TRANSLATION TECHNIQUES USED TO TRANSLATE *HARRY POTTER AND THE DEATHLY HALLOW* NOVEL

Nesya Nathania
Andrew Thren

Faculty of Language and Literature
Satya Wacana Christian University
Salatiga

Abstract

This study attempts to investigate the techniques used to translate *Harry Potter and the Deathly Hallows* from English into Indonesian through analyzing the quality in the meaning and the appropriateness of the language by comparing the novel from the English version with the Indonesian version and consulting the meanings in several dictionaries. I used the synthesis of Baker’s (1992) and Vinay & Dalbernet’s (1958) frameworks to find out the translation techniques mostly used in the novel. From the data taken from Chapters 1 and 2 of the novel, I compared the source text with the target text. The analysis of the data shows that the translation technique used by the translator seems to be equivalence convey many idioms. Which are oftentimes tricky and require a translator’s real expertise or art of translating.

Keywords: translation techniques, source text, target text, equivalence

INTRODUCTION

Translation has become an urgent need in the world nowadays. It brings a significant effect in our everyday lives. In this world, we have so many different languages; therefore, we need the role of translators to deliver the information from one language into another. According to Bassnett (2008), translation has a crucial role to play in aiding understanding of an increasingly fragmentary world. She states that translation is important to access more of the world through
the information revolution, and now it becomes urgently important to understand more about one’s own point of departure.

The Concise Oxford English Dictionary (COED), as cited in Hatim and Munday (2004, p. 3) describes translation as the act of translating; a written or a spoken expression of the meaning of a word, book, etc. in another language. Shuttleworth and Cowie (1997, p. 181) as cited in Hatim and Munday (2004) define it as an incredibly broad notion, which can be understood in many different ways. Similarly, Bell (1991, p. 5) states that translation is the expression in another language (or target language) of what has been expressed in source language, preserving semantic and stylistic equivalences.

There are so many products of translation that have been published nowadays, such as comics, books, novels, etc. One of the most popular novels translated from English into Indonesian is the seven series of Harry Potter. By now, the Harry Potter series had been translated into 67 languages and sold over 400 million copies worldwide (BBC NEWS, 2001). The seventh novel of Harry Potter, Harry Potter and the Deathly Hallows was published in Great Britain in 2007 by Bloomsbury Publishing and was translated by Listiana Srisanti from English to Indonesian a year after the English version was published.

In this paper, the seventh book of Harry Potter and its Indonesian translated version were examined to find out what translation techniques were used by the translator. I am interested to study the seventh book of Harry Potter entitled Harry Potter and the Deathly Hallows because this is the latest version of the Harry Potter series that is very popular in the 21st century. I wanted to find out the translation techniques used in this book, especially in Chapters 1 and 2.

Actually, there are many translation techniques that can help translators to translate. Some translation scholars then tried to suggest those techniques. Vinay and Darbelnet (1958), and Baker (1992) have their own perspectives about translation techniques. Vinay and Darbelnet (1958) as cited in Venuti (2004), divide translation techniques into seven points, whereas Baker eight. In this paper, I studied those techniques, synthesized them, and found out the techniques used to translate the novel Harry Potter and the Deathly Hallows.
Translating a novel from one language to another language is not a simple process because it is not easy to maintain the same message from a language and deliver it again in a different language. Moreover, if it comes from a culture that is totally different from ours, of course, the translator should be able to convey the meaning as it is in the original language into the target language. Here, I tried to analyze the translation techniques used by the translator in translating *Harry Potter and the Deathly Hallows* novel from English into Indonesian through analyzing the quality in the meaning and the appropriateness of the language. I compared the English version of the novel with the Indonesian version and consulted the meanings in several dictionaries.

According to Hatim (2004), translation is an incredibly broad notion which can be understood in many different ways. Newmark (1988, p. 7) states that translation is a craft consisting of an attempt to replace a written message and/or statement in one language by the same message and/or statement in another language. Bell (1991, p. 5) defines translation as the expression in another language (or TL) of what has been expressed in SL, preserving semantic and stylistic equivalences. Therefore, based on those definitions, translation is an effort to deliver a message from one language to another language without altering the meaning of the message.

Vinay and Darbelnet (1958) and also Baker (1992) have their own perspectives about translation techniques. Vinay and Darbelnet (1958) as cited in Venuti (2004), divide translation techniques into seven points, whereas Baker (1992) has eight. However, some of the techniques have some similarities, and can be classified into the same types.

