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Theoretical and Practical Reviews of the Indonesian Translated “Harry Potter and the Sorcerer’s Stone” Novel

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Abstract

This paper investigates the results of translation of the English novel “Harry Potter and the Sorcerer’s Stone” into Indonesian. The Indonesian version of the novel was compared with the English original one to find the translation practices used by the translator. The translation was analysed by focusing on the strategies the translator used in translating the text from the Second Language into the Target Language. It was found that the translator of the novel used four strategies: foreignization and domestication, cultural equivalences, zero-translation, and pragmatic translation. Furthermore, the cultural differences and new words which were created by the original author were the most difficult ones to find equivalences for in Indonesian. The translator tended to use original words from the source text un-translated into the TL. As a result, the target text does not read smoothly, or naturally, and may sound “foreign” to readers. It is suggested that translators should attempt to translate literary works by applying proper translation theory and practice.

Keywords: Translation, English-Indonesian, non-fiction novel, strategies.

1. INTRODUCTION

As a translation must aim at finding the closest equivalent meaning in the target language, there can be many ways to express and convey the message from a certain original text into a target text. Therefore, it is inevitable that the result of translation in the Target Language (TL) will be different from one translator to another. There are many reasons for variations in translation results: the purpose of the translation, the motivation of the translator, and the target audience of the translation.

Before starting to translate a text, a translator usually considers, at least, those three prospective out comes of translation. She should be aware of the purpose of the translation that she is doing, so that she can use certain strategies to deal with the text.

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This is important because the method that she uses will affect the result of the translation in many ways. If the translation, for example, is to be used for advertising purposes, then she can use specific words and idioms to persuade the readers, listeners or watchers in the target language to use the product advertised. This also applies when she is translating a text related to religious affairs such as a translation of the Holy Koran. In translating such a text, she usually must be as faithful as possible to maintain the meaning of the source or the original text. Because she plays an important role and has the "authority" in translating a source text to get the closest meaning in the target language, she sometimes uses the original words from the original text, because of some reason, for example, if there is no equivalence of the relevant concept in the target language. She also uses other strategies in some circumstances to make a good, fluent translation such as omitting or adding some additional information to make the meaning clearer for the intended audience.

Different types of text will result in different outcomes in translation. When translating a literary text, for example, a translator should also consider the artistic value in the original text besides the meaning. In translating a scientific text, for example a case study in medicine, she does not have to pay much attention to the artistic value but must ensure scientific accuracy. Because there are different kinds of texts, the results of translation will vary.

2. TYPES OF TRANSLATION

Based on the method that a translator practices for translation, Newmark (1991) proposes eight types of translation. They are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation, and communicative translation.

Separately, Larson (1998) divides the types of translation into three, these types are *literal translation*, *idiomatic translation* and *unduly free*. Literal translation follows very closely the grammatical and lexical forms of the source text language. Meanwhile, *idiomatic translation* focuses on the communicative meaning of the source text by using the natural grammatical and lexical items in the target or receptor language. Furthermore, the *unduly free* translation is the method of translation which involves the process of adding to the source text or changing some information in certain circumstances, for example to use cultural equivalents.

Bell (1991, p. 4), as quoted by Chan (2003), categorizes translation into scientific translations and artistic translations. In a scientific translation, the translator should consider the objective of the source language subject matter when it is described in the target language. On the other hand, artistic translations are less restricted in expressing meaning in the target language in order to retain the artistic meaning and values. They rely more on "subjective perspectives."

Meanwhile, by considering "the basic orientation of the translator", Hatim and Mason (1990, p. 16) divided translations into three categories: author-centred translations, text-centred translations and reader-centred translations. The author-centred translation, Hatim and Mason (ibid) say, is where a translator of modern literature is often "acquainted with the author of the source text and interprets the translation in the light of what they know about the intended meaning".

Documents where the author of the original language is less important to expose than “the nature of the text itself and its range of possible meanings” belong to the text-centred category. For example is the translation of a legal contract document.

