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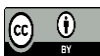
**TRANSLATING AND ANALYZING TRANSLATION METHODS,
APPROACHES, AND TECHNIQUES IN STORIES “AL-ASADU WAL FA’RU”**

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ABSTRACT

This journal discusses the process of translating a classic Arabic fable story entitled *Al-Asadu Wal Fa'ru* (The Lion and the Mouse) into Indonesian. This story is a type of narrative fiction that contains moral values with animal characters that represent human nature and behavior. This study aims to identify and analyze the methods, approaches, processes, and techniques used in translating the text. The focus of the analysis is directed at the entire content of the story to understand how moral messages and narrative structures in the source language can be effectively transferred into the target language without losing meaning and cultural nuances. The results of the study show that the translation method applied in this text is a communicative method, which attempts to convey messages clearly and easily understood by the target reader. The most dominant technique used is the common equivalence technique, which prioritizes the use of equivalent words or expressions that are often used in Indonesian. In terms of ideological approach, this translation tends to use a domestication approach, namely adjusting elements of foreign culture so that they feel familiar and acceptable to local readers. Thus, it is hoped that this research can provide a useful contribution in the application of translation theories, especially in translating classical Arabic literary narrative texts, as well as increasing understanding in developing translator competence in the fields of Arabic literature and language.

Keywords: *Translation, Method, Translation Technique, Approach*



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Introduction

Translation is the process of changing the form of language. In translation, the source language is replaced with the target language (Pramudyawan & Cahyaningrum, 2022). Translation is a complex and mentally demanding activity. In fact, translation is a difficult job because it requires precision and accuracy in transferring messages from the source language (SL) to the target language (TL). It is not uncommon for translators to encounter difficulties in translating. When translating words with cultural concepts, translators can use appropriate techniques and methods in the translation process. In translation, translators need to understand both the language and the culture (Sofiyanti et al., 2022). Translators often encounter one of the problems that must be faced in translation, namely translating words or expressions that contain socio-cultural elements.

Usually, this can be found in the source language and has a distinctive language (Kurniawan, 2023). Therefore, appropriate translation techniques and methods are essential when translating words that contain cultural elements or concepts. Given its relatively young age and association with various schools of thought, there are several translation concepts that can be confusing, at least for the author of this paper. The concept of equivalence, for example, a central concept in translation studies (Wendland, 2012), has evolved with the development of translation studies and its various schools of thought. The concept of equivalence was initially known as fidelity (Kesetiaan), equivalence (kesamaan), and adequacy (kememadaian) (Kurniawan, 2023).

The first concept relates to the understanding that a translation must be faithful to the original text. This fidelity is closely related to the process of translating sacred texts. Disobedience to the original text can have fatal consequences, as experienced by Tyndale, a translator of the Christian Bible. The concept of fidelity then developed into what is known as equivalence, a term borrowed from mathematics. The concept of equivalence itself has also sparked various debates, as demonstrated by Catford (1965) and Nida (1974) regarding textual and dynamic equivalence. Meanwhile, the concept of adequacy refers to equivalence in a functional (skopos) perspective, which assesses the extent to which a translation can fulfill the functions and needs of the intended readers. Upon further analysis, the development of the various concepts of equivalence mentioned above intersects with a classic theme in translation studies that is often debated, namely between literal and free translation.

These two concepts, in turn, become sources of differences for other concepts related to the translation process itself. Translation ideology is a very important part for a translator because thoughts, concepts, and language patterns are determined here. A quality work can be obtained if the translator believes in the ideology he uses, because it will have a direct impact on the translation he produces. In essence, translation is not merely a transfer of language, but also an effort to discover the appropriate equivalent in order to produce a text or text element that is "correct" and "acceptable" in terms of both internal and external factors (Putra, 2020). Although research on translation ideology has been conducted previously by several earlier researchers, it remains an interesting topic to explore. The study conducted by Fajar Nur Indriyani (Nugroho, 2019) examined translation ideology in culturally conceptualized words in Khaled Hosseini's novel *The Kite Runner*. Furthermore, research conducted by Anita Kristi Herlina (Herlina, 2019) examined the techniques, methods, and translation ideology used by translators to translate the source language in a bilingual children's storybook entitled *Frozen*. (Putra Prandika Pebri, 2016) researched the techniques and ideologies used in the translation process of Suharto's political biography. A study on the ideology of translating culturally-conceptual words that has similarities in formal objects or theoretical aspects with the author is the research by Fajar Nur Indriyani (Nugroho, 2019) which focuses on the ideology of translating cultural words in the novel *The Kite Runner*. The difference with the author is that here the author uses a different material object, namely Mutholaah (Fable Story) which tells the story of a lion and a mouse.

