicampuradukkan dengan Hidung Berbulu, Hati Manusia , bacaan menghangatkan hati mengenai perjuangan seorang pria melawan delusinya menjadi serigala.	Domestication and Foreignization
318.	Babbitty Rabbitty and Her Cackling Stump	Babbitty Rabbitty dan Tunggul Terbahak	Foreignization
319.	A long time ago, in a far-off land, there lived a foolish King who decided that he alone should have the power of magic.	Pada jaman dahulu kala, di negeri yang sangat jauh, hiduplah seorang Raja bodoh yang memutuskan bahwa hanya dia yang boleh memiliki kekuatan sihir.	Foreignization
320.	He therefore commanded the head of his army to form a Brigade of Witch-Hunters, and issued them a pack of ferocious black hounds.	Oleh karena itu, Raja memerintahkan kepala pasukannya untuk membentuk Pasukan Pemburu Penyihir dan member sekawanan anjing pemburu hitam yang buas.	Domestication and Foreignization
321.	At the same time, the King caused proclamations to be read in every village and town across the land: "Wanted by the King: an Instructor in Magic."	Pada saat yang sama, Raja mengeluarkan pengumuman yang harus dibacakan di desa dan kota, si seluruh negeri: "Raja mencari instruktur sihir."	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
322.	No true witch or wizard dared volunteer for the post, for they were all in hiding from the Brigade of Witch-Hunters.	<i>Tak ada penyihir sungguhan yang berani mengajukan diri untuk posisi tersebut, karena mereka semua bersembunyi dari Pasukan Pemburu Penyihir.</i>	Foreignization
323.	However, a cunning charlatan with no magical power saw a chance of enriching himself, and arrived at the palace, claiming to be a wizard of enormous skill.	<i>Tetapi, seorang penipu licik yang tak punya kekuatan sihir sama sekali, melihat hal ini sebagai kesempatan baik untuk memperkaya diri. Maka dia datang ke istana, mengaku sebagai penyihir hebat.</i>	Domestication
324.	The charlatan performed a few simple tricks that convinced the foolish King of his magical powers, and was immediately appointed Grand Sorcerer in Chief, the King's Private Magic Master.	<i>Si penipu memainkan beberapa trik sederhana untuk menunjukkan kekuatan sihirnya, dan Raja yang bodoh langsung menunjuknya menjadi Kepala Penyihir Besar, Guru Sihir Raja.</i>	Domestication and Foreignization
325.	The charlatan bade the King give him a large sack of gold, so that he might purchase wands and other magical necessities.	<i>Penipu itu memohon agar Raja memberikan sekarung besar emas kepadanya, supaya dia dapat member tongkat sihir dan berbagai keperluan sihir.</i>	Foreignization
326.	He also requested several large rubies, to be used in the casting of curative charms, and a silver chalice or two, for the storing and maturing of potions.	<i>Dia juga meminta beberapa permata rubi yang besar untuk membuat jimat penyembuh, serta 1-2 piala perak untuk menyimpan dan membuat ramuan.</i>	Domestication
327.	All these things the foolish King supplied.	<i>Semua permintaan ini disanggupi oleh Raja yang bodoh.</i>	Foreignization
328.	The charlatan stowed the treasure safely in his own house and returned to the palace grounds.	<i>Si penipu menyimpan semua harta itu di rumahnya sendiri, lalu kembali ke halaman istana.</i>	Domestication
329.	He did not know that he was being watched by an old woman who lived in a hovel on the edge of the grounds.	<i>Penipu itu tidak tahu bahwa dia diawasi oleh perempuan tua yang tinggal di pondok kumuh di ujung halaman.</i>	Foreignization
330.	Her name was Babbitty, and she was the washerwoman who kept the palace linens soft, fragrant, and white.	<i>Nama perempuan itu Babbitty, dan dia adalah tukang cuci yang membuat semua seprai di istana tetap lembut, wangi, dan putih.</i>	Foreignization
331.	Peeping from behind her drying sheets, Babbitty saw the charlatan snep two twigs from one of the King's trees, and disappear into the palace.	<i>Babbitty mengintip dari balik seprai-seprai yang sedang dijemurnya dan melihat si penipu mematahkan dua ranting dari pohon Raja lalu masuk ke istana.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
332.	The charlatan gave one of the twigs to the King and assured him that it was a wand of tremendous power.	<i>Si penipu memberikan salah satu ranting kepada Raja dan meyakinkannya bahwa ranting itu adalah tongkat sihir berkekuatan hebat.</i>	Foreignization
333.	“It will work, however,” said the charlatan, “when you are worthy of it.”	<i>“Tapi tongkat itu hanya akan berfungsi jika Yang Mulia layak menggunakannya,” kata sang penipu.</i>	Domestication
334.	Every morning the charlatan and the foolish King walked out into the palace grounds, where they waved their wands and shouted nonsense at the sky.	<i>Setiap pagi, si penipu dan Raja yang bodoh keluar ke halaman istana lalu melambai-lambaikan tongkat sihir mereka dan meneriak-teriakkan mantra omong kosong ke arah langit.</i>	Domestication
335.	The charlatan was careful to perform more tricks, so that the King remained convinced of his Grand Sorcerer’s skill, and of the power of the wands that had cost so much gold.	<i>Si penipu sengaja memperlihatkan trik-trik baru supaya Raja tetap mempercayai kemampuannya sebagai Penyihir Besar serta kekuatan tongkat sihir yang dibeli dengan begitu banyak emas.</i>	Domestication
336.	One morning, as the charlatan and the foolish King were twirling their twigs, and hopping in circles, and chanting meaningless rhymes, a loud cackling reached the King’s ears.	<i>Suatu pagi, ketika si penipu dan Raja yang bodoh sedang memutar-mutar ranting mereka, melompat-lompat dalam lingkaran, dan merapal mantra-mantra kosong, suara tawa terbahak-bahak sampai ke telinga Raja.</i>	Foreignization
337.	Babbitty the washerwoman was watching the King and the charlatan from the window of her tiny cottage, and was laughing so hard she soon sank out of sight, too weak to stand.	<i>Babbitty si tukang cuci sedang mengamati Raja dan penipu itu dari jendela pondok kecilnya. Dia tertawa begitu keras hingga tak bisa berdiri dan tak terlihat lagi dari jendela.</i>	Domestication and Foreignization
338.	“I must look most undignified, to make the old washerwoman laugh so!” said the King.	<i>“Aku pasti terlihat sangat konyol sehingga tukang cuci istana tertawa sekeras itu!” kata Raja</i>	Domestication and Foreignization
339.	He ceased his hopping and twig-twirling, and frowned.	<i>Dia berhenti melompat-lompat dan memutar-mutar rantingnya, lalu mengerutkan kening.</i>	Foreignization
340.	“I grow weary of practice!	<i>“Aku leteh berlatih sihir!”</i>	Foreignization
341.	When shall I be ready to perform real spells in front of my subjects, Sorcerer?”	<i>Kapan aku siap menunjukkan mantra-mantra sungguhan di depan rakyatku, Penyihir?”</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
342.	The charlatan tried to soothe his pupil, assuring him that he would soon be capable of astonishing feats of magic, but Babbitty's cackling sound stung the foolish King more than the charlatan knew.	<i>Si penipu berusaha menenangkan muridnya, meyakinkan Raja bahwa sebentar lagi dia pasti mampu melakukan sihir hebat. Tapi tawa Babbitty telah menyinggung perasaan Raja lebih dari yang diduga si penipu.</i>	Domestication and Foreignization
343.	"Tomorrow," said the King, "we shall invite our court to watch their King perform magic!"	<i>"Besok," kata Raja, "kita akan mengundang para bangsawan untuk melihat Raja mereka melakukan sihir!"</i>	Foreignization
344.	The charlatan saw that the time had come to take his treasure and flee.	<i>Si penipu sadar sekaranglah waktunya dia mengambil seluruh harta yang sudah diberikan Raja dan pergi jauh.</i>	Foreignization
345.	"Alas, Your Majesty, it is impossible!"	<i>"Maaf, Yang Mulia, itu mustahil!"</i>	Domestication and Foreignization
346.	I had forgotten to tell Your Majesty that I must set out on a long journey tomorrow—"	<i>Aku lupa mengatakan kepada Yang Mulia bahwa besok aku harus pergi jauh..."</i>	Domestication and Foreignization
347.	"If you leave this palace without my permission, Sorcerer, my Brigade of Witch-Hunters will hunt you down with their hounds!"	<i>"Jika kau pergi dari istana tanpa izinku, Penyihir, Pasukan Pemburu Penyihir-ku akan menjejarmu dengan anjing-anjing mereka!"</i>	Foreignization
348.	Tomorrow morning you will assist me to perform magic for the benefit of my Lords and Ladies, and if anybody laughs at me, I shall have you beheaded!"	<i>Besok kau harus membantu menunjukkan kemampuan sihirku di hadapan seluruh bangsawan, dan jika ada orang yang menertawakanku, aku akan memenggalmu!"</i>	Domestication and Foreignization
349.	The King stormed back to the palace, leaving the charlatan alone and afraid.	<i>Raja kembali ke istana dengan marah, meninggalkan si penipu sendirian dan ketakutan.</i>	Foreignization
350.	Not all his cunning could save him now, for he could not run away, not could he help the King with magic that neither of them knew.	<i>Bahkan seluruh kelikikannya tak bisa menyelamatkan si penipu, karena dia tidak bisa kabur dan tak bisa membantu Raja menunjukkan keterampilan sihir yang sama-sama tidak mereka kuasai.</i>	Foreignization
351.	Seeking a for his fear and his anger, the charlatan approached the window of Babbitty the washerwoman.	<i>Untuk melampiasikan ketakutan dan kemarahannya, sang penipu mendekati jendela pondok Babbitty si tukang cuci.</i>	Foreignization
352.	Peering inside, he saw the little old lady sitting at her table, polishing a wand.	<i>Saat mengintip ke dalam, dia melihat perempuan tua itu duduk di meja, sedang membersihkan tongkat sihir.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
353.	In a corner behind her, the King's sheets were washing themselves in a wooden tub.	<i>Di salah satu pojok pondok, dalam sebuah ember kayu, seprai-seprai Raja tercuci sendiri.</i>	Foreignization
354.	The charlatan understood at once that Babbitty was a true witch, and that she who had given him his awful problem could also solve it.	<i>Si penipu seketika paham bahwa Babbitty adalah penyihir sungguhan, dan perempuan tua yang telah memberinya kesulitan besar itu juga dapat menyelesaikan masalahnya.</i>	Foreignization
355.	"Crone!" roared the charlatan.	<i>"Perempuan tua!" seru si penipu.</i>	Foreignization
356.	"Your cackling has cost me dear!	<i>"Tawamu membuatku berada dalam kesulitan besar!"</i>	Foreignization
357.	If you fail to help me, I shall denounce you as a witch, and it will be you who is torn apart by the King's hounds!"	<i>Jika kau tak mau membantuku, aku akan memberitahu semua orang bahwa kau adalah penyihir. Dan kaulah yang akan dicabik-cabik oleh kawanan anjing Raja!"</i>	Domestication
358.	Old Babbitty smiled at the charlatan, and assured him that she would do everything in her power to help.	<i>Babbitty tua tersenyum kepada si penipu dan meyakinkan bahwa dia akan melakukan apapun yang dia mampu untuk membantu.</i>	Domestication and Foreignization
359.	The charlatan instructed her to conceal herself inside a bush while the King gave his magical display, and to perform the King's spells for him without his knowledge.	<i>Si penipu menyuruh Babbitty bersembunyi di balik semak-semak sementara Raja mempertontonkan keahlian sihirnya. Dan saat itu Babbitty harus menggunakan mantranya untuk membantu Raja, seolah-olah Raja sendirilah yang memiliki kekuatan sihir. Semuanya harus dilakukan tanpa sepengetahuan Raja.</i>	Domestication
360.	Babbitty agreed to the plan, but asked one question.	<i>Babbitty setuju melakukan semua itu, tapi dia menanyakan satu hal.</i>	Foreignization
361.	"What, sir, if the King attempts a spell Babbitty cannot perform?"	<i>"Tuan, bagaimana jika Raja mencoba mantra yang tidak Babbitty kuasai?"</i>	Domestication and Foreignization
362.	The charlatan scoffed.	<i>Si penipu hanya mendengus.</i>	Foreignization
363.	"Your magic is more than equal to that fool's imagination," he assured her, and he retired to the castle, well pleased with his own cleverness.	<i>"Sihirmu lebih dari cukup untuk imajinasi Raja bodoh itu," ia meyakinkan Babbitty. Si penipu lalu kembali ke istana untuk beristirahat, sangat puas atas kepintarannya sendiri.</i>	Domestication
364.	The following morning all the Lords and Ladies of the kingdom assembled in the palace grounds.	<i>Pangiatara berikudnya semua bangsawan di kerajaan, laki-laki dan perempuan, berkumpul di halaman istana.</i>	Domestication and Foreignization