Finally, when the purpose of translation is subject to the interest of readers of such text, it is called a reader-centred translation. The priority of result of the translation is “accorded to aiming at a particular kind of reader’s response” (Hatim & Mason, 1990, p. 17).

For Ding (2004), translation means the process of transferring direct and indirect information from one language, as the source language, into another language as the receptor language. He refers to direct information as “the information that can be processed at the reception moment by a reader”, for example, the facts or the events. Meanwhile, indirect information is “the kind that needs an encryption to release it from the direct information to be processed”. Examples of indirect information in literature are lexis, syntax, style and rhetorical devices.

In translating a literary work, the best solution that a translator should use and go for is “the spirit of the original” whereby the result of translation will be most “in tune” with the intent of the original author (Hatim & Mason, 1990, p. 11). To get the spirit of the original, they say, is to the benefit of the translator herself as when she ‘possesses’ this feeling, she will be able to ‘make as her own’ the intent of the original Second Language (SL) writer. During the process of literary translation, she may use omissions (in this paper referred to as “zero-translations”), additions and alterations for conveyance of the “intended meaning” as closely as possible to the original author’s intent (Hatim and Mason, *ibid*, p. 12), and also may use foreignizing and cultural equivalents. In this paper, the occurrence of such strategies is the main focus of the analysis.

2.1 Foreignizing and Domesticating in Translation

In doing translations, a translator uses certain strategies that lead to possible and acceptable results for her work. Such strategies are based on translation theories that have been around the translation and interpreting world for aeons. Two strategies that are often used are foreignization and domestication.

Foreignization and domestication in translation are related to the way a translator transfers certain information from the source language into the target language. In the process of foreignizing, she would be faithful to some words from the source text that would be foreign to a local audience for the target text. She tends to use the same references even though there are equivalents for the words in the target text. This kind of translation also often happens in European countries such as in Germany and France (Venuti, 1995, p. 20). Meanwhile the domestication practice of translation is the process that is used in translating texts by finding the equivalent words from the foreign language in the local target language. This has been practiced in Anglo-American culture for a long time (Venuti, *ibid*, p. 21).

Translating literary works is very different than translating normal text, even though every translation has its own levels of difficulties. Ding (2004) says that in the translation of novels or literature, there are three general levels that can be noticed. Firstly, domestication of both direct information and aesthetic information that does not have a specific purpose to help the target text audience to understand the foreign concepts or culture. Secondly, foreignization of direct information and domestication of

aesthetic information which means that target readers will be able to understand some of the information from the source text but not very much. Thirdly, foreignization of both direct information and aesthetic information, this is meaning that a translator provides much of its information using the source language text.

2.2 Cultural Equivalences

Cultural equivalences between the two languages will affect the result of a translation. Baker (1992, p. 20) prefers to use the term "non-equivalence at word level" when writing about the issue of cultural differences. What Baker (*ibid*) means by non-equivalence at word level is that the receptor (target) language does not have a word or phrase with the proper and exactly the same meaning as the word(s) or the phrase in the source text. This non-equivalence commonly occurs because of differences in the language environment where it is spoken. It can happen sometimes that there are no words or expressions to represent the exact meaning from the source language text. Even more so, at the level of concepts, a translator may not be able to find a match in the target text, as Baker (*ibid*, p. 21) also says "the source-language word (or phrase or idiom) may express a concept which is totally unknown in the target culture". A source language author may also tend to use her own newly created words to flower her texts. This phenomenon can be easily found in the Harry Potter novels where the author plays with words in her writing so that they produce good sounding rhymes. This is also admitted by the translator of the Indonesian version of one of these novels, Srisanti (2002), who said that the Harry Potter novel contained so many words in the form of puzzles and poems that it was very difficult to find their close equivalents in Indonesian. One of the responsibilities of a translator is to make a translation to be as interesting as its original, however, because of some factors, the translator may not be easily able to fulfil this requirement. Palmer (1976, p. 21), as quoted by Chan (2003), says that "the words of a language often reflect not so much the reality of the world, but the interests of the people who speak it." The specific cultural concepts that may confuse the translator in transferring such concepts into target language text are, among other things, religious beliefs, social customs, or types of food (Barker, *ibid*, p. 21). Besides these concrete concepts, she continues, there are also abstract ones which are "notoriously difficult to translate into another language".