Research Method

This study applies a descriptive qualitative approach that relies on content analysis. This method was chosen because the main objective of the study is to analyze the meaning, translation strategies, and linguistic and cultural techniques applied when translating literary works, particularly classical Arabic fables entitled *Al-Asadu wal Fa'ru*. Descriptive qualitative research aims to reveal in depth the translation process with a focus on context and interpretation, without involving quantitative or statistical data.

The type of research conducted is a literature study, where the main sources of this research are the Arabic text of the fable *Al-Asadu wal Fa'ru* and its Indonesian translation. Secondary data consists of translation theories from several experts such as Eugene Nida and Charles Taber (1969), Peter Newmark (1988), Larson (1998), and Molina and Albir (2002), which are used as a basis for analyzing the methods, approaches, processes, and techniques of translation found in this story.

Data collection techniques were carried out by finding important elements of the text from the Arabic version and its translation, then evaluating the differences in structure, word choice, expressions, and cultural elements that emerged during the translation process. The analysis was carried out following the three-step model proposed by Nida and Taber, namely: (1) analysis of the source text (Arabic language structure, denotative and connotative meanings, and cultural context), (2) transfer of meaning into the target language concepts, and (3) rearrangement into sentences and discussions that are natural and easy to understand in the context of Indonesian.

The analysis process was carried out systematically: first, examining the semantic and syntactic aspects of the Arabic text; second, identifying translation techniques based on the Molina and Albir framework, such as general equivalence, enlargement, compensation, transposition, and discourse creation; third, classifying these techniques into translation methods (communicative or semantic) and approaches (communicative or semantic-cultural). Data validity is maintained through theory triangulation, consistency analysis of meaning, and the alignment of translations with the cultural norms of the target language. By applying this approach, it is hoped that the research will provide a comprehensive understanding of how the translation process of classical Arabic fables is carried out, as well as contribute practically and theoretically to the study of Arabic literary translation into Indonesian. (Yunita & Pebrian, 2020).

Result and Discussion

Translation is the transfer of linguistic items from Bsu to Bsa with equivalence. Translation is the process of transferring written text from Bs to Bsa carried out by a translator or translators in a specific socio-cultural context (Hatim and Munday 24:6). Translation is often referred to as the process of message transfer, while the result of the message transfer process is called translation. Nababan (2003: 79-81) states that the speed of the message transfer process depends on the translator's ability to understand the content of the text and transfer it into Bsa. A translator will perform well if they have skills in text criticism. This ability has broad implications: (i) translators must be able to assess the quality of the text to be translated; (ii) translators must understand the assumptions or concepts intended by the original speaker, which are expressed in sentences that are sometimes long and complex; the translator must recognize the style of language commonly used by the original speaker and must know whether the ideas have been conveyed coherently or not. If not, the translator must restructure the ideas and find equivalents for the message in the target language. (Uns, 2016). In general, based on the methods used and the results obtained, translations

are classified into two opposing categories, namely literal translation and free translation. One of the methods used is word-for-word translation, as explained below:

A. Word-for-word translation

Regarding the translation method, it is evident that the translator employs the word-for-word translation method. In this method, two data sources are utilized by the translator. The translator employs this word-for-word translation method to translate cultural concepts found in the MHLBES translation. As an example, the following is one example of data using the word-for-word translation method. Bsu: “Abd al-Muttalib did not pray to Hubal; he always prayed to God-to Allah.” (MHLBES, 1991: 15) Bsa: “Abd Muththalib did not worship Hubal; he always worshipped God-Allah.” (MHLBES, 2012: 32) Based on the above quotation, it can be seen that the phrase always prayed to God-to Allah belongs to the social organization vocabulary category, specifically religious terms, which the translator then translated into always worshipped God-Allah. (Kurniawan, 2023) The translator appears to have used the word-for-word translation method. It can be seen that the word always is translated as selalu, prayed as menyembah, and in the target language, to God-to Allah is translated as Tuhan-Allah. This category includes translations that are very faithful and consistent with the source text. Fidelity is usually described by the translator's adherence to the grammatical aspects of the source text, such as word order, phrase structure, sentence structure, and so on. A common consequence of this type of translation is that the translation becomes stiff, rigid, and inflexible because the translator imposes Arabic grammatical rules onto Indonesian. However, the two languages have fundamental differences. As a result, it can easily be said that the Indonesian language has Arabic grammar, making it very strange and inflexible. (Hijriah, 2000). The following is a translation of mutholaah (a fable) about “*Al-Asadu Wal Fa'ru*”

الأسد والفأر

كَانَ أَسَدٌ نَائِمًا فَاتَى فَأْرٌ وَمَشَى عَلَى رَأْسِهِ فَهَبَّ مِنَ النَّوْمِ غَضَبًا. وَقَبَضَ عَلَى الْفَأْرِ لِيَقْتُلَهُ فَبَكَى الْفَأْرُ وَتَضَرَّعَ. حَتَّى رَقَّ لَهُ قَلْبُ الْأَسَدِ وَخَلَّى عَنْهُ وَتَانِي يَوْمٍ وَقَعَ الْأَسَدُ فِي شَرَكٍ نَصَبَهُ لَهُ الصَّيْدُونَ. فَصَرَخَ وَزَارَ حَتَّى سَمِعَهُ ذَلِكَ الْفَأْرُ. فَأَسْرَعَ لِمُسَاعَدَتِهِ. وَقَالَ لَهُ لَا تَخَفْ. فَأَنَا أُخَلِّصُكَ. وَشَرَعَ يَقْرِضُ الْحَبْلَ بِأَسْنَانِهِ الْحَادَّةِ. حَتَّى قَطَعَهُ وَخَرَجَ الْأَسَدُ سَالِمًا. وَشَكَرَهُ شُكْرًا كَثِيرًا. ثُمَّ قَالَ لَهُ. {مَا كُنْتُ أَحْسِبُ أَنَّ حَيَوَنًا ضَعِيفًا مِثْلَكَ. يَقْدِرُ عَلَى مَا لَا أَقْدِرُ عَلَيْهِ أَنَا}. فَأَجَابَهُ الْفَأْرُ. {لَا تَحْتَقِرْ مَنْ دُونَكَ فَلِكُلِّ شَيْءٍ مَرِيَّةٌ}

Al-Asadu Wal Fa'ru

One day, a lion was sleeping when a mouse came and walked on its head. The lion woke up angry and caught the mouse to kill it. The mouse cried and begged for mercy. The lion's heart softened and it let the mouse go. On the second day, the lion fell into a trap set by a hunter. He roared loudly, and the mouse heard him. The mouse rushed to save him. He said, “Don't be afraid; I will save you.” He began to cut the ropes with his sharp teeth. Finally, the ropes were cut, and the lion escaped safely. And he thanked him profusely. And the lion said, “I never thought there was a weak animal like you. Able to do what I cannot.” Then the mouse replied, “Do not look down on those below you, for everything has its own strengths.” The translation above uses a word-for-word

translation method, where each word is translated individually. For example, the Arabic word “al-fa’ru” means ‘mouse’ in Indonesian, “al asadu” means “lion,” and “asra’a” means “cut.”