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
365.	The King climbed onto a stage in front of them, with the charlatan by his side.	<i>Raja naik ke panggung di hadapan mereka, si penipu berdiri di sebelahnya.</i>	Foreignization
366.	“I shall firstly make this Lady’s had disappear!” cried the King, pointing his twig at a noblewoman.	<i>“Pertama-tama, aku akan membuat topi lady di sana menghilang!” seru Raja, lalu mengarahkan rantingnya kepada perempuan bangsawan yang dimaksud.</i>	Foreignization
367.	From inside a bush nearby, Babbitty pointed her wand at the hat, and caused it to vanish.	<i>Dari balik semak-semak di dekat mereka, Babbitty mengarahkan tongkat sihirnya ke arah yang sama dan membuat topi itu menghilang.</i>	Foreignization
368.	Great was the astonishment and admiration of the crowd, and loud their applause for the jubilant King.	<i>Begitu besar kekegetan dan kekaguman para penonton yang berkerumun, dan begitu keras yang merasa bangga bukan Raja.</i>	Foreignization
369.	“Next, I shall make that horse fly!” cried the King, pointing his twig at his own steed.	<i>“Kemudian, aku akan membuat kuda itu terbang!” seru Raja, lalu mengarahkan rantingnya kepada kudanya sendiri.</i>	Foreignization
370.	From inside the bush, Babbitty pointed her wand at the horse and it rose high into the air.	<i>Dari balik semak-semak, Babbitty mengarahkan tongkat sihirnya kepada kuda itu dan kuda itu terangkat tinggi ke udara.</i>	Foreignization
371.	The crown was still more thrilled and amazed, and they roared their appreciation of their magical King.	<i>Para penonton semakin gembira dan takjub, dan mereka berseru-seru memuji Raja mereka yang ajaib.</i>	Foreignization
372.	“And now,” said the King, looking all around for an idea; and the Captain of his Brigade Witch-Hunters ran forward.	<i>“Dan sekarang,” kata Raja, menengok ke segala arah untuk mencari ide, ketika Kapten Pasukan Pemburu Penyihir berlari ke depan.</i>	Domestication and Foreignization
373.	“Your Majesty,” said the Captain, “this very morning, Sabre died of eating a poisonous toadstool!”	<i>“Yang Mulia,” kata Kapten, “pagi ini Sabre mati karena makan cendawan beracun!”</i>	Domestication and Foreignization
374.	Bring him back to life, Your Majesty, with your wand!”	<i>Hidupkan dia dengan sihirmu, Yang Mulia!”</i>	Domestication
375.	And the Captain heaved onto the stage the lifeless body of the largest of the witch-hunting hounds.	<i>Dan sang Kapten membawa tubuh anjing pemburu penyihirnya yang paling besar, yang sudah tak bernyawa lagi.</i>	Domestication
376.	The foolish King brandished his twig and pointed it at the dead dog.	<i>Raja yang bodoh melambaikan rantingnya dan mengarahkannya pada anjing mati itu.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
377.	But inside the bush, Babbitty smiled and did not trouble to lift her wand, for no magic can raise the dead.	<i>Tetapi di balik semak, Babbitty hanya tersenyum, dia bahkan tak mau repot-repot mengangkat tongkat sihirnya, karena tak ada sihir yang dapat membangkitkan makhluk yang sudah mati.</i>	Foreignization
378.	When the dog did not stir, the crowd began first to whisper, and then to laugh.	<i>Ketika anjing itu tetap tidak bergerak, para penonton mulai berbisik-bisik, hingga akhirnya tertawa.</i>	Foreignization
379.	They suspected that the King's first two feats had been mere tricks after all.	<i>Mereka curiga bahwa dua keberhasilan Raja sebelumnya hanyalah tipuan.</i>	Foreignization
380.	"Why doesn't it works?" the King screamed at the charlatan, who bethought himself of the only ruse left to him.	<i>"Mengapa tidak berhasil?" teriak Raja kepada si penipu yang sedang memikirkan satu-satunya tipuan yang tersisa.</i>	Domestication
381.	"There, Your Majesty, there!" he shouted, pointing at the bush where Babbitty sat concealed.	<i>"Di sana, yang Mulia, di sana!" serunya sambil menunjuk ke semak-semak tempat Babbitty bersembunyi.</i>	Foreignization
382.	"I see her plain, a wicked witch who is blocking your magic with her own evil spells!	<i>"Aku dapat melihatnya dengan jelas, penyihir jahat yang menghalangi sihir Yang Mulia dengan mantra-mantra jahatnya!</i>	Foreignization
383.	Seize her, somebody, seize her!"	<i>Tangkap dia, tangkap dia!"</i>	Domestication
384.	Babbitty fled from the bush, and the Brigade of Witch-Hunters set off in pursuit, unleashing their hounds, who bayed for Babbitty's blood.	<i>Babbitty lari dari semak-semak, dan Pasukan Pemburu Penyihir langsung mengejar, melepaskan kawanan anjing pemburu, yang haus akan darah Babbitty.</i>	Foreignization
385.	But as she reached the low hedge, the little witch vanished into sight, and when the King, the charlatan, and all the courtiers gained the other side, they found the pack of witch-hunting hounds barking and scrabbling around a bent and aged tree.	<i>Tetapi saat mencapai pagar tanaman yang rendah, Babbitty lenyap dari pandangan semua orang. Ketika Raja, si penipu, serta semua bangsawan sampai di sana, mereka melihat kawanan anjing pemburu menyalak dan berputar-putar di sekitar pohon tua yang bengkok.</i>	Domestication
386.	"She had turned herself into a tree!" screamed the charlatan, and, dreading lest Babbitty turn back into a woman and denounce him, he added, "Cut her down, Your Majesty, that is the way to treat evil witches!"	<i>"Penyihir itu merubah dirinya jadi pohon!" teriak si penipu. Karena takut Babbitty akan berubah lagi menjadi manusia larub membongkar rahasianya, dia menambahkan, "Tebang dia, Yang Mulia, itulah caranya menghukum penyihir-penyihir jahat!"</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
387.	An axe was brought at once, and the old tree was felled to loud cheers from the courtiers and the charlatan.	<i>Sebuah kapak langsung dibawa ke tempat itu, dan pohon tua itu tumbang disertai sorakan keras para bangsawan dan si penipu.</i>	Foreignization
388.	However, as they were making ready to return to the palace, the sound of loud cackling stopped them in their tracks.	<i>Meskipun begitu, ketika mereka bersiap-siap kembali ke istana, terdengar suara tawa terbahak-bahak, membuat mereka semua terpaku di tempat.</i>	Foreignization
389.	“Fools!” cried Babbitty’s voice from the stump they had left behind.	<i>“Orang-orang bodoh!” seru suara Babbitty dari tunggul pohon.</i>	Domestication and Foreignization
390.	“No witch or wizard can be killed by being cut in half!”	<i>“Semua penyihir tak dapat dibunuh dengan cara dibelah dua!”</i>	Foreignization
391.	Take the axe, if you do not believe me, and cut the Grand Sorcerer in two!”	<i>Ambil kapaknya, jika kalian tidak percaya padaku, dan belahlah Penyihir Besar menjadi dua!”</i>	Foreignization
392.	The Captain of the Brigade of Witch-Hunters was eager to make the experiment, but as he raised the axe the charlatan fell to his knees, screaming for mercy and confessing all his wickedness.	<i>Kapiten Pasukan Pemburu Penyihir ingin sekali mencobanya, tapi ketika dia mengangkat kapak, si penipu tersungkur dan berlutut, memohon ampun dan mengakui semua kecurangannya.</i>	Foreignization
393.	As he was dragged away to the dungeons, the tree stump cackled more loudly than ever.	<i>Ketika si penipu diseret untuk dibawa ke penjara bawah tanah, tunggul itu tertawa lagi, lebih keras dari sebelum-sebelumnya.</i>	Foreignization
394.	“By cutting a witch in half, you have unleashed a dreadful curse upon your kingdom!” it told the petrified King.	<i>“Dengan membelah dua seorang penyihir, kalian telah menebarkan kutukan mengerikan atas seluruh kerajaan ini!” tunggul itu memberitahu Raja yang ketakutan.</i>	Foreignization
395.	“Henceforth, every stroke of harm that you inflict upon my fellow witches and wizards will feel like an axe stroke in your own side, until you will wish you could die of it!”	<i>“Sejak saat ini, setiap kesulitan yang kau timpakan pada teman-teman penyihirku akan terasa bagaikan ayunan kapak pada dirimu sendiri, sampai-sampai kau akan berharap mati saja karenanya!”</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
396.	At that, the King fell to his knees too, and told the stump that he would issue a proclamation at once, protecting all witches and wizards of the kingdom, and allowing them to practice their magic in peace.	<i>Mendengar itu, Raja juga jatuh berlutut, dan mengatakan pada tunggul pohon itu bahwa dia akan mengeluarkan pengumuman ke seluruh negeri. Semua penyihir di kerajaan akan dilindungi dan mereka semua boleh mempraktikkan sihir dengan tenang.</i>	Domestication
397.	“Very good,” said the stump, “but you have not yet made amends to Babbitty!”	<i>“Bagus sekali,” kata tunggul, “tapi kau belum menebus kesalahanmu pada Babbitty!”</i>	Foreignization
398.	“Anything, anything at all!” cried the foolish King, wringing his hands before the stump.	<i>“Apa pun, apa pun yang kau inginkan!” seru Raja yang bodoh sambil memegang tunggul itu.</i>	Foreignization
399.	“You will erect a statue of Babbitty upon me, in memory of your poor washerwoman, and to remind you forever of your own foolishness!” said the stump.	<i>“Kau akan mendirikan patung Babbitty di atasku, untuk mengingat tukang cucimu yang malang dan untuk mengingatkanmu selamanya atas kebodohanmu sendiri!” kata tunggul</i>	Foreignization
400.	The King agreed to it at once, and promised to engage the foremost sculptor in the land, and have the statue made of pure gold.	<i>Raja langsung setuju, dan berjanji untuk menugaskan pematung terbaik di kerajaan membuat patung Babbitty dari emas murni.</i>	Domestication and Foreignization
401.	Then the shamed King and all the noblemen and –women returned to the palace, leaving the tree stump cackling behind them.	<i>Kemudian Raja yang sangat malu beserta seluruh bangsawan kembali ke istana, meninggalkan tunggul terbahak.</i>	Domestication and Foreignization
402.	When the grounds were deserted once more, there wriggled from a hole between the roots of the tree stump a stout and whiskery old rabbit with a wand clamped between her teeth.	<i>Ketika halaman istana kembali lengang, dari lubang di antara akar-akar pohon keluarlah seekor kelinci kekar yang bermisai tebal sambil menggigit tongkat sihir.</i>	Domestication
403.	Babbitty hopped out of the grounds and far away, and ever after a golden statue of the washerwoman stood upon the tree stump, and no witch or wizard was ever persecuted in the kingdom again.	<i>Babbitty keluar dari halaman istana menuju tempat yang sangat jauh dengan melompat-lompat. Tak lama kemudian patung emas tukang cuci berdiri di atas tunggul, dan sejak saat itu tak lagi penyihir yang diburu di kerajaan tersebut.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