The translator has to know the foreign language so well that s/he can determine to what extent the text deviates from the language norms usually used in that topic on that occasion (Newmark, 1988, p. 17). Moreover, based on Newmark (1988), translators have to acquire the technique of transferring smoothly between the two basic translation processes. Knowing the translation techniques before doing translation is important, because according to Newmark (1988, p. 19), the translation theory attempts to give some insight into the relation between thought, meaning, and language; the universal, cultural, and
individual aspects of language and behavior, the understanding of cultures; the interpretation of texts that may be clarified and even supplemented by way of translation.

Vinay and Darbelnet (1958) as cited in Venuti (2004, p. 128) categorize translation in two big categories, direct/literal translation and oblique translation. In a direct/literal translation method, translators just transpose the SL message literally into the TL. However, sometimes translators find structural or metalinguistic differences that cannot be transposed into the TL without upsetting the syntactic order, or even the lexis. In that case, translators use oblique translation techniques. The three techniques below are direct translation methods, and the others are oblique.

Borrowing is the simplest of all translation techniques. This method simply takes words directly from one language into another without translation. Many English words are “borrowed” from another languages; for example Russian words, such as ‘dollars’ and ‘party’, Mexican Spanish food names, such as ‘tequila’ and ‘tortillas’, and so on.

A calque is a special kind of borrowing where a language borrows an expression form of another, but then translates literally each of its elements. According to Fawcett (1997, p. 35), calque is a literal translation at the level of the phrase. In other words, it is a phrase borrowed from another language and translated literally word-for-word. As Fedorov (1953) says, cited in Fawcett (1997), calques tend to come into the language together with the thing they refer to.

Literal or word for word translation is the direct transfer of the SL text into a grammatically and idiomatically appropriate TL text in which the translator’s task is limited to observing the adherence to the linguistic servitudes of the TL. Larson (1989) defines the literal translation as a translation process that attempts to maintain the basic form of the SL (p. 16), whereas Fawcett (1997, p. 36) sees it as a text that can go from one language into another with no changes other than those required by the target-language grammar. Savory (1968) as cited in Hanafi (1986, p. 56) believes that a literal translation is a faithful translation (the translator has been so faithful with the original text in the SL).
According to Larson (1989), an interlinear translation (line-by-line translation) is an absolute literal translation. This kind of translation can be a very helpful tool for studying the linguistic features of the SL. However, this translation can hardly convey the exact meaning from the SL. Moreover, translators can use modified literal translation (see Figure 1) by changing the order and the form of the words so that it would be clear in the TL, but still, the lexicon elements are translated literally.

Sometimes literal translations convey an ambiguity that can make the reader confused because of an unclear meaning. For example, *It's too hot to eat* in English can be interpreted in Indonesian as ‘Makanan itu terlalu panas untuk dimakan’, ‘Cuaca terlalu panas sehingga kita tidak bernafsu makan’, ‘Kuda itu merasa panas sesudah berpacu dan tak ingin makan’. It is hard to translate the original meaning from the SL into the TL which still carries the three meanings above (p. 24).


Transposition is a method that involves replacing one word class with another without changing the meaning of the message. The following example has to be translated literally, but must also be transposed.

Modulation is a variation of the form of the message, obtained by a change in the point of view. By using modulation, the translator changes the point of view of the message without changing the meaning to avoid a sense of awkwardness.

An equivalence technique is used to translate idioms when two languages refer to the same situation in totally different ways. Hatim and Munday (2004, p. 150) state that an equivalence technique is used if the same situation that can be rendered by two texts using completely different stylistic and structural methods.

Adaptation is a special kind of equivalence, a situational equivalence, because this technique is used where the type of
situation being referred to by the SL message is unknown in the TL culture. Adaptation technique is used in cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases, translators have to create equivalent situations. Fawcett (1997) states that equivalence is supposed to take place when the receiving culture has little or nothing in its experience that would allow it to understand a close translation.

Translation techniques by Baker include translate by a more general word (superordinate) to overcome a relative lack of specificity in the TL compared to the SL focus on the meaning rather than the grammar. According to OALD (2005), a superordinate is similar with hypernym, or a word with a general meaning that includes the meanings of other particular words, for example ‘fruit’ is the superordinate of ‘apple’ and ‘orange’. In contrast, a hyponym is a word with a particular meaning that is included in the meaning of a more general word, for example ‘dog’ and ‘cat’ are hyponyms of ‘animals’. In translation by a more general word (superordinate) what translators do is to go up to a level in a given semantic field to find a more general word that covers the core propositional meaning of the missing hyponym in the TL.

Translation by a more neutral / less expressive word is used when translators have to deal with sensitive issues, such as politics, religion, sex, etc. to avoid any wrong expressive meaning in the translation.