B. Literal Translation

Literal translation is done by transferring the grammatical structure of the source language into the grammatical structure of the target language that has the closest equivalent. However, lexical elements are still translated one by one without regard to the underlying context. (Hijriah, 2000). Literal or free translation does not have to adhere to the structure of the source language; it focuses more on the meaning, transferring the meaning contained in the source and target languages with the same wording. For example: ذَهَبَتْ سَارَةُ إِلَى بَيْتِ صَدِيقَتِهَا Meaning: Sarah has gone to her friend's house, a word-for-word translation. Then the language is rearranged to become: Sarah has gone to her friend's house, a literal translation. The following is the translation of a mutholaah (fable) about a lion and a mouse:

الْأَسَدُ وَالْفَأْرُ

كَانَ أَسَدٌ نَائِمًا فَأَتَى فَأْرٌ وَمَشَى عَلَى رَأْسِهِ فَهَبَّ مِنَ النَّوْمِ غَضَبًا. وَقَبَضَ عَلَى الْفَأْرِ لِيَقْتُلَهُ فَبَكَى الْفَأْرُ وَتَضَرَّعَ. حَتَّى رَقَّ لَهُ قَلْبُ الْأَسَدِ وَخَلَّى عَنْهُ وَثَانِي يَوْمٍ وَقَعَ الْأَسَدُ فِي شَرَكٍ نَصَبَهُ لَهُ الصَّيْدُونَ. فَصَرَخَ وَزَارَ حَتَّى سَمِعَهُ ذَلِكَ الْفَأْرُ. فَأَسْرَعَ لِمُسَاعَدَتِهِ. وَقَالَ لَهُ لَا تَخَفْ. فَأَنَا أُخَلِّصُكَ. وَشَرَعَ يَقْرِضُ الْحَبْلَ بِأَسْنَانِهِ الْحَادَّةِ. حَتَّى قَطَعَهُ وَخَرَجَ الْأَسَدُ سَالِمًا. وَشَكَرَهُ شُكْرًا كَثِيرًا. ثُمَّ قَالَ لَهُ. {مَا كُنْتُ أَحْسِبُ أَنَّ حَيَوَنًا ضَعِيفًا مِثْلَكَ. يَقْدِرُ عَلَى مَا لَا أَقْدِرُ عَلَيْهِ أَنَا}. فَأَجَابَهُ الْفَأْرُ. {لَا تَحْتَقِرْ مَنْ دُونَكَ فَلِكُلِّ شَيْءٍ مَرِيَّةٌ}

Al-Asadu Wal Fa'ru

One day, there was a lion sleeping, and a mouse came and walked on the lion's head. The lion woke up from his sleep in a rage. The lion caught the mouse to kill it. The mouse cried and begged. The lion's heart softened, and he let the mouse go. The next day, the lion fell into a trap set by a hunter. The lion roared loudly, and the mouse heard him. Upon hearing the lion's cries, the mouse rushed to save him. He said, “Don't be afraid; I will save you.” He began cutting the rope with his sharp teeth until it was severed, and the lion escaped safely. The lion thanked the mouse profusely. And the lion said, “I never thought there was such a weak animal like you. You were able to do something I couldn't.” Then the mouse replied, “Don't look down on those below you, for everything has its own strengths.”

This literal translation method involves translating the text twice: first, word for word, and then restructuring the sentence structure and grammar to create a coherent and easily understandable sentence for readers or listeners. This literal translation method is more aligned with Bsu than Bsa. The process involves converting the structure to the form most familiar to the recipient.

C. Free translation method

Free translation attempts to reproduce specific material without using specific methods. The translator reproduces the content without regard to form, so this method produces a target text that no longer contains the style or form of the source text. (Hijriah, 2000). This type of translation tends to operate at a higher level, with the scale of equivalence varying. Vocabulary is adapted into idiomatic expressions or idiomatic expressions or varies. The adaptation of vocabulary into idiomatic expressions or idiomatic expressions or colloquial expressions is a characteristic of free translation. (Kharisna, 2016). Example: إِلَى فَاتٍ مَاتَ. Meaning: What has passed is gone. The free method gives translators the freedom to not be strictly bound by the structure of the source language, while still maintaining the core meaning. In fables like this, the free method is very

helpful in making the story flow more interesting and lively in the target language, especially if the original text has a rigid or difficult-to-understand style for modern readers. Example:

- a) Original sentence: “فَضَحَكَ الْأَسَدُ حَتَّى بَدَتْ أُنْيَابُهُ”
- b) Free translation: “The lion laughed heartily until his fangs were visible.”
- c) In the free method, the addition of words such as “heartily” helps to describe the atmosphere more vividly in accordance with the style of Indonesian. The free translation method does not strictly adhere to the structure of the source language; it focuses more on the meaning, transferring the meaning present in the source and target languages with different wording. It does not pay attention to the source and target languages themselves. The most important thing is that it is easy for the listener to understand, with the same information conveyed through different wording.