404.	The story of “Babbitty Rabbitty and Her Cackling Stump” is, in many ways, the most “real” of Beedle’s tales, in that the magic described in the story conforms, almost entirely, to known magical laws.	“ <i>Babbitty Rabbitty dan Tunggul Terbahak</i> ” dalam banyak hal adalah kisah Beedle yang paling “nyata”, karena dalam kisah ini sihir digambarkan sesuai – tepatnya hamper sesuai – dengan batasan-batasan sihir yang sebenarnya.	Domestication and Foreignization
405.	It was through this story that many of us first discovered that magic could not bring back the dead – and a great disappointment and shock it was, convinced as we had been, as young children, that our parents would be able to awaken our dead rats and cats with one wave of their wands.	Dari kisah inilah banyak anak baru tahu bahwa sihir tak dapat menghidupkan kembali makhluk yang telah mati – hal yang mengejutkan sekaligus mengecewakan, karena ketika kecil kita percaya orang tua kita dapat menghidupkan kembali tikus ataupun kucing kita yang sudah mati dengan satu lambaian tongkat sihir.	Domestication and Foreignization
406.	Though some six centuries have elapsed since Beedle wrote this tale, and while we have devised innumerable ways of maintaining the illusion of our loved ones’ continuing presence, ¹ wizards still have not found a way of reuniting body and soul once death has occurred.	Meskipun sudah enam abad berlalu sejak Beedle menulis kisah ini, dan meskipun para penyihir telah menemukan ratusan orang tersayang kita tetap hadir walau mereka sudah meninggal, ¹ para penyihir masih belum menemukan cara untuk menyatukan kembali tubuh dan jiwa begitu kematian datang.	Foreignization
407.	¹ [Wizards’ photographs and portraits move and (in the case of the latter) talk just like their subjects.	¹ [Dalam dunia sihir foto dan lukisan bisa bergerak-gerak dan (khusus lukisan) bicara seakan mereka masih hidup.	Foreignization
408.	Other rare objects, such as the Mirror of Erised, may also reveal more than a static image of a lost loved one.	Objek-objek langka lain, misalnya Cermin Tarsah, juga bisa memunculkan lebih dari sekadar bayangan statis orang tersayang kita yang telah meninggal.	Foreignization
409.	Ghosts are transparent, moving, talking, and thinking versions of wizards and witches who wished, for whatever reason, to remain on earth. – JKR]	Hantu adalah versi transparan, bergerak, berbicara, dan berpikir dari para penyihir yang berharap, karena berbagai alasan, untuk tetap berada di bumi. JKR]	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
410.	As the eminent Wizarding philosopher Bertrand de Pensees-Profondes writes in his celebrated work <i>A Study into the Possibility of Reversing the Actual and Metaphysical Effects of Natural Death, with Particular Regard to Reintegration of Essence and Matter:</i>	<i>Seperti yang ditulis filsuf terkenal Bertrand de Pensees-Profondes dalam bukunya yang dikenal luas, Studi mengenai Kemungkinan Membalik Efek Aktual dan Metafisik Kematian Alami, dengan Perhatian Khusus kepada Reintegrasi Esensi dan Zat:</i>	Foreignization
411.	"Give it up.	"Menyerahlah.	Foreignization
412.	<i>It's never going to happen."</i>	<i>Hal itu tidak akan pernah berhasil."</i>	Foreignization
413.	The tale of Babbitty Rabbitty does, however, give us one of the earliest literary mentions of Animagus, for Babbitty the washer woman is possessed of the rare magical ability to transform into an animal at will.	<i>Tetapi kisah Babbity Rabbitty merupakan karya literatur paling awal yang menyebutkan tentang Animagus, karena Babbitty si tukang cuci memiliki kemampuan sihir yang sangat langka untuk mengubah diri menjadi hewan jika dia menginginkannya.</i>	Domestication and Foreignization
414.	Animagi make up a small fragtion of the Wizarding population.	<i>Hanya ada sedikit Animagus dalam seluruh populasi penyihir.</i>	Foreignization
415.	Achieving perfect, spontaneous human-to-animal transformation requires much study and practice, and many witches and wizards consider that their time might be better employed in other ways.	<i>Untuk mencapai transformasi yang sempurna dan spontan, dari bentuk manusia ke hewan, dibutuhkan banyak latihan dan belajar, dan banyak penyihir menganggap waktu mereka sebaiknya digunakn untuk hal lain.</i>	Domestication
416.	Certainly the application of such a talent is limited unless one has a great need of disguise or concealment.	<i>Tentu saja, penerapan bakat langka ini sangat terbatas, kecuali jika seseorang mempunyai kebutuhan yang sangat besar untuk menyamar atau berlingdung.</i>	Domestication
417.	It is for this reason that the Ministry of Magic has insisted of Animagi, for there can be no doubt that this kind of magic is of greatest use to chose engaged in surreptitious, covert, or even criminal activity. ²	<i>Itulah sebabnya Kementerian Sihir menerapkan aturan yang mendaftarkan setiap Animagus, karena tak diragukan lagi sihir semacam ini paling banyak digunakan dalam aktivitas-aktivitas rahasia, terselubung, dan bahkan kriminal.²</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
418.	² [Professor McGonagall, Headmistress of Hogwarts, has asked me to make clear that she became an Animagus merely as a result of her extensive researches into all fields of transfiguration, and that she has never used the ability to turn into a tabby cat for any surreptitious purpose, setting aside legitimate business on behalf of the Order of the Phoenix, where secrecy and concealment were imperative. – JKR]	² [Professor McGonagall, Kepala Sekolah Hogwarts saat ini, telah memintaku untuk menjelaskan bahwa dia menjadi Animagus hanya akibat penelitiannya yang sangat luas mengenai seluruh aspek transfigurasi, juga bahwa dia tak pernah menggunakan kemampuan berbuah menjadi kucingnya untuk tujuan-tujuan rahasia apapun. Kecuali urusan resmi untuk kepentingan Orde Phoenix, yang dalam hal ini kerahasiaan dan perlindungan adalah suatu keharusan. JKR]	Domestication and Foreignization
419.	Whether there was ever a washerwoman who was able to transform into a rabbit is open to doubt; however, some magical historians have suggested that Beedle modeled Babbitty on the famous French sorceress Lisette de Lapin, who was convicted of witchcraft in Paris in 1422.	Apakah benar ada tukang cuci yang mampu bertransformasi menjadi kelinci masih bisa diperdebatkan, tetapi beberapa sejarawan sihir menyimpulkan bahwa mungkin Beedle mendapat inspirasi untuk tokoh Babbitty dari penyihir Perancis bernama Lisette de Lapin yang dijatuhi hukuman karena mempraktikkan sihir di Paris pada tahun 1422	Foreignization
420.	To the astonishment of her Muggle guards, who were later tried for helping the witch to escape, Lisette vanished from her prison cell the night before she was due to be executed.	Di hadapan para Muggle penjaga penjara, yang kemudian disidang atas tuduhan telah bersekongkol membantu Lisette kabur, Lisette menghilang deari selnya pada malam sebelum hari eksekusinya.	Foreignization
421.	Although it has never been proven that Lisette was an animagus who managed to squeeze through the bars of her cell window, a large white rabbit was subsequently seen crossing the English Channel in a cauldron with a sail fitted to it, and a similar rabbit later became a trusted advisor at the court of king Henry VI. ³	Meskipun tidak pernah dibuktikan bahwa Lisette adalah Animagus yang mampu menyusup dari sela-sela jeruji jendela penjara, setelah kejadian itu terlihat kelinci putih besar menyeberangi Terusan Inggris dalam kual yang dipasang layar. Kemudian kelinci yang mirip kelinci itu menjadi penasihat tepercaya dalam lingkungan istana Raja Henry VI.	Domestication and Foreignization
422.	³ This may have contributed to that Muggle King's reputation for mental instability.	Mungkin karena hal ini Raja Muggle tersebut dianggap kurang waras.	Foreignization
423.	The King in Beedle's story is a foolish Muggle who both covets and fears magic.	Raja dalam kisah Beedle adalah Muggle bodoh yang menginginkan sekaligus takut terhadap sihir.	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
424.	He believes that he can become a wizard simply by learning incantations and waving a wand. ⁴	<i>Raja itu percaya dia dapat menjadi penyihir hanya dengan menghafalkan mantra dan melambai-lambaikan tongkat sihir.⁴</i>	Foreignization
425.	⁴ As intensive studies in the Department of Mysteries demonstrated as far back as 1672, wizards and witches are born, not created.	⁴ <i>Studi-studi intensif di Departemen Misteri menunjukkan bahwa bahkan pada tahun 1672, kemampuan sihir biasanya diwariskan, bukan diciptakan.</i>	Foreignization
426.	While the “rogue” ability to perform magic sometimes appear in those apparent non-magical descent (though several later studies have suggested that there will have been a witch or wizard somewhere on the family tree), Muggles cannot perform magic.	<i>Meskipun kemampuan “dasar” sihir muncul pada orang-orang tanpa keturunan sihir (walau studi-studi terbaru menunjukkan bahwa salah satu nenek moyang orang-orang semacam ini ternyata penyihir), Muggle tidak dapat melakukan sihir.</i>	Domestication and Foreignization
427.	The best – or worst – they could hope for are random and uncontrollable effects generated by a genuine magical wand, which, as an instrument through which magic is supposed to be channeled, sometimes holds residual power, which it may discharge at odd moments – see also the notes on wandlore for “The Tale of Three Brother.”	<i>Yang terbaik – atau mungkin terburuk – yang bisa mereka harapkan adalah efek acak dan tak terkendali bila mereka menggunakan tongkat sihir sungguhan. Tongkat sihir, yang merupakan instrument penyaluran sihir, kadang masih menyimpan sisa-sisa kekuatan yang mungkin keluar pada saat tak terduga – lihat juga catatan mengenai berbagai tongkat sihir dalam kisah “Kisah Tiga Saudara”.</i>	Domestication and Foreignization
428.	He is completely ignorant of the true nature of magic and wizards, and therefore swallows the preposterous suggestions of both the charlatan and Babbitty.	<i>Dia sama sekali tidak memahami sifat dasar sihir maupun penyihir, dan menelan mentah-mentah semua perkataan si penipu dan Babbitty.</i>	Foreignization
429.	This is certainly typical of a particular type of Muggle thinking: In their ignorance, they are prepared to accept all sorts of impossibilities about magic, including the proposition that Babbitty has turned herself into a tree that can still think and talk.	<i>Ini cara pikir khas sebagian Muggle: Dalam ketidaktahuan, mereka siap menerima segala macam kemustahilan tentang sihir, misalnya bahwa Babbitty bisa mengubah dirinya menjadi pohon dan tetap bisa berpikir serta bicara.</i>	Foreignization