Translation by cultural substitution is used when a culture-specific expression needs to be replaced with a target language expression which does not have the same propositional meaning but is likely to have a similar impact on the target reader.

Translation using a loan word or loan word plus explanation commonly deals with culture-specific items, modern concepts, and buzzwords. Giving an explanation that follows loan words is very useful when the word is repeated several times in the text, so the reader can understand it and is not distracted by further lengthy explanations.

Translation by paraphrase using a related word is used when the concept expressed by the source item is lexicalized in the target language in a different form. It is used when the word in the source
text is significantly higher (unnatural) than would be natural in the target language.

Translation by paraphrase using unrelated words is used if the source text contains an expression that is not lexicalized in the target language. Instead of using a related word, they can use unrelated words to paraphrase by modifying a superordinate or unpacking the meaning of the words. Particularly, this technique is used when the words or item is semantically complex. However, there are two disadvantages of using this technique. First, the paraphrase cannot convey an expressive, evoked, or other associative meaning. Second, it is awkward to use because it involves filling a one-item slot with an explanation consisting of several items.

Translation by omission is used if the meaning conveyed by a particular item or expression is not vital enough to the text, the translator can simply omit translating the word or expression.

Borrowing is translation using a loan word or loan word plus explanation. Borrowing is taking words directly from one language into another without translation. It is similar to translation using a loan word technique. It usually deals with culture-specific items, modern concepts, and buzzwords. So, in both techniques above, translators borrow the expression from a language and use that expression in another language without changing the structure of that expression. If translators consider that it is necessary to explain the loan word, they can add an explanation. Sometimes it is very useful when the word is repeated several times in a text, so the reader can understand it and is not distracted by further lengthy explanations.

Translation by cultural substitution involves replacing a culture-specific expression with a target-language expression which does not have the same propositional meaning but is likely to have a similar impact on the target reader. An adaptation technique is used in cases where the type of situation being referred to by the SL message is unknown in the TL culture. In such cases, translators have to create equivalent situations. Fawcett (1997) states that equivalence is supposed to take place when the receiving culture has little or nothing in its experience that would allow it to understand a close translation.
In transposition, the translators replace a word class with another without changing the meaning of the message. Similar with transposition, translation by paraphrase using unrelated words is a translation method that changes the lexical items in the target language in a different form, but to convey the same meaning. The translators use this technique when they find an expression that not lexicalized in the target language.

Translation is an effort to deliver a message from one language to another language without altering the meaning of the message. To translate, translators have many translation techniques to translate texts. However, here I will only study the translation techniques by Vinay and Darbelnet, and Baker. In this study, I try to synthesize the techniques by creating new categories for translation techniques that similar. However, there are also some different techniques. That is why I compiled them into new categories.

After analyzing the techniques from Baker and Vinay and Darbelnet, I created three new categories to simplify the techniques. I categorized six translation techniques that are similar with other techniques into three categories, they are: borrowing = translation using a loan word or loan word plus explanation, adaptation = translation by cultural substitution, and transposition = translation by paraphrase using unrelated words.

**METHODOLOGY**

The data collected was analyzed qualitatively. It was taken from the original novel of the seventh book of Harry Potter, *Harry Potter and the Deathly Hallows*. First, I compared the source text with the target text. Second, I looked up the words in dictionaries. Third, I identified the translation strategies based on Baker’s and Vinay and Darbelnet’s frameworks.

**DISCUSSION**

This study aimed to analyze the translation strategies used by the translator to translate *Harry Potter and the Deathly Hallows* from its English version into the Indonesian version. There are seven techniques of translation stated by Vinay and Darbelnet (1958) as cited in Venuti (2004) and eight by Baker (1992, p. 26-42). From
those techniques, I tried to compare and study the techniques. Then I synthesized some techniques that are similar: borrowing, adaptation, and transposition.

However, there are still other techniques that cannot be synthesized because they are totally different from one another; they are: calque, literal translation, equivalence, modulation, translation by a more general word or superordinate, translation by a more neutral/less expressive word, translation by paraphrase using a related word, translation by omission, and translation by illustration.

I used → symbol to provide an explanation for each problem analyzed.