The main problems that a translator faces in translating literary text such as novels, poems, etc., are the aspects relating to language differences, in some cases, and the differences in "extra-linguistic physical settings and in social and cultural customs" (Schogt, 1988, p. 96). The "physical settings" refers to the objects or phenomena which are not familiar to the speakers of the target language. An example of this problem is the equivalent meaning in English for the word "*nasi*" from the Indonesian language where English does not have the same concept in the meaning of the word "rice". The expression of "rice" in English could refer to *nasi* 'cooked rice' or *beras* 'uncooked husked rice' or *padi* 'uncooked unhusked rice' or even to the rice or paddy fields (see Machali, 1998, pp. 2-3 for a detailed discussion). Meanwhile, another different aspect of translation, according to Schogt (*ibid*), is social and cultural customs which are not the same between the two language cultures.

Schogt (1988, p. 96) also proposes possible solutions to this problem that "the translator can either resort to explanatory circumlocutions or create a neologism". Creating a neologism means that the translator borrows the word from the source

language or uses a certain term that is already known in the target language. Baker (1992, p. 34) also proposes the same in dealing with such problems. In her words, the strategy of using a loan word is very common in translating “culture-specific items, modern concepts, and buzz words” (Baker, *ibid*, p. 34). She provides the example from English culture “Cream Tea” in conjunction with German culture which does not have the same concept as the following.

- ST (English) : The Patrick Collection has restaurant facilities to suit every taste –from the discerning gourmet, to the Cream Tea expert.
- TT (German) : ...vom anspruchsvollen Feinschmecker bis zum ‘Cream Tea’ – Experten. (adopted from Baker, 1992, p. 34)

2.3 Zero-Translation

Baker (1992, p. 40) refers to zero-translation as the “translation by omission” which according to her would “sound rather drastic”. This strategy of translation is used when the meaning contained in some items or expressions of the source language will not influence the whole intended meaning when conveyed into the target text if they are not translated. However, there could be some loss in meaning when these items or expressions are omitted from a translation.

The strategy of omitting or zero-translation usually happens when a translator has tried and looked for any possibility for the equivalences but she has failed to find any. It also could happen if the message that is omitted will not seem very important for the readers. However, a translator cannot just cut or omit some words whenever she wishes. The translator should consider whether the words or sentences that are not translated would influence the message rendered to the readers or not. If the zero-translation disturbs the fluency and the meaning of the original text, it must be avoided. Baker (1992, p. 41) illustrates some of the examples of this translation strategy. One of those is the translation of an English text into French as follows.

- ST (English) : This is your chance to remember the way things were, and for younger visitors to see in real-life detail the way their parents, and their parents before them lived and travelled.
- TT (French) : Voici l’ocassion de retrouver votre jeunesse (qui sait?) et pour nes de voir comment leurs parents et grands-parents vivaient et voyageaient.
- Back-translation : Here is the chance to rediscover your youth (who knows?) and for the younger ones to see how their parents and grandparents used to live and travel.

It is very clear to notice in the example above that the translator did not translate the phrase “in real-life detail”. However, the main message that the source language author intended to convey is understood by readers of the target language.

2.4 Pragmatic Translation

Snell-Hornby (1988, p. 2), as quoted by Baker (1992, p. 217), says that:

The (original) text cannot be considered as a static specimen of language (an idea still dominant in practical translation classes), but essentially as the verbalized expression of an author's intention as understood by the translator as a reader, who then recreates this whole for another readership in another culture. (Snell-Hornby (1988, p. 2), as quoted by Baker (1992, p. 217)

This explicitly means that a translator should be able to transmit the information that the source language author wants to communicate with her readers. This adaptation may refer to the transmission of information or a message from the source language text to the target language by using proper words, phrases or idioms that are common in the target text community. To find out how the translation "make sense" to readers, we should take into account the "textual level of connecting sentences and paragraphs together and identifying various textual features" (Baker, 1992, p. 217). This analysis I would call as the pragmatic translation which means "the study of language in use" in the translated version of the text (Baker, *ibid*, p. 217). Steiner (1975, pp. 45-47) says that any model of communication is at the same time also a model of *translation*, or a transfer of significance. When a listener/reader receives certain information and then he performs an act of translation to analyse the meaning of the message.