D. Communicative Translation

This type of translation aims to convey the contextual meaning of the source text in an appropriate manner so that both the content and language are easily accepted and understood by the reader. According to Newmark, translation that achieves the desired goal can only be evaluated from the reader's perspective. For Newmark, there are two types of translation that can fulfill this purpose, namely semantic and communicative translation. Semantic translation is applied to expressive texts, while communicative translation is used for informative and coercive texts. (Kharisna, 2016). Communicative translation is also important because it can be understood by the audience, translating the contextual meaning in the text while paying more attention to culture/idioms. For example: doroba ‘usfuraini bihajarin Wahidin. If translated literally: hitting two birds with one stone. In communicative translation: once you row, you pass two or three islands/while diving, drink water. The meaning: doing an activity and achieving two benefits.

The communicative method aims to convey the message from the source text clearly, naturally, and easily understood by readers in the target language. In the context of Al-Asadu wal Fa'ru, this method is used to ensure that moral values, story messages, and narrative flow remain intact and are conveyed effectively. Words that may be difficult or unfamiliar in classical Arabic are adapted to more common equivalents in Indonesian so as not to interfere with the reader's understanding. Example:

- a) Sentence: “فَأَطْلَقَ الْأَسَدُ الْفَأْرَ”
- b) Communicative translation: “Finally, the lion released the mouse.”
- c) This sentence is not only translated literally, but also adapted so that the message and context are conveyed clearly.

This method aims to reproduce the contextual meaning of the source language so that the linguistic aspects and content are easily understood by readers of the target text. While free translation focuses on meaning without adapting to the target culture, communicative translation still incorporates elements of the source culture, albeit not strictly bound by them. (Nugroho, 2019). Communicative translation is the result of translation by a translator who pays more attention to cultural aspects/idioms, is not fixated on the structure of the source language, and focuses on ensuring that the result can be understood by readers and that the rules are in accordance with the target language and the meaning is appropriate.

In addition to translation methods, there are also approaches to translation known as translation ideologies. Translation ideologies are principles or beliefs about what is right or wrong in translation, i.e., what kind of translation is best for the reader. There are two types of translation ideologies: alienation ideology and domestication ideology. In this translation of the fable, the domestication ideology is employed.

E. Domestication Ideology

Domestication is a translation ideology oriented toward the target language. Borrowing Venuti's (1995) term, domestication “is trying to keep the reader still while leading the author closer to the reader.” According to the ideology of domestication, a correct, acceptable, and good translation is one that suits the tastes and expectations of readers who want a translation that is in line with the culture of the target language community. As a result, a translation does not feel like a translation. This is because translators are free to determine what is necessary so that their translations are not perceived as foreign works by their readers. When linked to the translation methods outlined in Newmark's V-Diagram, the methods typically chosen are those oriented toward the target language, such as adaptation, free translation, idiomatic translation, and communicative translation. (Siregar, 2016)

In addition to the above, there are also 18 translation techniques, one of which is borrowing, calquing, amplification, reduction, compensation, discursive creation, description, common equivalence, and many more. In this translation of a fable, the technique of common equivalence is used. Translation techniques are the methods chosen by translators when translating a text from one language to another where there is no direct equivalent or grammatical counterpart. The more appropriate the technique chosen, the better the translation will be. Or it can also be a way for translators to overcome problems in translation.

فَقَالَ لَهُ: مَا كُنْتُ أَحْسَبُ أَنَّ حَيَوَانًا ضَعِيفًا مِثْلَكَ

The lion said, “I never thought that a small creature like you could do something I couldn't.”