A. Borrowing = Translation using a loan word or loan word plus explanation.

Chapter 1
1. E: The faces around him displayed nothing but shock; (page 14)
   I: Wajah-wajah di sekitarnya tidak memperlihatkan apapun kecuali shock; (halaman 19)
   → ‘Shock’ here is taken directly from English into Indonesian without any changes.
2. E: ‘What is it?’
   ‘Elm, my Lord,’ whispered Malfoy. (page 14)
   I: ‘Apa ini?’
   ‘Elm, Yang Mulia,’ bisik Malfoy. (halaman 20)
   → The word ‘elm’ is taken directly from English without any changes because ‘elm’ is a kind of tree. LDEL (2005) defines ‘elm’ as a hard heavy wood of any several large tall broad-leaved trees.
3. E: Avada Kedavra (page 18)
   I: Avada Kedavra (halaman 26)
   → It is a kind of spell. This expression is borrowed from the source language (SL) without any changes.
Chapter 2

4. E: Making a mental note to ask Hermione how it was done, he used a large wad of toilet paper to mop up as much as of the tea as he could, before returning to his bedroom and slamming the door behind him. (page 19)
I: Sambil mencatat dalam benaknya untuk menanyai Hermione bagaimana melakukannya, dia menggunakan segebug tisu toilet untuk meenyeka the sebisanya, sebelum kembali ke kamarnya dan membanting pintunya menutup di belakangnya. (halaman 28)
→‘Toilet’ here is taken directly from English into Indonesian without any changes.

5. E: .., seemed to think we were sitting at the bottom of Lake Windmere, kept telling me to watch out for trout. (page 27)
I: Rupanya dia mengira kami duduk di dasar danau Windmere, berulang-ulang memberitahuaku agar berhati-hati terhadap ikan trout. (halaman 41)
→According to LDELc (2005), ‘trout’ is - a river (or sometimes sea) fish, used for food. Because ‘trout’ is a name of fish species, Indonesians just borrowed it without any changes from the SL.

6. E: Darling Dodgy! (page 27)
I: Darling Dodgy! (halaman 41)
→The translator translated ‘darling’ literally. According to LDELc (2005), ‘darling’ is used when people speaking to someone they love or to a member of their family. It is fine I think because Indonesians are already familiar with the use of ‘darling’ in daily conversation. Hence, even though the translator does not translate it into Indonesian, the readers still can get the message clearly.

7. E: All I’ll say is, don’t be so sure that there really was the spectacular duel of legend. (page 28)
I: Yang mau kukatakan hanyalah, jangan terlalu yakin duel spektakuler yang legendaris itu benar-benar terjadi. (halaman 44)
The translator translated ‘duel’ literally into ‘duel’ because Indonesians are already familiar with the word ‘duel’.

B. Adaptation = Translation by cultural substitution

Chapter 1

1. E: The two men appeared out of nowhere, a few yards apart in the narrow, moonlit lane. (page 9)
I: Kedua laki-laki itu muncul begitu saja, berjarak beberapa meter di jalan kecil disinari cahaya bulan. (halaman 11)
→ Indonesians are not familiar with ‘yard’ as a barometer of distance. Indonesians usually use the metric system. According to OALD (2005), a yard is a unit measuring length, equal to 3 feet or 0.9144 of a meter, whereas ‘meter’ is a unit for measuring length; a hundred centimeters. In order to make the readers familiar with the text they are reading, the translator used a familiar term for Indonesian people; therefore, the translator changed the word ‘yards’ into ‘meter’.

2. E: There was a rustle somewhere to their right… (page 9)
I: Terdengar bunyi keresek di sebelah kanan mereka… (halaman 12)
→ OALD (2005) defines ‘rustle’ as a sound like paper, leaves, etc. moving or rubbing together. In KIE (1989), ‘keresek’ or ‘kerisik’ is described as a rustling sound. TCIED (1997) describes ‘keresek’ as the sound of dry leaves being trod on. Therefore, the translation is equivalent at a TL word level.

3. E: The drawing room was full of silent people, sitting at a long and ornate table. (page 10)
I: Ruang tamu itu dipenuhi orang-orang yang diam, duduk mengelilingi meja panjang dengan banyak ornamen. (halaman 13)
→ According to OALD (2005), a ‘drawing room’ is a formal or old-fashioned room in a large house in which people relax and guests are entertained. The translator translated
it into ‘ruang tamu’, or ‘living room’ in English. I think the translator has done a good job by considering the culture of the TL in translating the words. If the translator just translated ‘drawing room’ literally, it will become ‘ruang menggambar’. That translation could create confusion because it conveys a meaning that is totally different in the TL. According to KEI (1975), the definitions of the word ‘draw’ are: menggambar, menarik, menutup, mengambil, mendatangkan, menghela, menyebabkan, mendapat, menarik, menyeret, memindahkan, and membuang isi perut.

The translator translated ‘drawing room’ into ‘ruang tamu’, which is completely appropriate in Indonesian language. Moreover, OALD (2005) also describes a living room as a room in a house where people sit together, watch TV, which is very similar with the definition of a drawing room from the same dictionary; a formal or old-fashioned room in a large house in which people relax and guests are entertained.