What a translator does to bridge the difference in the proper meanings between the source language and the target language is usually based on this strategy. She conveys the general meaning as expected by the original text author and modifies such message in the form of informative and communicative ways to suit the target language user.

A translator may undertake the strategy of pragmatic translation when she finds difficulties in translating word-for-word or phrase-for-phrase or idiom-for-idiom translation or literal translation; where it seems that the target text may need to include additional information to make the meaning clearer to her readers. Pragmatic translation will be very "helpful in exploring the question of 'making sense' and highlighting areas of difficulty in cross-cultural communication" (Baker, 1992, pp. 217-218).

3. METHOD

In this paper, the application of theories of translation in practice which is involved in the translation of an English novel into an Indonesian one is explored. This text is in the form of a literary work, a novel entitled "Harry Potter and the Sorcerer's Stone" (Rowling, 1997) which was translated into Indonesian under the title of "Harry Potter dan Batu Bertuah" (Srisanti, 2002). It is the first book out of seven in a series by J. K. Rowling. The analysis includes the strategies that the translator used to deal with the literary context. The analysis looked at the theories of translation and comparing them with the evidence that is found in the chosen text.

This novel was chosen as the data source for no less than four reasons. Firstly, the original Harry Potter novel is very well-known and widely read all around the world including in Indonesia that has both English and Indonesian versions. The Indonesian version is a bestselling novel in Indonesia. Srisanti, the translator of the novel, as reported by Paul (2003), admitted that its first print of 15.000 copies was sold out in a very short time. It had to be reprinted with 15.000 more copies to fulfil the market demand. Secondly, the novel is included in the category of literary works which have so many cultural aspects that they can result in difficulties in translating some lexical

items. Moreover, as the translator herself admitted, this novel has many words that were self-created by the original author which were very difficult to find their equivalences in the target language. Thirdly, it is because of the fact that the translator of the novel never uses any theory of translation in translating. She translates English texts based on her own knowledge of the language and does not refer to or formulate translation from any theory. Paul (ibid) also reports that even though its original author plays a lot with language rhyme in her novel, the translator, Srisanti, “decided to do the translation” by herself. Fourthly, as Taryadi (2003) unveils and claims based on facts that can be found in Indonesia, there are many books translated from English into Indonesian that are full of misleading translations. Comparisons show that the results of these translations are in error and have many errors when compared to the original texts. Therefore, the writer wants to see whether the same results of translation have taken place in the translated version of the Harry Potter novel, “Harry Potter and the Sorcerer’s Stone.”

4. DATA ANALYSIS AND DISCUSSION

From the translation of the novel “Harry Potter and the Sorcerer’s Stone”, into Indonesian under the title of “Harry Potter dan Batu Bertuah”, many interesting insights have been found. However, the analyses for this paper were limited to the issue of foreignizing (Venuti, 1995), cultural equivalences (Baker, 1992, p. 21), zero-translation or translation by omission (Baker, ibid, p. 40) and pragmatic translations (Baker, ibid, pp. 217-254). It was found that the Indonesian version of the novel did not result in such a smooth-reading translation as the original. This especially concerns the words chosen in Indonesian. There was also some non-equivalence found by comparison with the original one. The overall message of the translated version of the novel, however, accommodated the intended purpose of the writer of the original text as there were no crucial misleading meanings found during the analyses. Even though the translator tried hard to find correct equivalences in the target language, it seems that she failed. Therefore, it is interesting to analyse factors that influence the translator in the practices and strategies she used to solve certain problems in translation especially since, according to her, she does not use any specific theories for translation.