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
430.	(It is worth noting at this point, however, that while Beedle uses the talking-tree device to show us how ignorant the Muggle King is, he also asks us to believe that Babbitty can talk while she is a rabbit.	<i>(Pada titik ini perlu dicatat bahwa meskipun Beedle menggunakan pohon yang bisa bicara sebagai alat untuk menunjukkan pada kita betapa bodohnya Raja Muggle itu, Beedle juga meminta kita untuk percaya bahwa Babbitty tetap bisa bicara dalam wujud kelinci.</i>	Domestication and Foreignization
431.	This might be poetic license, but I think it more likely that Beedle had only heard about Animagi, and never met one, for this is the only liberty that he takes with magical laws in the story.	<i>Mungkin saja Beedle sengaja melakukannya karena sebagai pengarang dia memang berhak "membelokkan" kenyataan, tapi kurasa kemungkinan yang lebih besar adalah bahwa Beedle hanya pernah mendengar tentang Animagus tanpa pernah bertemu salah satunya, karena satu-satunya penyimpangan dari batasan-batasan sihir dalam kisah Babbitty.</i>	Domestication and Foreignization
432.	Animagi do not retain the power of human speech while in their animal form, although they keep all their human thinking and reasoning powers.	<i>Animagus tidak dapat mempertahankan kemampuan bicara saat mereka berubah wujud menjadi hewan, meskipun mereka tetap memiliki kemampuan berpikir manusia.</i>	Domestication and Foreignization
433.	This, as every schoolchild knows, is the fundamental difference between being an Animagus and Transfiguring oneself into an animal.	<i>Ini, seperti yang diketahui semua anak sekolah, adalah perbedaan mendasar antara menjadi Animagus dan men-Transfigurasi diri sendiri menjadi hewan.</i>	Foreignization
434.	In the case of the latter, he would become the animal entirely, with the consequence that one would know no magic, be unaware that one had ever been a wizard, and would need somebody else to Transfigure one back to one's original form.)	<i>Dalam Transfigurasi, seseorang sepenuhnya berubah menjadi hewan, dengan konsekuensi dia akan kehilangan kemampuan sihir, tidak sadar dirinya adalah penyihir, dan membutuhkan orang lain untuk men-Transfigurasi dirinya kembali menjadi manusia.)</i>	Foreignization
435.	I think it possible that in choosing to make his heroine pretend to turn into a tree, and threaten the King with pain like an axe stroke in his own side, Beedle was inspired by real magical traditions and practices.	<i>Kurasa Beedle juga terinspirasi oleh tradisi dan praktik sihir tradisional ketika menulis cerita yang tokoh utamanya pura-pura berubah wujud menjadi pohon dan mengancam Raja dengan rasa sakit seperti ayunan kapak di tubuh sang Raja.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
436.	Trees with wand-quality wood have always been fiercely protected by the wandmakers who tend them, and cutting down such trees to steal them risks incurring not only the malice of the Bowtruckles ⁵ usually nesting there, but also the ill effects of protective curses placed around them by their owners.	<i>Sejak dulu pohon-pohon yang kualitasnya baik hingga dapat dijadikan tongkat sihir memang sangat dilindungi para pembuat tongkat sihir. Menebang pohon semacam ini bukan hanya memancing Bowtruckle⁵ yang biasanya bersarang di sana untuk berbuat jahat, tapi juga membuat si pelaku merasakan efek negatif mantra-mantra perlindungan yang dipasang pada pohon-pohon itu.</i>	Domestication and Foreignization
437.	⁵ For a full description of these curious little tree-dwellers, see <i>Fantastic Beasts and Where to Find Them</i> .	⁵ Untuk penjelasan lengkap mengenai penghuni pohon yang aneh ini, lihat <i>Hewan-Hewan Fantastis dan di Mana Mereka Bisa Ditemukan</i> .	Foreignization
438.	In Beedle's time, the Cruciatus Curse had not yet been made illegal by the Ministry of Magic, ⁶ and could have produced precisely the sensation with which Babbitty threatens the King.	<i>Pada masa hidup Beedle, kutukan Cruciatus belum dilarang penggunaannya oleh Kementerian Sihir,⁶ dan akibat kutukan ini sama persis dengan ancaman Babbitty kepada Raja.</i>	Foreignization
439.	⁶ The Cruciatus, Imperius, and Avada Kedavra curses were first classified as Unforgivable in 1717, with the strictest penalties attached to their use.	⁶ Kutukan Cruciatus, Imperius, dan Avada Kedavra diklasifikasikan sebagai Tak Termaafkan pada tahun 1717, hukuman terberat akan dijatuhkan pada orang yang menggunakan mantra-mantra ini.	Foreignization
440.	The Tale of the Three Brother	<i>Kisah Tiga Saudara</i>	Foreignization
441.	There were once three brothers who were traveling along a lonely, winding road at twilight.	<i>Pada zaman dahulu ada tiga saudara, kakak-beradik laki-laki, yang berkelana melewati jalan panjang berkelu-liku di senja hari.</i>	Domestication and Foreignization
442.	In time, the brothers reached a river too deep to wade through and too dangerous to swim across.	<i>Pada waktunya, ketiga saudara ini tiba di sungai yang terlalu dalam untuk disebrangi dengan berjalan kaki dan terlalu berbahaya untuk disebrangi dengan berenang.</i>	Foreignization
443.	However, these brothers were learned in the magical arts, and so they simply waved their wands and made a bridge appear across the treacherous water.	<i>Meskipun demikian, ketiga saudara ini menguasai ilmu sihir, maka mereka tinggal melambatkan tongkat sihir mereka dan sebuah jembatan muncul di atas air yang berbahaya itu.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
444.	They were halfway across it when they found their path blocked by a hooded figure.	<i>Mereka sudah tiba di tengah jembatan ketika ternyata jalan mereka dihalangi oleh sosok berkerudung.</i>	Foreignization
445.	And Death spoke to them.	<i>Dan Kematian berbicara kepada mereka.</i>	Foreignization
446.	He was angry that he had been cheated out of three new victims, for travelers usually drowned in the river.	<i>Dia marah telah kehilangan tiga korban baru, karena para pengelana biasanya tenggelam di sungai.</i>	Foreignization
447.	But Death was cunning.	<i>Tetapi Kematian licik.</i>	Foreignization
448.	He pretended to congratulate the three brothers upon their magic, and said that each had earned a prize for having been clever enough to evade them.	<i>Dia berpura-pura memberi selamat kepada ketiga saudara ini atas sihir mereka, dan berkata masing-masing berhak mendapatkan hadiah karena telah cukup pintar untuk menghindarinya.</i>	Foreignization
449.	So the oldest brother, who was a combative man, asked for a wand more powerful than any in existence: a wand that must always win duels for its owner, a wand worthy of a wizard who had conquered Death!	<i>Maka, si sulung, yang suka bertempur, meminta tongkat sihir yang lebih hebat daripada semua tongkat sihir yang ada: tongkat sihir yang harus selalu memenangkan duel bagi pemiliknya, tongkat sihir yang layak diterima penyihir yang telah mengalahkan Kematian!</i>	Domestication and Foreignization
450.	So Death crossed to an elder tree on the banks of the river, fashioned a wand from a branch that hung there, and gave it to the oldest brother.	<i>Maka Kematian menyeberang ke sebatang pohon elder di tepi sungai, membuat tongkat sihir dari dahan yang menggantung di sana, dan memberikannya kepada si sulung.</i>	Domestication and Foreignization
451.	Then the second brother, who was an arrogant man, decided that he wanted to humiliate Death still further, and asked for the power to recall other from Death.	<i>Kemudian, si tengah, orang yang sombong, memutuskan dia ingin mempermalukan Kematian lebih jauh lagi, dan meminta kekuatan untuk memanggil yang lain dari Kematian.</i>	Domestication and Foreignization
452.	So Death picked up a stone from the riverbank and gave it to the second brother, and told him that the stone would have the power to bring back the dead.	<i>Maka Kematian memungut sebatir batu dari tepi sungai dan memberikannya kepada si tengah, dan memberitahunya bahwa batu akan memiliki kekuatan untuk mengembalikan orang yang sudah mati.</i>	Domestication and Foreignization
453.	And then Death asked the third and youngest brother what he would like.	<i>Kemudian Kematian menanyai si bungsu, apa yang diinginkannya.</i>	Domestication