4. E: Making a mental note to ask Hermione how it was done, he used a large wad of toilet paper to mop up as much of the tea as he could, before returning to his bedroom and slamming the door behind him. (page 19)  
I: Sambil mencatat dalam benaknya untuk menanyai Hermione bagaimana melakukannya, dia menggunakan segebug tisu toilet untuk meenyeka the sebisanya, sebelum kembali ke kamarnya dan membanting pintunya menutup di belakangnya. (halaman 28)  
→ Indonesians are not familiar with ‘kertas toilet’, but ‘tisu toilet’. Actually, the meaning is the same, because OALD (2005) put toilet paper and toilet tissue into one category; it is a thin soft paper used for cleaning yourself after you have used the toilet. However, Indonesian speakers are more familiar with the usage of ‘tisu toilet’ than ‘kertas toilet’. Therefore, the translator changed the words ‘toilet paper’ into ‘tisu toilet’ to create a natural translation in the TL.
Chapter 2

5. E: It was a two-inch-long fragment of the enchanted mirror that his dead godfather, Sirius had given him. (page 20)
I: Panjangnya lima senti, pecahan cermin sihir dua arah yang dulu diberikan almarhum walinya, Sirius. (halaman 29)
→ Indonesians are not familiar with ‘inch’ as a measurement of distance. So, to make it more familiar with the TL culture, the translator changed the word ‘inch’ into ‘senti’.

C. Transposition = translation by paraphrase using unrelated words.

Chapter 1
No examples were discovered in this chapter.

Chapter 2

1. E: He remembered that there had been a small mention on the front about the resignation of Charity Burbage, the Muggle Studies teacher at Hogwarts. (page 21)
I: Dia ingat ada artikel kecil di halaman depan tentang pengunduran diri Charity Burbage, guru telaah Muggle di Hogwarts. (halaman 31)
→ The word ‘mention’ above is translated into ‘artikel’, which is not related. According to OALD (2005), ‘mention’ is to write or speak about something or somebody, especially without giving much information. On the other hand KIE (1989) defines ‘artikel’ as an article or column. ‘Artikel’ is more like writing about something, whereas ‘mention’ is the explanation itself. However, in the context above, both ‘mention’ and ‘artikel’ convey the same meaning, which is an explanation in an article in a newspaper.

2. E: Three years after we had started at Hogwarts Albus’s brother, Aberforth, arrived at school. (page 22)
I: Tiga tahun setelah kami menjadi murid Hogwarts, adik Albus, Aberforth, tiba di sekolah. (halaman 33)
→ The phrase ‘after we had started at Hogwarts’ above is translated into ‘setelah kami menjadi murid Hogwarts’ in which she uses unrelated words to translate it.
OALD (2005) identifies ‘start’ as: to begin doing/using something, to start happening, or the point at which something begins. However, in the TL, it is translated to ‘menjadi murid’. It is clear that the words ‘menjadi murid’ are unrelated to ‘started’. The translator provided a clear translation for the readers by paraphrasing it. If the translator just translated ‘after we had started at Hogwarts’ into ‘setelah kami mulai di Hogwarts’, it would be unclear, difficult to understand, and sound awkward.

3. E: When Albus and I left Hogwarts, we intended to take the then traditional tour of the world together, visiting and observing foreign wizards, before pursuing our separate careers. (page 23)
   I: Ketika Albus dan saya lulus dari Hogwarts, kami bermaksud bersama-sama melakukan tur keliling dunia yang waktu itu merupakan tradisi, mengunjungi dan mengamati penyihir asing, sebelum menitki karir masing-masing. (halaman 33)
   → The word ‘left’ above is translated into ‘lulus’, which is not related. TCIED (1997) defines ‘lulus’ as successful, to pass. However, KEI (1975) defines ‘leave’ as: meninggalkan, membiarkan, menyerahkan, mewariskan, etc.
   Even though ‘left’ and ‘lulus’ are unrelated, in the context above, they have a similar meaning; that they left from school and worked for an employer (OALD, 2005).

4. E: When Albus and I left Hogwarts, we intended to take the then traditional tour of the world together, visiting and observing foreign wizards, before pursuing our separate careers. (page 23)
   I: Ketika Albus dan saya lulus dari Hogwarts, kami bermaksud bersama-sama melakukan tur keliling dunia yang waktu itu merupakan tradisi, mengunjungi dan mengamati penyihir asing, sebelum menitki karir masing-masing. (halaman 33)
   → The translator used unrelated word to translate the word ‘pursue’. OAD (1980) defines ‘pursue’ as: to chase in
order to catch or kill, to afflict continually, to continue, or to proceed along.