4.1 Foreignizing in Translation

There are many factors that make the translator try to use some lexical items from the original novel in the translated version. She may want the translation to still sound ‘foreign’. This issue should be taken into consideration since it may have an effect on the result in the target text. The foreignizing found in the target text is where she does not translate some items from the source text into Indonesian. She, instead, keeps using the English words. For example the sentence with the words “Bonfire Night” from the original novel was translated as shown below:

- | | |
|-----|---|
| SLT | : “Perhaps people have been celebrating Bonfire Night early – it’s not until next week, folks!” |
| TLT | : “Mungkin orang-orang merayakan Bonfire Night lebih awal – padahal pesta kembang api seharusnya baru minggu depan, para pemirsa! (p. 13).” |

Back-translation : *"People probably were celebrating Bonfire Night early – in fact the fireworks display should be next week, folks!"*

For an initial assumption, we could assume that the writer wanted to keep these words untranslated as she considered that they were general words in the target language that everyone would understand their meaning. Unless she could not find an exact and suitable phrase in the target language, in this case Indonesian for these source words. In relation to the foreignizing strategy, Baker (1992, p. 34) would rather use the phrase "translation using a loan word" to address this strategy. According to her, to deal with certain lexical items or phrases that are very "culture-specific items, modern concepts, and buzz words", a translator would use this strategy as the solution.

As there are some other words that appear quite hard to find their equivalents in the target Indonesian text, the use of this solution would be very helpful. The following are some examples of sentences that contain difficult words, their translations, and their back-translations.

- SLT : "Dinky Duddydums, don't cry, Mummy won't let him spoil your special day!" she cried, flinging her arms around him.
- TLT : "Dinky Duddydums, jangan menangis, Mummy tak akan membiarkannya merusak hari istimewamu!" Bibi Petunia berseru sambil memeluk Dudley. (p. 34)
- Back-translation : *"Dinky Duddydums, don't cry, Mummy won't let him ruin your special day!" Aunty Petunia cried while hugging Dudley".*

The other example is:

- SLT : Uncle Vernon, who had gone very pale, whispered something that sounded like "Mimbelwimbel".
- TLT : Paman Vernon, yang sudah pucat pasi, menggumam sesuatu yang kedengarannya seperti "Mimbelwimbel". (p. 67).
- Back-translation : *"Uncle Vernon, who had become pale, mumbled something that sounded like "Mimbelwimbel".*

Examine also the following example:

- SLT : Beechwood and dragon heartstring.
- TLT : Beechwood dan nadi hati naga (p. 107).
- Back-translation : *"Beechwood and liver pulse of a dragon"*

The translator probably used the words above because she does not find words with exactly the same meaning in Indonesian and she tried to use concepts that she thought had the closest meaning in the target language. She did not want to violate the source text by using the words that do not have a direct equivalent in the target text. In my point of view, she should not hesitate nor feel guilty for not using direct translations of words in the source text that are close equivalents of the concepts in those words in Indonesian. Hence, I would prefer to use, for example, the words "*sayangku,...*" or "*anak manis,...*", "*menggerutu*", and "*kayu jati*" instead of "Dinky Duddydums",

“Mimbelwimbel”, and “Beechwood” respectively. I believe that these alternative words are more meaningful to readers who have Indonesian as their mother language.

There are also many other words that remain untranslated such as “Mr./Mrs.” (p. 7), “Mummy/daddy” (p. 31), “sir.” (p. 68), etc., Indonesian, of course, has equivalents for each of such items. It is however very common in Indonesia to use those English words as equivalents for “*Tuan/Nyonya*”, “*Ibu/Ayah*,” and “*Pak*” in the target language. In addition, words which are common in Indonesian even though such words are foreign and have the same spelling as their English equivalent are used widely in Indonesia, especially in Jakarta. Examples are “remote control” (p. 32), “hamburger” (p. 110), etc. Without translating these items, Indonesian children who live in big cities, as the major target audiences of the target text, should understand their meanings since these words are often seen in advertising, children’s comics or movies on TV. I believe that the translator avoided translating such words because she is aware of this.