Domestication Seen in:

The phrase “a creature as small as you” replaces “a weak animal like you,” which sounds stiff. The use of natural speech patterns and everyday tone characteristic of Indonesian.

D. Established Equivalent

Established equivalent is a technique for using terms or expressions that are already common (based on dictionaries or everyday usage). Equivalence is a translation that has the same context even though it uses different phrases or expressions. Examples of the translation of proverbs or idioms: An empty barrel makes the most noise (English) becomes Tong kosong nyaring bunyinya. And also using terms or expressions that are already common, either based on dictionaries or everyday usage, the equivalents are appropriate in the dictionary. This technique is used to find equivalents for words or expressions that are already common and widely used in the target language (Indonesian).

Example:

الْأَسَدُ → Lion

الْفَأْرُ → Mouse

This technique maintains the normality of vocabulary usage so that readers feel familiar and are not hindered in their understanding.

E. Transposition

Transposition is changing the point of view. The focus or cognitive category in relation to the target language. Example: كَيْفَ يَهْدِي اللَّهُ قَوْمًا كَفَرُوا بَعْدَ إِيمَانِهِمْ becomes “How will Allah guide a people who have disbelieved after they have believed?” The syntactic category of the source language noun إِيمَانِهِمْ is shifted to the verb they believed in the target language. Changing the grammatical structure from the source language to the target language. This is important because the structures of Arabic and Indonesian are different.

Example:

فِي يَوْمٍ مِنَ الْأَيَّامِ → literally: On one of the days,

→ adapted: On a certain day

This changes the structure of the phrase to match the style of Indonesian.

F. Modulation

Changing the perspective, focus, or cognitive category in relation to the target language can be lexical or structural. Example: *إني وهن العظم مني واشتغل الرأس شيئا* becomes “Sesungguhnya tulangku telah lemah dan kepalaku telah ditumbuhi uban”. There is a change in perspective from the active pattern in Arabic *اشتغل الرأس* to the passive pattern in Indonesian (kepalaku ditumbuhi uban). Modulation is a translation technique that changes the point of view, focus, or cognitive category related to the source text, which can be lexical or structural (gvtniytg). Modulation is a change in the point of view or manner of expressing a sentence so that it feels more natural and in line with a particular way of thinking or habit. For example, “لَا يُشْكِرُ عَلَى الْوَأَجِبِ” is translated without modulation as “there is no need to thank someone for doing their duty,” and if translated using modulation, it becomes “there is no need to express gratitude for doing one's duty.” (Mardiana, 2014). Changing the perspective or manner of conveying a meaning to make it more natural and easier to understand in the target language.

Example:

لَعَلِّي أَنْقِذُكَ يَوْمًا مَا → Maybe one day I can save you

→ This is modulation because in Arabic culture, this statement might sound illogical (a mouse saving a lion), but it has been adapted to make sense for Indonesian readers.

G. Reduction and Omission

The condensation of information from the source text into the target language or the transformation of explicit information in the source text into implicit information in the target language. Example: *اونبكم بخير من ريكم*, which follows the PSO pattern, is translated as “Do you want me to tell you what is better than that?” which follows the PKSSPK pattern. Reduction occurs through the merging of the subject and predicate in the target language, focusing on the style of language in the source text.

Used when there is a part that, if translated directly, would make the sentence confusing or too long. Example: *Sentences containing excessive repetition in Arabic can be summarized in Indonesian without losing the main meaning.*

F. Amplification

The amplification translation technique is a method of inserting additional details or explanations in the translation that are not found in the original text. This method is used to explain or provide a more complete context so that readers in the target language can better understand the meaning (Lestari et al., 2020). Amplification is related to the act of multiplying. This process involves increasing information. In translation studies, this refers to the method of adding information to the target text so that the purpose remains the same; that is, to make it easier for readers to understand the text in that language (Mahmud et al., 2021). Adding information that is implied in the source language to make it more explicit and easier to understand in the target language. For example, “قَرَّرَ الثَّغْلَبُ أَنْ يَسْتَغِلَّ طَبِيبَةَ الْجَمَلِ” can be translated without using amplification techniques as “The fox decided to take advantage of the camel's kindness” and if translated using amplification techniques as “The fox decided to take advantage of the innocent and unsuspecting camel's kindness”.