In the TL text, it becomes ‘meniti’. TCIED (1997) defines ‘meniti’ as to walk on a small bridge; to walk in a path. The translator transposed ‘pursue’ into ‘meniti’ for the sake of familiarity in the TL.

D. Calque

Chapter 1

1. E: Neither of them broke step: in silence both raised their left arms in a kind of salute… (page 9)
I: Tak ada yang menghentikan langkah: dalam diam keduanya mengangkat yang kiri seperti bersalut… (halaman 12)

→ In this part, the translator translated ‘salute’ into ‘bersalut’.
If we see the theory in Chapter 2, calque is a special kind of borrowing where a language borrows an expression form of another and a literal translation at the level of the phrase. However, in this part, I found an extension of the theory, that calque is not only the literal translation at the level of phrase, but also at a word level (salute — bersalut).

The other examples below have a similar explanation like above.

2. E: The high hedge curved with them, running off into the distance beyond the pair of impressive wrought-iron gates barring the men’s way. (page 9)
I: Pagar tanaman membelok bersama mereka, membentang jauh sampai ke sepasang pagar besi-tempa impresif yang menghalangi jalan kedua orang itu. (halaman 12)

→ impressive - impresif

3. E: The speaker was seated directly in front of the fireplace, so that it was difficult, at first, for the new arrivals to make out more than his silhouette. (page 10)
I: Sosok yang berbicara duduk persis di depan perapian, sehingga sulit, awalnya, bagi kedua pendatang baru ini untuk melihat lebih dari sekedar siluetnya. (halaman 14)

→ silhouette — siluet
4. E: The Order believes that we have infiltrated the Ministry. (page 12)  
I: Orde percaya bahwa kita telah menginfiltrasi Kementrian. (halaman 15)  
→ infiltrate - infiltrasi

5. E: We now have several people planted within the Department of Magical Transport. (page 13)  
I: Kita sekarang punya beberapa orang yang ditanam dalam Departemen Transportasi sihir. (halaman 18)  
→ transport - transportasi

Chapter 2

6. E: Dumbledore’s future career seemed likely to be meteoric, and the only question that remained was when he would become Minister for Magic. (page 22)  
I: Karier masa depan Dumbledore tampaknya akan melesat bagai meteor, dan satu-satunya pertanyaan yang tersisa adalah kapan dia akan menjadi Menteri Sihir. (halaman 33)  
→ career - karier  
→ meteoric - bagai meteor

7. E: Aberforth was never bookish and, unlike Albus, preferred to settle arguments by dueling rather than through reasoned discussion. (page 22)  
I: Aberforth sama sekali bukan kutu buku dan, berbeda dari Albus, lebih suka menyelesaikan argumen dengan berduel daripada dengan diskusi masuk akal. (halaman 33)  
→ argument - argument  
→ dueling - berduel

8. E: Harry finished reading but continued to gaze at the picture accompanying the obituary. (page 24)  
I: Harry selesai membaca namun tetap menatap foto yang menemani obituari itu. (halaman 37)  
→ obituary - obituari

9. E: … and I believe that his early loses endowed him with great humanity and sympathy. (page 24)
10. E: The answers to these, and many more questions are explored in the explosive new biography The Life and Lies of Albus Dumbledore, by Rita Skeeter, exclusively interviewed by Betty Braithwaite, page 13, inside. (page 26)
I: Jawaban atas pertanyaan-pertanyaan itu dan banyak pertanyaan lainnya dikesplorasi dalam biografi baru eksplosif, Kehidupan dan Kebohongan Albus Dumbledore, oleh Rita Skeeter, yang diwawancarai eksklusif oleh Betty Braithwaite, halaman 13. (halaman 40)
→ explored - dikesplorasi
→ explosive - eksplosif
→ biography - biografi
→ exclusive - eksklusif

11. E: And for a wizard who spent his later years pleading for tolerance, he wasn’t exactly broad-minded when he was younger! (page 27)
I: Dan bagi penyihir yang melewatkan tahun-tahun terakhirnya memperjuangkan toleransi, dia tak bisa dibilang berpikiran lapang ketika dia lebih muda! (halaman 42)
→ tolerance - toleransi

12. E: No, it’s the mother and the sister that intrigued me, and a little digging uncovered a positive nest of nastiness - but, as I say, you’ll have to wait for chapters nine to twelve for full details. (page 28)
I: Bukan, ibu dan adik perempuannya yang membangkitkan minatku, dan sedikit penggalian berhasil membuka sarang hal-hal yang sangat tidak menyenangkan-tetapi, seperti kataku, kau harus menunggu bab sembilan sampai dua belas untuk detil lengkapnya. (halaman 43)
→ detail - detil
E. Literal translation Chapter 1

→ No examples were found in this chapter.