For specific items, the translator follows the theory of word-for-word translation. She translated the words exactly the same as the original text, with the same structure and order. The translation of “You-Know-Who”, for examples, is a straightforward word-for-word translation into “*Kau-Tau-Siapa*” (p. 12) or compares the source text of “You-Know-What” that became “*Kau-Tau-Apa*” (p. 94) in the target text. Readers will find these words to be used consistently in the target text by the translator. However, there is one similar item where she failed to follow this model. She does not use the same rule to translate “He-Who-Must-Not-Be-Named” which is translated into “*Dia yang namanya tak boleh disebut*” (p. 109). She does not even use hyphens in this translation as she did for the previous ones. If she had been consistent with those both words denoted earlier or with other words like “Hut-on-the-Rock” which is translated into “*Pondok-di-Atas-Karang*” (p. 69), she would have translated “He-Who-Must-Not-Named” into “*Dia-Yang-Tidak-Boleh-Disebut-Namanya*”. Is it because she forgot to correct her draft translation? Or does she not have time to re-check and edit her translation? Or is it on purpose to do so because she may think that this word was different from those two since it is a longer phrase? According to me, she did not translate the phrase like the other examples because she assumes that “*Dia yang namanya tidak boleh disebut*” in Indonesian is considered as a full clause that does not need to have hyphens put in between the words as in the original text.

The foreignizing data discovered and discussed above is an indication of the results of translation. It will affect the smoothness of the translation outcome. For those readers who are expecting pure targeted result of translation would feel that the translator, in this case, has failed to produce an easy-reading translation. The readers could complain that the translation is very time-consuming to read. They have to think hard and translate some of the foreign sounding words into Indonesian by themselves. The foreignized words which sound unnatural to the target audiences need to be shaped in the mind of the readers so that they can be understood. If not, the readers may need extra time to look for or think of the equivalent in their own language. In other words, if a translation result is time-consuming and needs extra time for the readers to understand it, the translation fails to fulfil one of the aims of translation, that is to be economical in time whilst entrancing and enjoyable for the readers to read.

The translator’s purpose of using such a strategy suggests that some of the words, concerning the foreignizing data, may already be familiar to readers in Indonesia. Therefore, the readers hopefully do not have to process and think to find the meaning of the translated text while they are reading it.

4.2 Cultural Differences in Translation

The second aspect that I am going to analyse from the translated version of the novel is cultural differences as factors influencing the results of translation. Every country, state and community has its own culture which is different from another. It is very difficult to adopt one cultural word from a source language text into a target language with equality. Even though there is a similarity and the word(s) seems to be representing the meaning of the source text, sometimes the result can be quite misleading. In addition, it is very obvious that one culture does not have exactly the same references as another culture. Therefore a translator should apply certain techniques to deal with such difficulties.

Since the translation of a novel is very much related to cultural factors between different and far distant countries, there are some solutions that the translator can use. In dealing with these difficulties, she usually tries to substitute some specific cultural expressions with a close meaning that will have a "similar impact on the target reader" (Baker, 1992, p. 31). The translator should use this strategy to help the readers of the target language to shape the concepts into "something familiar and appealing" (Baker, *ibid.*, p. 31).

It is so confusing if a translator translates word-for-word, words that relate to cultural issues as it can result in mistranslating the meaning intended by the original text. For example Australian culture understands the idiom "*Don't forget to bring a plate with you*" when invited to a party. If a translator translates this term into Indonesian as "*Jangan lupa bawa piring kalau datang*", which in an Indonesian context means an empty plate, it could lead to a misunderstanding. Furthermore, it is also if she used the same lexical items as the source text that would sound strange in the target text. She should, therefore, avoid using the word-for-word method of translation to get satisfactory and easily understood results from translation. This is exactly what the translator of the novel, "*Harry Potter dan Batu Bertuah*", did so that the words she used would suit the understanding of the audiences. In translating "shooting stars" for example, she used an Indonesian cultural equivalence which is "*bintang-bintang jatuh*" (p. 13). She also applied this to the phrase "thank you very much" which she translated as "*untunglah*" (p. 7), or the translation of "go boil yer heads, both of yeh" into "*peduli amat kalian berdua*". The translator, at this stage, tried to look at the meaning contained in the original phrase, not on the word level, so that she only picked up the message that the original writer intended with those words and used the closest equivalents for them.