Adding information that is implied in the source language to make it more explicit and easier to understand in the target language.

Example:

Sentence: فَأَفَلَتِ الْأَسَدُ الْفَأْرَ

→ can be translated as: The lion finally released the mouse as an act of mercy.

And here is the well-translated and accurate translation of the fable, translated appropriately for the target audience, whether readers or listeners.

الأسد والفأر

كَانَ أَسَدٌ نَائِمًا فَأَتَى فَأَرٌ وَمَشَى عَلَى رَأْسِهِ فَهَبَّ مِنَ النَّوْمِ غَضَبَانًا. وَقَبَضَ عَلَى الْفَأْرِ لِيَقْتُلَهُ فَبَكَى الْفَأَرُ وَتَضَرَّعَ. حَتَّى رَقَّ لَهُ قَلْبُ الْأَسَدِ وَخَلَّى عَنْهُ وَثَانِي يَوْمٍ وَقَعَ الْأَسَدُ فِي شَرَكٍ نَصَبَهُ لَهُ الصَّيْدُونَ. فَصَرَخَ وَزَارَ حَتَّى سَمِعَهُ ذَلِكَ الْفَأَرُ. فَأَسْرَعَ لِإِسَاعِدَتِهِ. وَقَالَ لَهُ لَا تَخَفْ. فَإِنَّا أَخْلَصُكَ. وَشَرَخَ يَقْرِضُ الْحَبْلَ بِأَسْنَانِهِ الْحَادَّةِ. حَتَّى قَطَعَهُ وَخَرَجَ الْأَسَدُ سَالِمًا. وَشَكَرَهُ شُكْرًا كَثِيرًا. ثُمَّ قَالَ لَهُ. {مَا كُنْتُ أَحْسَبُ أَنَّ حَيَوَانًا ضَعِيفًا مِثْلَكَ. يَقْدِرُ عَلَى مَا لَا أَقْدِرُ عَلَيْهِ أَنَا}. فَأَجَابَهُ الْفَأَرُ. {لَا تَحْتَقِرْ مَنْ دُونِكَ فَلِكُلِّ شَيْءٍ مَرِيَّةٌ}

Translation:

The Lion and the Mouse

One day, a lion was sleeping when a mouse came and walked on the lion's head. The lion woke up angry. The lion caught the mouse to kill it. The mouse cried and begged. The lion's heart softened, and he finally let the mouse go as a sign of forgiveness. The next day, the lion fell into a trap set by hunters. The lion roared loudly, and the mouse heard him. Upon hearing the lion's cries, the mouse rushed to save him. He said, "Do not fear; I will save you." He began to gnaw at the net with his strong, sharp teeth. Until the rope was cut, and the lion escaped safely. And he thanked the mouse profusely. And the lion said, "I never thought that a weak animal like you could do something I couldn't." Then the mouse replied, "Don't look down on those below you, because everything has its own strengths." In the translation above, two translation methods and four translation techniques were used, as explained below:

Free Translation Method

Original sentence: "فَضَحِكَ الْأَسَدُ حَتَّى بَدَتْ أُنْيَابُهُ"

Free translation: "The lion laughed heartily until his fangs were visible."

وَشَرَخَ يَقْرِضُ الْحَبْلَ بِأَسْنَانِهِ الْحَادَّةِ

He bit the net with his very strong and sharp teeth.

Communicative Translation Method

Sentence: "فَأَطْلَقَ الْأَسَدُ الْفَأَرَ"

Communicative translation: "Finally, the lion released the mouse."

وَخَلَّى عَنْهُ

Domestication Ideology

فَقَالَ لَهُ: مَا كُنْتُ أَحْسَبُ أَنَّ حَيَوَانًا ضَعِيفًا مِثْلَكَ

The lion said, "I never thought a small creature like you could do something I couldn't."

So the lion's heart melted and he released the mouse.