Chapter 2

1. E: We now have several people planted within the Department of Magical Transport. (page 13)
I: Kita sekarang punya beberapa orang yang ditanam dalam Departemen Transportasi Sihir. (halaman 18)

→ The translator translated ‘planted’ literally into ‘ditanam’.

However, as seen from the context above, ‘planted’ here conveys a figurative meaning. People cannot be planted; seeds can. The original idea of planted is to bury something in soil, usually seeds. OALD (2005) defines ‘a plant person’ as a person who joins a group of criminals or enemies in order to get and secretly report information about their activities. In the context above, ‘planted’ refers to a person who joins a group of criminals or enemies in order to get and secretly report information about their activities, not people being planted in the soil.

I categorized this translation as a ‘very literal translation’ because the translator just translated ‘people planted within the Department of Magical Transport’ into ‘orang yang ditanam dalam Departemen Transportasi Sihir’. Therefore, the translation ‘orang yang ditanam’ above is not appropriate. To make it clear, the translator should translate ‘people planted within the Department of Magical Transport’ into ‘orang yang ditempatkan di Departemen Transportasi Sihir untuk mendapatkan informasi’.

Below are other examples of the literal translations. All of them can be categorized as ‘very literal translation’, because the translator just translated the idioms word-for-word from English into Indonesian without considering the idiomatic meaning conveyed in the text. As a result, the TL is unclear and ambiguous. Personally, I think the translator should not translate the idioms literally, because idioms convey figurative meanings that the translator should pay attention to and deliver the meanings exactly.
2. E: Skeeter’s book contains less fact than a Chocolate Frog Card. (page 27)
   I: Buku Skeeter berisi lebih sedikit fakta daripada kartu Cokelat Kodok. (halaman 41)
   → Here, the translator translated ‘Chocolate Frog Card’ literally to ‘kartu Cokelat Kodok’ literally. However, LDEL (2005) defines ‘frog’ as an informal expression as an insulting word for a French person, which is now considered offensive. Thus, it is unnecessary to translate it just literally into ‘kartu Cokelat Kodok’. As seen from the context above, it should be translated into ‘Buku Skeeter hanya berisikan hal-hal yang belum dapat dipastikan kebenarannya.

3. E: Not everyone thought he was so wonderful, you know - he trod on an awful lot of important toes. (page 27)
   I: Tidak semua orang menganggap dia sangat hebat, kau tahu - dia menginjak banyak jari kaki yang penting. (halaman 41)
   → According to TCEID (2006), ‘tread or trod on someone’s toes’ means to offend someone. The word ‘offend’ if translated into Indonesian becomes ‘menyinggung perasaan atau menyakiti hati’. So, in the context above, ‘he trod on an awful lot of important toes’, it means he has hurt lots of people’s feelings, and the translation should be ‘dia telah menyakiti hati banyak orang’, not ‘dia menginjak banyak jari kaki yang penting’, because it does not represent the main idea of the idiom.

4. E: ..., seemed to think we were sitting at the bottom of Lake Windmere, kept telling me to watch out for trout. (page 27)
   I: Rupanya dia mengira kami duduk di dasar danau Windermere, berulang-ulang memberitahuku agar berhati-hati terhadap ikan trout. (halaman 41)
   → According to MDAIP (2005), ‘watch out’ is to watch over. So it is an expression to ask others to keep focus their attention to something. ‘watch out for trout’ here translated literally into Indonesian and it becomes ‘berhati-hati terhadap ikan trout’.
Based on LDELC (2005), ‘trout’ has a figurative meaning; that is an unattractive or annoying old person. Therefore, the translation above is not suitable because ‘watch out for trout’ should be translated into ‘berhati-hati terhadap orang (tua) yang menyebalkan’, not ‘berhati-hati terhadap ikan trout’.

5. **E:** Oh, Aberforth is just the tip of the dungheap. (page 28)

   **I:** Oh, Aberforth hanyalah puncak gunung sampah. (halaman 42)

   According to TCEID (2006), actually ‘dung’ is a solid waste from animals, especially from large ones, or ‘tinja’ in Indonesian. ‘Dungheap’ is the same with ‘dunghill’, whereas ‘dunghill’ is ‘timbunan pupuk/kotoran’. Actually, the phrase ‘tip of the dungheap’ has a figurative meaning, which is ‘orang atau tempat yang menjijikkan’. For that reason, ‘puncak gunung sampah’, is an unsuitable translation and it should be changed into ‘orang yang menjijikkan’. However, if it is seen too rude or impolite, it simply can be changed into ‘Oh, Aberforth hanyalah orang yang tidak menyenangkan.’