Another example is that of "great pudding of a son" which she phrased in Indonesian as "*yang sudah sebulat bola*". The meaning of the word "highway" is actually completely different from what Indonesians known as "*jalan tol*" (p. 57). "Highway", in the context of the original culture of the source text, is a main road that can be accessed freely by car, bus, truck, motorbike, or even bicycles, pedestrians and even horse drawn vehicles. Meanwhile, in the context of Indonesian culture, "*jalan tol*", as the translation for "highway" means a specific freeway that can only be accessed by car, bus, and truck and such like vehicle with four or more wheels. To use this road, you have to pay and it cannot be accessed by motorbikes, bicycle or other than four wheel motorised vehicles. The translator should have used "*jalan raya*" for this translation.

4.3 Zero-Translation

Zero-translation is a method of translation which omits certain words from the original text because of some considerations. Baker (1992, p. 40) uses the word “translation by omission” to refer to the word zero-translation that I use in this paper. In the translated text that I am analysing now, I found some left-untranslated phrases. On page 8 of the translated version of the novel, the translator did not translate the phrase “as he left the house”. It seems that this phrase is not so difficult to translate that she could not translate it. Even though the phrase is not crucial to the translation, it could result in missing a piece of information that the original writer wants to tell the audience. I assume that she did not translate this phrase because she might have considered that from the context where Mr. Dursley gets into his car, of course, after he left the house, so that this context implicitly tells the audiences about the process of his leaving. In another words, the omitting of this phrase has no crucial effect on the meaning of the sentence. Here is another example of an omission which does not influence the message conveyed. The translator translated the sentence “Dumbledore turned and walked back down the street” from page 27 of the original novel into “*Dumbledore berbalik dan berjalan pergi*”. This Indonesian translation is acceptable even though the noun phrase “the street” was omitted because it means the same as the English version and there is no misunderstanding.

However, there are other places where the translator left out some words which affect the meaning. The following example illustrates this.

- SLT : “Dumbledore slipped the Put-Outer back inside his cloak and set off down the street toward number four, where he sat down on the wall next to the cat”.
- TLT : “...setiba di sana dia duduk Ø di sebelah si kucing”. (p. 17).
- Back-translation : “...after arriving there he sat down Ø next to the cat”.

The translator leaves out a prepositional phrase “on the wall”. To make the translation meaningful, it may not be a very good idea not to translate this phrase. When the writer does this, some of the original message is missing. The readers could not imagine the exact event and activities taking place as described by the author. Another example of the translator leaving original text untranslated, that affects the meaning of the translation from the source text, can be found on page 37 of the translated novel:

- SLT : “if there was one thing the Dursleys hated even more than his asking questions, it was his talking about anything ...”.
- TLT : “Kalau ada hal lain yang dibenci keluarga Dursley, itu adalah jika Harry menyebut-nyebut sesuatu ...” (p. 37).
- Back-translation : “if there is another thing that the Dursleys hated is when Harry talking about something ...”.

Readers will not find the translation of “even more than his asking questions” in the Indonesian text. By omitting this phrase, the readers miss out on the information that the author wants to tell of how the Dursleys hated Harry asking questions and even more so hated his talking about ... (magic). This omission weakens the quality of the translation.

From the facts discussed above concerning zero-translation, it is suggested that a translator should not just omit certain words or phrases as she wishes. In doing translation by using the omission or zero translation there will be some missing information or important points from the original text. She should consider the minimal effect of using such a strategy on the meaning of the target text and the deviation from meaning and ideas in the source text. This is supported by Baker (1992, p. 41) who wrote that "there is inevitably some loss of meaning when words and expressions are omitted in translation".