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
454.	The youngest brother was the humblest and also the wisest of the brother, and he did not trust Death.	<i>Si bungsu yang paling rendah hati dan juga paling bijaksana di antara ketiga kakak-beradik ini, dan dia tidak memercayai Kematian.</i>	Domestication and Foreignization
455.	So he asked for something that would enable him to go forth from that place without being followed by Death.	<i>Maka ia meminta sesuatu yang bisa membuatnya melanjutkan perjalanan dari tempat itu tanpa diikuti oleh Kematian.</i>	Foreignization
456.	And Death, most unwillingly, handed over his own Cloak of Invisibility.	<i>Dan Kematian, dengan amat sangat enggan, menyerahkan Jubah Gaibnya sendiri kepadanya.</i>	Foreignization
457.	Then Death stood aside and allowed the three brothers to continue on their way, and they did so, talking with wonder of the adventure they had had, and admiring Death's gifts.	<i>Kemudian Kematian menyisih dan mengizinkan ketiga kakak-beradik itu melanjutkan perjalanan mereka, dan mereka pun melanjutkan perjalanan, sambil membicarakan dengan takjub petualangan yang telah mereka alami, dan mengagumi hadiah dari Kematian.</i>	Foreignization
458.	In due course the brothers separated, each for his own destination.	<i>Pada saatnya ketiga kakak-beradik ini berpisah, masing-masing menuju tujuan mereka sendiri-sendiri.</i>	Foreignization
459.	The first brother, traveled on for a week or more, and reaching a distant village, sought out a fellow wizard with whom he had a quarrel.	<i>Si sulung berjalan kira-kira seminggu lagi, dan tiba di suatu daerah yang jauh, mencari penyihir kenalannya, dengan siapa dia pernah bertengkar.</i>	Domestication and Foreignization
460.	Naturally, with the Elder Wand as his weapon, he could not fail to win the duel that followed.	<i>Tentu saja, dengan Tongkat Sihir Elder sebagai senjatanya, dia tak mungkin kalah dalam duel yang terjadi.</i>	Foreignization
461.	Leaving his enemy dead upon the floor, the oldest brother proceeded to an inn, where he boasted loudly of the powerful wand he had snatched from Death himself, and of how it made him invincible.	<i>Meninggalkan musuhnya mati di lantai, si sulung menuju tempat penginapan. Di sana dia membanggakan keras-keras kehebatan tongkat sihir yang telah diperolehnya dari Kematian sendiri, dan tentang bagaimana tongkat sihir itu membuatnya tak terkalahkan.</i>	Domestication and Foreignization
462.	That very night, another wizard crept upon the oldest brother as he lay, wine-sodden, upon his bed.	<i>Malam itu juga, seorang penyihir lain, mengendap-endap mendatangi si sulung yang sedang terlelap, bersimbah anggur, di tempat tidurnya.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
461.	The Thief took the wand and, for good measure, slit the oldest brother's throat.	<i>Pencuri ini mengambil tongkat sihirnya dan, sebagai tambahan, menggorok leher si sulung.</i>	Domestication and Foreignization
463.	And so Death took the first brother for his own.	<i>Maka Kematian mengambil si sulung sebagai miliknya.</i>	Foreignization
464.	Meanwhile, the second brother journeyed to his own home, where he lived alone.	<i>Sementara itu, si tengah pulang ke rumahnya, tempat dia hidup sendiri.</i>	Domestication and Foreignization
465.	Here he took out the stone that had the power to recall the dead, and turned it thrice in his hand.	<i>Dia mengeluarkan batu yang memiliki kekuatan untuk memanggil orang mati, dan memutarnya tiga kali dalam tangannya.</i>	Foreignization
466.	To his amazement and his delight, the figure of the girl he had once hoped to marry, before her untimely death, appeared at once before him.	<i>Betapa heran dan gembiranya dia, sosok gadis yang dulu pernah diharapkannya untuk dinikahinya, sebelum gadis itu meninggal dalam usia muda, muncul seketika itu di hadapannya.</i>	Foreignization
467.	Yet she was sad and cold, separated from him as by a veil.	<i>Meskipun dengan demikian gadis itu sedih dan dingin, terpisah darinya seolah oleh sehelai selubung.</i>	Foreignization
468.	Though she had returned to the mortal world, she did not truly belong there and suffered.	<i>Walaupun telah kembali ke dunia orang hidup, dia sesungguhnya bukanlah bagian dari dunia itu dan menderita.</i>	Foreignization
469.	Finally the second brother, driven mad with hopeless longing, killed himself so as truly to join her.	<i>Akhirnya, si tengah, menjadi gila karena kerinduannya yang sia-sia, membunuh diri supaya bisa benar-benar bergabung dengan gadis itu.</i>	Domestication and Foreignization
470.	And so Death took the second brother for his own.	<i>Maka Kematian mengambil si tengah sebagai miliknya.</i>	Foreignization
471.	But though Death searched for the third brother for many years, he was never able to find him.	<i>Namun, meski Kematian mencari si bungsu selama bertahun-tahun, dia tidak pernah berhasil menemukannya.</i>	Domestication and Foreignization
472.	It was only when he had attained a great age that the youngest brother finally took off the Cloak of Invisibility and gave it to his son.	<i>Barulah ketika telah mencapai usia sangat lanjut, si bungsu membuka Jubah Gaibnya dan memberikannya kepada anak lakilakinya.</i>	Domestication and Foreignization
473.	And then he greeted Death as an old friend, and went with him gladly, and, equals, they departed this life.	<i>Dan kemudian dia menyalami Kematian sebagai teman lama, dan pergi bersamanya dengan senang, dan sebagai teman sederajat, mereka meninggalkan kehidupan ini.</i>	Foreignization