Domestication seen in:

The phrase "a creature as small as you" → replaces "a weak animal like you," which sounds stiff.

Use of natural speech style and everyday tone characteristic of Indonesian.

Common Translation Equivalence Technique

الأسد → lion

الْفَأْرُ → mouse

This technique maintains consistency in vocabulary usage so that readers feel familiar and are not hindered in their understanding.

Transposition Translation Technique

فِي يَوْمٍ مِنَ الْأَيَّامِ → literally: On one of the days,

→ adapted: One day

This changes the phrase structure to match the style of Indonesian.

وَتَأْنِي يَوْمٍ

And on the next day

Modulation Translation Technique

لَعَلَّنِي أَنْقِذَكَ يَوْمًا مَا → Maybe one day I can save you

→ This is modulation because in Arabic culture, this statement may sound illogical (a mouse saving a lion), but it is adapted to make sense to Indonesian readers.

Do not fear me. I will save you.

Don't be afraid, I will save you.

Translation Technique: Reduction

And he thanked him greatly.

Which means, and he thanked him greatly. The repetition results in him expressing gratitude multiple times to the mouse.

Amplification Translation Technique

فَأَفْلَتَ الْأَسَدُ الْفَأْرَ

→ can be translated as: The lion finally released the mouse as an act of forgiveness.

حَتَّى رَقِيَ لَهُ قَلْبُ الْأَسَدِ وَخَلَّى عَنْهُ

Until the lion's heart softened and the lion finally released the mouse as an act of forgiveness.

In translating the classical Arabic fable Al-Asadu wal Fa'ru, the translator chose to use a free and communicative translation method, supported by techniques such as common equivalence, transposition, modulation, reduction, and amplification, as well as a domestication ideology approach in the mutholaah text (fable) "The Lion and the Mouse." was chosen to convey the story's message in a natural, clear, and easily understandable way for Indonesian readers. This method allows the translator to construct sentences that are engaging and consistent with Indonesian language style, while translation techniques help adapt the structure and nuances of Arabic into a more familiar form. The domestication approach enhances the text's acceptance by local readers by removing unnecessary foreign elements, making the story feel more relatable, touching, and informative.

Conclusion

Based on the method, strategy, and technique of translation, these are the activities carried out by a translator when performing their duties. All three are used to examine how a translation is produced. Furthermore, these three concepts are related to the process and product of translation. Method is the global option chosen by a translator to complete a translation project. Strategy is the approach chosen to address issues that arise during the translation process. Meanwhile, translation technique is the technique used by the translator on translation units at the microtext level. These translation techniques are obtained through a review of the translation produced with its

corresponding units in the source text. Thus, the category of translation techniques is necessary to see the actual steps taken by the translator on each micro-text unit and ultimately obtain data on the general method options chosen. In translating the classical Arabic fable *Al-Asadu wal Fa'ru*, the translator chose to use the communicative method and the free method as the main approaches. These two methods were chosen because the target text is intended for Indonesian students or young readers who require clear, natural, and easily understandable meaning. The communicative method emphasizes effective message delivery, while the free method allows flexibility in sentence structure to remain engaging and consistent with the target language's rules and style. The use of these two methods is supported by four dominant translation techniques: Established equivalents to maintain the familiarity of terms in Indonesian, transposition to adjust grammatical structures, modulation to shift the point of view in line with the target reader's way of thinking, and amplification to clarify implied meanings in the source language. This translation process also refers to the theory proposed by Eugene Nida and Charles Taber, which emphasizes the importance of dynamic equivalence. This means that the priority is not merely fidelity to the source language, but how the message and impact of the meaning can be received similarly by the target language readers. This is in line with the purpose of fables as a means of character building and conveying moral values. From all of these approaches, it can be concluded that the translation ideology applied is domestication. Domestication seeks to adapt foreign texts to make them feel familiar and appropriate to the local cultural context, in this case Indonesian readers. This choice is considered most appropriate for educational fables like *Al-Asadu wal Fa'ru*, as it facilitates readers in understanding the moral values contained within without being hindered by language or cultural differences.

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