4.4 Pragmatic Translation

The other, and the last phenomenon, that I found in the translation of the novel "Harry Potter and the Sorcerer's Stone" is pragmatic translation (Baker, 1992, pp. 217-254). This strategy is the opposite of zero-translation. In pragmatic translation, a translator adds, where necessary, some of her own words in the translation to make meanings clearer. Let's see how this strategy is practised by the translator of the novel in order to find how it works in practise.

- SLT : "It was now reading the sign that said Privet Drive – no, *looking* at the sign; cats couldn't read maps *or* signs".
- TLT : "Kucing itu sekarang sedang membaca papan jalan bertulisan *Privet Drive* – bukan, bukan membaca melainkan *memandang* papan jalan itu, kucing tidak bisa membaca peta *atau* papan jalan". (p. 9).
- Back-translation : "*The cat now was reading the sign that said Private Drive – no, not reading but looking at the sign, cats cannot read map or sign*".

The purpose of the translator putting the additional information into the translated sentence is that the sentence would not read well if it was just translated word-for-word from the source text. In English, probably such additional information is not necessary as it was understood from the context. However, in Indonesian, if the additional information was not there, the sentence would sound weird and would need time to process the exact meaning. Yet, another example of the same case is the result of the translation of:

- SLT : "All day? When you could have been celebrating? I must have passed a dozen feasts and parties on my way here".
- TLT : "Seharian? Padahal seharusnya kau bisa merayakan hari gembira ini? Aku melewati paling tidak selusin pesta dan perayaan dalam perjalanan kemari". (p. 17)
- Back-translation : "*All day? When you could have been celebrating this special happy day? I passed a dozen feasts and parties on my way here*".

The translator supplied an object for the verb "celebrate" to tell the readers that the subject was celebrating "something". She also applied the same strategy in translating the following sentence:

- SLT : "Anyway – Harry," said the giant, turning his back on the Dursleys, "a very happy birthday to yeh".

TLT : “Yang jelas, Harry,” kata si raksasa, berbalik membelakangi keluarga Dursley, “selamat ulang tahun untukmu, *semoga panjang umur*”. (p. 65)

It is very obvious that the bold words are not in the original text. Therefore, this shows that the translator wanted to add more information to what the author wrote after translating into Indonesian. It is a habit in the context of Indonesian that after you congratulate or wish a “happy birthday” to your friends, you usually don’t just say “*selamat ulang tahun*” (“happy birthday”), you instead say “*selamat ulang tahun, semoga panjang umur*” (“happy birthday, (we) wish you a long-life”). It should be noted that even though the translator makes the text more familiar and easy to read by her Indonesian readers, there was nothing misleading in the message of the original novel. So such a strategy, can not only make the story read more fluently but also give extra comprehension to the message. I believe that she is not the only one who does such strategy in translating certain sentences that really need more information to explain the close meaning as intended by the writer.

5. CONCLUSIONS AND IMPLICATIONS

5.1 Conclusions

After looking closely and intensively comparing the source language with the target language translation of the novel “Harry Potter and the Sorcerer’s Stone”, the conclusions are as follows. Considering the four translation theory approaches, that were used to analyse the translated text, it appears that the cultural background and new words which were created by the original author are the most difficult to find their equivalents in the Indonesian context. Therefore, the translator tended to use original words from the source text “untranslated” in the target language translation. The result is that the translation does not read smoothly or naturally and will sound “foreign” to Indonesian readers.

5.2 Implications

This paper hopefully touches on areas of interest to translators on ways of translating based on proper theory. It is also an attempt to look at the correlation between theory and practice of translation in the application of translating a literary work, in this case a novel. As Larson (1998, p. 1) says “good theory is based on information gained from practice. Good practice is based on carefully worked-out theory. The two are interdependent”. Last but not least, I hope that this small analysis will be followed by other large research efforts focusing especially on the analysis of Indonesian texts.

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