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
474.	This story made a profound impression on me as a boy.	<i>Kisah ini memberi kesan yang sangat dalam bagiku ketika aku masih kecil.</i>	Foreignization
475.	I heard it first from my mother, and it soon became the tale I requested more often than any other at bedtime.	<i>Aku pertama kali mendengarnya dari ibuku, dan dengan segera kisah inilah yang menjadi favoritku sebagai cerita pengantar tidur.</i>	Domestication and Foreignization
476.	This frequently led to arguments with my youngest brother, Aberforth, whose favorite story was “Grumble the Grubby Goat.”	<i>Hal ini sering kali menjadi pangkal pertengkaran dengan adikku, Aberforth, yang cerita favoritnya adalah “Grumble si Kambing Kotor”.</i>	Domestication and Foreignization
477.	The moral of “The Tale of the Three Brothers” could not be any clearer: Human efforts to evade or evercome death are always doomed to dissapoinment.	<i>Pesan moral dari “Kisah Tiga Saudara” sangat jelas: Upaya manusia untuk menghindari atau menalahkan kematian selalu berujung pada kekecewaan.</i>	Foreignization
478.	The third broprin in the story (“the humblest and also the wisest”) is the only one who understands that, having narrowly escaped Death once, the best he can hope for it o postpone their next meeting for as long as possible.	<i>Si bungsu (“yang paling rendah hati dan paling bijaksana”) adalah satu-satunya yang memahami hal tersebut. Setelah berhasil lolos dari Kematian satu kali, harapan terbaiknya adalah menunda pertemuan berikutnya selama mungkin.</i>	Domestication and Foreignization
479.	This youngest brother knows that taunting Death – by engaging in violence, like the first brother, or by meddling in the shadowy art of Necromancy, ¹ like the second brother – means pitting oneself against a wily enemy who cannot lose.	<i>Si bungsu tahu bahwa menantang kematian – lewat jalan kekerasan seperti si sulung, atau coba-coba mempraktikkan necromancy¹ seperti si tengah – berarti membuat dirinya melawan musuh licik yang tak mungkin kalah.</i>	Domestication and Foreignization
480.	¹ [Necromancy is the Dark Art of racing the dead.	¹ [Necromancy adalah Ilmu Hitam yang bertujuan membangkitkan orang mati.	Foreignization
481.	It is a branch of magic that has never worked, as this story makes clear. – JKR]	<i>Ini merupakan cabang sihir yang tak pernah berhasil, seperti dijelaskan dalam kisah ini. JKR]</i>	Foreignization
482.	The irony is that a curious legend has grown up around this story, which recisely contradicts the message of the original.	<i>Ironisnya, legenda aneh yang jelas-jelas merupakan kontradiksi dari pesan moral yang ingin disampaikan Beedle justru berkembang di seputar kisah ini.</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
483.	This legend holds that the gifts Death gives the brothers – an unbeatable wand, a stone that can bring back the dead, and an Invisibility Cloak that endures forever – are genuine objects that exist in the real world.	<i>Legenda itu mengatakan bahwa hadiah-hadiah yang diberikan Kematian kepada ketiga saudara – tongkat sihir tak terkalahkan, batu yang dapat menghidupkan orang mati, dan Jubah Gaib yang dapat bertahan selamanya – adalah benda-benda sungguhan yang ada dalam dunia nyata.</i>	Freoreignization
484.	The legend goes further: If any person becomes the right full owner of all three, then he or she will become “master of Death,” which has usually been understood to mean that they will invulnerable, even immortal.	<i>Legenda ini bahkan mengatakan hal yang lebih jauh lagi: jika seseorang berhasil jadi pemilik ketiga hadiah itu, maka dia akan menjadi “Penakluk Kematian” yang biasanya diartikan mereka akan menjadi sempurna, bahkan abadi.</i>	Foreignization
485.	We may smile, a little sadly, at what this tells us about human nature.	<i>Apa yang dinyatakan legenda ini tentang sifat alami manusia mungkin akan membuat kita tersenyum, dengan sedikit sedih.</i>	Domestication
486.	The kindest interpretation would be: “Hopes spring eternal.” ²	<i>Interpretasi yang paling murah hati: “Berharap musim semi berlangsung selamanya.”²</i>	Foreignization
487.	² [This quotation demonstrates that Albus Dumbledore was not only exceptionally well-read in Wizarding terms, but also he was familiar with the writings of Muggle poet Alexander Pope. – JKR]	² <i>[Kutipan ini menunjukkan bahwa Albus Dumbledore tidak hanya banyak membaca buku-buku yang berhubungan dengan dunia sihir, tapi dia juga cukup akrab dengan karya penyair Muggle Alexander Pope. JKR]</i>	Foreignization
488.	Inspite of the fact that, according Beedle, two of the three objects are hidely dangerous, inspite of the clear message that Death comes for us all in the end, a tiny minority of the Wizarding community persists in believing that Beedle was sending them a coded message, which is the exact reverse of the one set down in ink and that they alone are clever enough to understand it.	<i>Di luar fakta bahwa, menurut Beedle, dua dari ketiga hadiah tersebut sangat berbahaya, di luar pesan yang sangat jelas bahwa Kematian pada akhirnya akan menemui kita semua, ada segelintir orang dalam komunitas penyihir yang tetap percaya bahwa Beedle sebenarnya sedang mengirimkan pesan rahasia, pesan yang berkebalikan dari pesan moral yang tertulis dan bahwa mereka sendirilah yang cukup pandai untuk memahami pesan ini.</i>	Foreignization
489.	Their theory (or perhaps “desperate hope” might be a more accurate term) is supported by little actual evidence.	<i>Teori mereka (atau mungkin lebih tepat disebut “harapan sia-sia”) didukung oleh bukti yang sangat sedikit.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
490.	True Invisibility cloak, though clear, exist in this world of ours; however, the story makes it clear that Death's Cloak is of a uniquely durable nature. ³	<i>Jubah Gaib betulan, meskipun sangat langka, memang ada di dunia ini; akan tetapi, kisah ini jelas-jelas mengatakan bahwa Jubah Gaib Kematian sangat unik karena ketahanannya.³</i>	Foreignization
491.	³ [Invisibility Cloak, are not, generally, invalible.	³ [Secara umum, tidak ada Jubah Gaib yang seratus persen sempurna.	Domestication and Foreignization
492.	They may rip, or grow opaque with age, or the charm placed upon them may were off, or be countered by charms of revelation.	<i>Jubah-jubah ini bisa sobek atau usang karena usia, atau mantra yang dipasangkan padanya bisa kehilangan kekuatan, atau dipatahkan oleh mantra pengungkapan.</i>	Foreignization
493.	This is why witches and wizards usually turn, in the first instance, to Disillusionment Charms for self-camouflage or concealment.	<i>Itu sebabnya para penyihir berpaling kepada Mantra Penyamar untuk keperluan kamuflase atau melindungi diri.</i>	Foreignization
494.	Albus Dumbledore was known to be able to perform a Disillusionment Charm so powerful to render himself invisible without the need for a cloak. – JKR]	<i>Albus Dumbledore dikenal mampu menggunakan Mantra Penyamar yang begitu kuat sehingga tanpa Jubah Gaib pun dirinya bisa tidak kelihatan. JKR]</i>	Foreignization
495.	Through all the centuries that have intervened between Beedle's day and our own, nobody has ever claimed to have found Death's cloak.	<i>Walaupun berabad-abad sudah berlalu sejak masa Beedle dan masa hidup kita sendiri, tak seorang pun pernah mengaku menemukan Jubah Gaib Kematian.</i>	Foreignization
496.	This is explained away by true believers thus: Either the third brother's descendants do not know where their cloak came from, or they know, and are determined to show their ancestor's wisdom by not trumpeting the fact.	<i>Hal ini berusaha dijelaskan oleh orang-orang yang percaya tersebut dengan cara demikian: ada dua kemungkinan, keturunan saudara ketiga tidak tahu dari mana asal usul Jubah yang mereka warisi, atau mereka tahu tetapi memutuskan untuk melanjutkan kebijaksanaan nenek moyang mereka dengan tidak menggembar-gemborkan fakta tersebut.</i>	Domestication and Foreignization
497.	Naturally enough the stone never been found either.	<i>Cukup masuk akal jika ternyata Batu Kebangkitan juga tak pernah ditemukan.</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
498.	As I have already noted in the commentary for “Babbitty Rabbitty and Her Cackling Stump,” we remain in capable of rising the dead, and there is every reason to suppose that this will never happen.	<i>Seperti yang telah kukatakan dalam komentar untuk kisah “Babbitty Rabbitty dan Tunggul Terbahak”, kita tetap mampu membangkitkan orang yang telah mati, dan ada banyak alasan untuk menganggap hal ini takkan pernah terjadi.</i>	Foreignization
499.	Vile substitutions have, of course, been attempted by Dark wizard, who have created Inferi, ⁴ but these are ghastly puppets, not truly reawakened humans.	<i>Cara-cara lain, memang, telah coba dilakukan oleh penyihir-penyihir Hitam, dengan menciptakan Inferi.⁴ Akan tetapi Inferi hanyalah boneka-boneka mengerikan, bukan manusia sungguhan yang dibangkitkan dari kematian.</i>	Domestication and Foreignization
500.	⁴ [Inferi are corpses reanimated by Dark Magic. – JKR]	⁴ [Inferi adalah mayat yang digerakkan oleh Sihir Hitam. JKR]	Foreignization
501.	What is more Beedle’s story is quite explicit about the fact that the second brother’s lost love has not really returned from the dead.	<i>Lebih lagi, kisah Beedle dengan eksplisit menceritakan bahwa kekasih si tengah tidak benar-benar kembali dari kematian.</i>	Domestication and Foreignization
502.	She has been sent by Death to lure he second brother into Death’s clutches, and is therefore cold, remote, tantalizingly both present and absent. ⁵	<i>Perempuan itu sebenarnya dikirim oleh Kematian untuk membujuk si tengah agar masuk ke genggamannya Kematian, sehingga perempuan itu begitu dingin, tak tersentuh, dan terperangkap antara ada dan tiada.⁵</i>	Foreignization
503.	⁵ Many critics believe that Beedle was inspired by the Philosophers Stone, which make the immortality – inducing Elixir of Life, when creating this stone that can raise the dead.	⁵ Banyak kritikus percaya bahwa Beedle terinspirasi oleh Batu Bertuah yang menghasilkan Cairan Kehidupan, saat ia menciptakan batu yang dapat membangkitkan orang mati ini.	Domestication and Foreignization
504.	This leaves us with the wand, and here the obstinate believer in Beedle’s hidden message have at least some historical evidence to back up their wild claims.	<i>Yang terakhir adalah tongkat sihir, dan untuk kasus ini sebagian orang yang sangat percaya pada pesan rahasia Beedle setidaknya memiliki bukti historis untuk mendukung klaim mereka.</i>	Foreignization

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
505.	For it is the case – whether because they liked to glorify themselves, or to intimidate possible attackers, are because they truly believed what they were saying – that wizards down the ages have claimed to possess a wand more powerful than the ordinary, even an “unbeatable” wand.	<i>Karena memang – entah kenapa suka memasyhurkan diri sendiri, atau untuk mengintimidasi penyerangan potensial, atau karena mereka benar-benar memercayai kata-kata mereka sendiri – banyak penyihir sepanjang sejarah mengatakan bahwa mereka memiliki tongkat sihir yang jauh lebih kuat daripada tongkat sihir lain, atau bahkan tongkat sihir yang “tak terkalahkan”.</i>	Foreignization
506.	Some of these wizards have gone so far as to claim that their wand is made of Elder, like to wand supposedly made by Death.	<i>Sebagian penyihir ini lebih jauh lagi mengatakan bahwa tongkat sihir mereka dibuat dari kayu elder, seperti tongkat sihir yang konon dibuat oleh Kematian.</i>	Foreignization
507.	Such wands have been given many names, among them the “Wand of Destiny” and the “Deathstick.”	<i>Tongkat sihir itu memiliki banyak nama, di antaranya “Tongkat Sihir Takdir” dan “Tongkat Sihir Maut”.</i>	Foreignization
508.	It is hardly surprising that old superstitions have grown up around our wands, which are, after all, our most immortal magical tools and weapons.	<i>Tidaklah mengejutkan bahwa banyak takhayul berkembang mengenai tongkat-tongkat sihir, yang memang merupakan peralatan sihir dan senjata kita yang paling penting.</i>	Domestication and Foreignization
509.	Certain wands (and therefore their owners) are supposed to be incompatible:	<i>Menurut takhayul-takhayul tersebut, ada tongkat-tongkat sihir (dan dengan demikian pemiliknya juga) yang tidak kompatibel:</i>	Domestication
510.	<i>When his wands Oak and hers is Holly, then to marry would be folly.</i>	<i>Jika tongkat sihir lelaki terbuat dari kayu ek dan si perempuan dari kayu holly, Bodohlah jika mereka menikah.</i>	Foreignization
511.	Or to denote flaws in the owners characters:	<i>Tongkat sihir dapat juga menunjukkan kejelekan pemiliknya:</i>	Domestication
512.	<i>Rowan gossips, chestnut droanes, ash is stubborn, hazel means.</i>	<i>Kayu rowan suka bergosip, kayu chestnut berkeluh kesah, Kayu ash keras kepala, kayu hazel merana.</i>	Foreignization
513.	And sure enough, within this category of unproven saying we find:	<i>Dan tentu saja, dalam peribahasa-peribahasa tanpa bukti ini kita juga dapat menemukan:</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
514.	<i>Wand of elder, never prosper.</i>	<i>Tongkat sihir elder, pemiliknya selalu keder.</i>	Foreignization
515.	Whether because of the fact that Death makes the fictional wand out of Elder in Beedle's story, are because power-hungry of violence wizards have persistently claimed that their own wands are made of Elder, it is not a wood that is much favored among wand makers.	<i>Entah apakah karena. Kematian mebuat tongkat sihir fiktif dari kayu elder dalam kisah Beedle, atau karena penyihir-penyihir haus kekuasaan dan kejam berkali-kali bahwa tongkat sihir mereka dibuat dari kayu elder, kayu jenis ini bukanlah kayu yang disukai para pembuat tongkat sihir.</i>	Foreignization
516.	The first well-documented mention of a wand made of Elder that had particularly strong and dangerous power was owned by Emeric, commonly called "the Evil," a short-lived but exceptionally aggressive wizard who terrorized the south of England in the early Middle Ages.	<i>Dalam catatan tertua yang menyebutkan tentang tongkat elder berbahaya, tertulis bahwa pemiliknya adalah Emeric, yang biasa disebut "si Jahat", penyihir berusia pendek namun luar biasa agresif yang meneror Inggris Selatan pada awal Abad Pertengahan.</i>	Foreignization
517.	He dead as he had lived, in a ferocious duel with a wizard known as Egbert.	<i>Emeric mati sama dengan cara dia hidup, dalam duel brutal dengan penyihir bernama Egbert.</i>	Foreignization
518.	What became of Egbert is unknown, although the life expectancy of medieval duelers was generally short.	<i>Nasib Egbert tidak diketahui dengan pasti, namun harapan hidup para penduel sihir pada Abad Pertengahan biasanya singkat.</i>	Domestication and Foreignization
519.	In the days before there was a Ministry of Magic to regulate the use of Dark Magic, dueling was usually fatal.	<i>Pada masa-masa sebelum Kementrian Sihir dibentuk untuk mengatur penggunaan Sihir Hitam, duel antarpenyihir biasanya berakibat fatal.</i>	Foreignization
520.	A full century later, another unpleasant character, this time named Godelot, advanced the study of Dark Magic by writing a collection of dangerous spells with the help of a wand he described in his notebook as "my most wicked and subtle friend, with bodie of ellhorn, ⁶ who knows ways of magick moste evile."	<i>Seabad kemudian, ada orang lain yang sama mengerikannya, kali ini bernama Godelot. Godelot membuat studi mengenai Sihir Hitam berkembang pesat dengan tulisannya, kumpulan mantra berbahaya dengan bantuan tongkat sihir yang di deskripsikan dalam buku catatannya sebagai "temanku yang paling jahat dan pandai, terbuat dari kayu Ellhorn,⁶ yang mengetahui cara-cara sihir terjahat". (Sihir Paling Jahat adalah judul karya utama Godelot.)</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
521.	⁶ An old name of “Elder.”	⁶ Nama kuno untuk “elder”	Foreignization
522.	(<i>Magick Moste Evile</i> became the title of Godelot’s masterwork.)	(<i>Sihir Paling Jahat</i> adalah judul karya utama Godelot.)	Domestication and Foreignization
523.	As can be seen, Godelot considers his wand to be a helpmeet, almost an instructor.	<i>Seperti yang bisa kita lihat, Godelot menganggap tongkat sihirnya sebagai penolong, bahkan instruktur.</i>	Foreignization
524.	Those who are knowledgeable about wandlore ⁷ will agree that wands do indeed absorb the expertise of those who use them, though this is an unpredictable and imperfect business; one must consider all kinds of additional factors, such as the relationship between the wand and the user, to understand how well it is likely to perform with any particular individual.	<i>Mereka yang memiliki pengetahuan luas mengenai pertongkatsihiran⁷ akan setuju bahwa tongkat sihir memang menyerap keahlian pemakainya, meskipun hal ini tak bisa diprediksikan dan juga tak sempurna; setiap orang harus mempertimbangkan bermacam-macam factor tambahan, misalnya hubungan antara tongkat sihir dan penggunaanya, untuk memahami seberapa baik tongkat sihir tersebut akan berfungsi saat digunakan seorang individu.</i>	Foreignization
525.	⁷ Such as myself.	⁷ Seperti aku sendiri.	Foreignization
526.	Nevertheless, a hypothetical wand that had passed trough the hands of many Dark wizards would belikely to have, at the very least, a marked addinity for the most dangerous kinds of magic.	<i>Meskipun demikian, tongkat sihir yang belum bisa dipastikan keberadaannya dan konon telah berpindah tangan dari banyak penyihir Hitam itu, pastilah memiliki hubungan dekat dengan jenis sihir yang paling berbahaya.</i>	Foreignization
527.	Most witches and wizards prefer a wand that has “chosen: them to any kind of sencondhand wand, precisely because the latter is likely to have learned habits from its precious owner that might not be compatible with the new user’s style of magic.	<i>Sebagian besar penyihir lebih menyukai tongkat sihir yang “memilih” mereka dibandingkan tongkat sihir yang sudah pernah digunakan orang lain, karena tongkat semacam itu kemungkinan besar sudah memperelajari kebiasaan-kebiasaan pemilik sebelumnya yang mungkin tidak sesuai dengan gaya sihir pengguna barunya.</i>	Domestication

Continuation of Appendix I

No.	Source Language	Target Language	Strategies
528.	The general practice of burying (or burning) the wand with its owner, once he or she has died, also tends to prevent any individual wand learning from too many masters.	<i>Praktik mengubur (atau membakar) tongkat sihir bersama pemiliknya ketika mereka meninggal dunia, juga umum dilakukan untuk mencegah tongkat sihir menyerap kemampuan terlalu banyak pemakai.</i>	Foreignization
529.	Believers in the Elder Wand, however, hold that because of the way in which it has always passed allegiance between owners – the next master overcoming the first, usually by killing him – the Elder Wand has never been destroy or buried, but has survived to accumulate wisdom, strength and power far beyond the ordinary.	<i>Meskipun begitu, para penyihir yang memercayai keberadaan Tongkat Sihir Elder mengatakan bahwa karena cara tongkat tersebut dipindahtangankan – pengguna berikutnya mengalahkan sebelumnya, biasanya dengan cara membunuh – Tongkat Sihir Elder belum pernah dihancurkan atau dikubur, tetapi berhasil mengumpulkan begitu banyak kebijaksanaan, kekuatan, dan kekuasaan, jauh melebihi tongkat sihir biasa.</i>	Foreignization
530.	Godelot is known to have perished in his own cellar, where he was locked by his mad son, Hereward.	<i>Godelot mati di ruang bawah tanahnya sendiri, tempat dia dikurung oleh anak laki-laknya yang gila, Hereward.</i>	Foreignization
531.	We must assume that Hereward took his father's wand, or the latter would have been able to escape, but what Hereward did with the wand after that cannot be sure.	<i>Kita harus mengasumsikan bahwa Hereward mengambil alih tongkat sihir ayahnya, karena jika tidak Godelot pasti mampu kabur dari tempat itu. Tetapi kita tak tahu pasti yang dilakukan Hereward dengan tongkat tersebut setelahnya.</i>	Domestication and Foreignization
532.	All that is certain is that a wand called the "Eldrun Wand" by its owner, Barnabas Deverill, appeared in the early eighteenth century, and that Deverill used it to carve himself out a reputation as fearsome Warlock, until his reign of terror was ended by the equally notorious Loxias, who took the wand, rechristened it the "Deathstick", and used it to lay waste to anyone who displeased him.	<i>Yang jelas, tongkat sihir yang diberi nama "Tongkat Sihir Eldrun" oleh pemiliknya, Barnabas Deverill, muncul pada awal abad kedelapan belas, dan Deverill menggunakan tongkat itu hingga dia memiliki reputasi sebagai warlock yang ditakuti, sampai akhirnya kerajaan terornya diakhiri oleh Loxias, yang sama jahatnya. Loxias yang mengambil alih tongkat itu, mengganti namanya menjadi "Tongkat Maut" dan menggunakannya untuk membunuh siapa pun</i>	Domestication and Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
533.	It is difficult to trace the subsequent his story of Loxias's wand, as many claimed to have finished him off, including his own mother.	<i>Sulit untuk melacak sejarah selanjutnya dari tongkat sihir Loxias, karena banyak orang mengaku manghabisi Loxias, termasuk ibunya sendiri.</i>	Foreignization
534.	What must strike any intelligent witch or wizard on studying the so-called history of the Elder Wand is that every man who claims to have owned it ⁹ has insisted that it is "unbeatable" when the known facts of its passage through many owners' hands demonstrate that has it not only been beaten hundreds of time, but that is also attracts trouble as Grumble the Grubby Goat attracted flies.	<i>Setiap penyihir cerdas yang mempelajari sejarah Tongkat Sihir Elder mestinya menyadari satu hal: setiap laki-laki yang mengaku memilikinya⁹ terus mengatakan bahwa tongkat itu "tak terkalahkan", padahal fakta bahwa tongkat tersebut elah berpindah tangan ke banyak penyihir menunjukkan bahwa bukan saja tongkat sihir itu telah dikalahkan berkali-kali, tapi juga bahwa tongkat itu menarik masalah sama seperti Grumble si Kambing Kotor menarik lalat.</i>	Domestication and Foreignization
535.	⁹ No witch has ever claimed to own the Elder Wand.	⁹ <i>Tidak ada penyihir wanita yang mengaku memiliki Tongkat Sihir Elder.</i>	Foreignization
536.	Make of that what you will.	<i>Hal itu bisa dipastikan.</i>	Domestication
537.	Ultimately, the quest of the Elder Wand merely supports an observation I have had occasion to make many times over the course of my long lives, that human have a knack of choosing precisely those things that are worst for them.	<i>Akhirnya, pencarian Tongkat Sihir Elder hanyalah mendukung hasil observasi yang telah dilakukan berkali-kali sepanjang masa hidupku yang panjang: bahwa manusia memang suka memilih hal-hal yang justru terbukti sangat buruk bagi mereka.</i>	Domestication and Foreignization
538.	But which of us would have shown the wisdom of the third brother, if offered the pick of Death's gifts?	<i>Tetapi, siapakah di antara kita yang mampu menunjukkan kebijaksanaan si bungsu, jika boleh memilih hadiah-hadiah dari Kematian?</i>	Domestication and Foreignization
539.	Wizards and Muggles alike are imbued with a lust for power; how many would resist the "Wand of Destiny"?	<i>Penyihir dan Muggle sama-sama memiliki keinginan untuk berkuasa; berapa banyak yang mampu menolak "Tongkat Sihir Takdir"?</i>	Foreignization
540.	Which human being, having lost someone they loved, could withstand the temptation of the Resurrection Stone?	<i>Manusia manakah, yang pernah kehilangan orang yang dia cintai, dapat menahan godaan untuk memiliki Batu Kebangkitan?</i>	Foreignization

Continuation of Appendix 1

No.	Source Language	Target Language	Strategies
541.	Even I, Albus Dumbledore, would find it easiest to refuse the Invisibility Cloak; which only goes to show that, clever as I am, I remain just as a big a fool as anyone else.	<i>Bahkan aku, Albus Dumbledore, pasti akan lebih mudah menolak Jubah Gaib daripada kedua hadiah lainnya; dan itu menunjukkan bahwa, meskipun aku cerdas, aku juga sama bodohnya seperti orang-orang lain.</i>	Domestication and Foreignization



Appendix 2: Berita Acara Bimbingan Skripsi

BERITA ACARA BIMBINGAN SKRIPSI

1. Nama : Rigga Prajutha
2. NIM : 0610330048
3. Program studi : Sastra Inggris
4. Topik Skripsi : Translation
5. Judul Skripsi : Domestication and Foreignization Strategies on Translated Novel of "The Tales of Beedle the Bard"
6. Tanggal Mengajukan : 22 Desember 2009
7. Tanggal Selesai : 16 Agustus 2010
8. Nama Pembimbing : I. Esti Junining, M.Pd
II. Yana Shanti Manipuspika, M.Appl.Ling.
9. Keterangan Konsultasi

No	Tanggal	Materi	Pembimbing/Penguji	Paraf
1	23 Pebruari 2010	Konsultasi judul	Pembimbing I	
2	02 Maret 2010	Konsultasi Bab I	Pembimbing I	
3	02 Maret 2010	Konsultasi Judul dan Bab I	Pembimbing II	
4	25 Maret 2010	Revisi Bab I dan Konsultasi Bab II	Pembimbing I	
5	26 Maret 2010	Revisi Bab I dan Konsultasi Bab II	Pembimbing II	
8	08 April 2010	Revisi Bab II	Pembimbing II	
9	12 April 2010	Revisi Bab II	Pembimbing I	
10	15 April 2010	Konsultasi Bab III	Pembimbing II	
11	19 April 2010	Revisi Bab III	Pembimbing II	
12	20 April 2010	Konsultasi Bab III	Pembimbing I	
13	21 April 2010	Revisi Bab III	Pembimbing I	
14	26 Mei 2010	Revisi Bab I-III	Pembimbing II	
15	27 Mei 2010	Revisi Bab I-III	Pembimbing I	
16	07 Juni 2010	Konsultasi Data Description dan Finding	Pembimbing I	
17	09 Juni 2010	Konsultasi Bab IV	Pembimbing II	
18	15 Juni 2010	Revisi Bab IV	Pembimbing II	
19	16 Juni 2010	Revisi Bab IV	Pembimbing II	
20	17 Juni 2010	Revisi Bab IV	Pembimbing II	
21	18 Juni 2010	Konsultasi Bab IV	Pembimbing I	
22	10 Juli 2010	Revisi Bab IV	Pembimbing II	
23	15 Juli 2010	Revisi Bab IV	Pembimbing I	
24	15 Juli 2010	Konsultasi Bab V	Pembimbing II	

Lanjutan Tabel Berita Acara Bimbingan Skripsi

No	Tanggal	Materi	Pembimbing/Penguji	Paraf
25	19 Juli 2010	Konsultasi Bab V	Pembimbing I	
26	19 Juli 2010	Revisi Bab V dan Konsultasi Abstrak	Pembimbing II	
27	19 Juli 2010	Revisi Bab V dan Konsultasi Abstrak	Pembimbing I	
30	28 Juli 2010	Revisi Seminar Hasil	Pembimbing II	
31	28 Juli 2010	Revisi Seminar Hasil	Pembimbing I	
32	28 Juli 2010	Revisi Seminar Hasil	Penguji I	
33	29 Juli 2010	Revisi Seminar Hasil	Pembimbing II	
34	10 Agustus 2010	Revisi Ujian Akhir	Pembimbing II	
35	10 Agustus 2010	Revisi Ujian Akhir	Penguji II	
36	11 Agustus 2010	Revisi Ujian Akhir	Pembimbing I	
37	11 Agustus 2010	Revisi Ujian Akhir	Penguji I	
38	16 Agustus 2010	ACC Skripsi	Penguji I	

10. Telah dievaluasi dan diuji dengan nilai :

Dosen Pembimbing I

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Malang, 16 Agustus 2010
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Yana Shanti M. M.Appl.Ling.

Mengetahui,
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