6. **E:** Very dirty business indeed. (page 28)

   **I:** Sungguh urusan yang sangat kotor. (halaman 44)

   According to TCEID (2006), actually ‘dung’ is a solid waste from animals, especially from large ones, or ‘tinja’ in Indonesian. ‘Dungheap’ is the same with ‘dunghill’, whereas ‘dunghill’ is ‘timbunan pupuk/kotoran’. Actually, the phrase ‘tip of the dungheap’ has a figurative meaning, which is ‘orang atau tempat yang menjijikkan’. For that reason, ‘puncak gunung sampah’, is an unsuitable translation and it should be changed into ‘orang yang menjijikkan’. However, if it is seen too rude or impolite, it simply can be changed into ‘Oh, Aberforth hanyalah orang yang tidak menyenangkan.’

   OALD (2005) defines ‘dirty business’ is the same with ‘dirty work’. ‘Dirty work’ is an unpleasant or dishonest job that somebody else does not want to do. Therefore, when the translator translated ‘very dirty business’ into ‘urusan yang sangat kotor’, I think it is inappropriate because it should be ‘pekerjaan yang tidak jujur’. People can interpret ‘urusan yang sangat kotor’ as work that is dirty, such as cleaning an animal’s stall, cleaning a toilet, but they can also take it as the real meaning of ‘dirty business’, which is ‘dishonest job’. However, to avoid ambiguity, it is better to be translated into ‘pekerjaan yang tidak jujur’.

F. Equivalence

Chapter 1

1. **E:** For a second they stood quite still, wands directed at each other’s chest; (page 9)
I: Sesaat mereka berdiri diam, tongkat sihir terarah ke dada yang lain; (halaman 11)

→ According to TCEID (2006), ‘second’ is: detik or waktu yang singkat atau sebentar. Here the translator translated ‘for a second’ into ‘sesaat’. Actually, the phrase ‘for a second’ conveys a figurative meaning. When Americans say ‘wait for a second’, it does not mean that they ask others to wait for them only for one second, but to wait for them for a moment. ‘For a second’ here conveys the second meaning from the definitions above, ‘waktu yang singkat atau sebentar’.

2. E: Illumination came from a roaring fire beneath a handsome marble mantelpiece surmounted by a gilded mirror. (page 10)
I: Penerangan datang dari api yang menyala-nyala dalam perapian, di bawah rak marmer indah, yang di atasnya digantungi cermin berbingkai sepuhan emas. (halaman 13)

→ LDELC (2005) defines ‘roar’ as a deep loud continuing sound, to say or express loudly or with force. Here, the translator translated the idiom ‘roaring fire’ into ‘api yang menyala-nyala’. Even though the word ‘roar’ is not related to fire, implicitly it is related to an angry lion. This characteristic is similar to a perfervid fire, burning flame.

3. E: At any rate, it remains unlikely that the Ministry will be mine before next Saturday. (page 13)
I: Bagaimanapun juga, tampaknya tak mungkin Kementrian akan jadi milikku sebelum Sabtu depan. (halaman 17)

→ According to MDAIP (2005) ‘at any rate’ means in that manner. The translator translated it to become ‘bagaimanapun juga’. Both of those expressions have the same meaning.

Chapter 2

4. E: What the -? (page 19)
I: ‘Astag-?’ (halaman 27)

→ ‘What the -?’ is a broken expression of Harry Potter because something shocked him. Actually what he wanted to say is ‘What the hell?’, whereas the phrase means ‘what has happened?’ and according to MDAIP (2005),
this expression is often followed with the force of an exclamation. Then the translator translated that broken utterance into ‘Astag-?’ which is also the broken utterance of ‘Astaga?’ According to TCIED (1997), ‘astaga’ is the abbreviation of ‘astagfirullah’, which means god forgives me; an exclamation of sadness; or an exclamation of surrender to God.

5. E: Clutching his right hand in his left and swearing under his breath, he shouldered open his bedroom door. (page 19)
I: Mencengkeram tangan kanannya dalam tangan kirinya dan memaki pelan, dia mendorong pintu kamarnya terbuka dengan bahunya. (halaman 27)
According to MDAIP (2005) ‘swearing under his breath’ means so softly that almost no one can hear it (typically: curse). It is equivalent with the translation in Indonesian version, ‘memaki pelan’.

6. E: It was stupid, pointless, irritating beyond belief, that he still had four days left of being unable to perform magic. (page 19)
I: Sungguh bodoh, tak berguna, luar biasa menjengkelkan, bahwa dia masih harus menunggu empat hari sebelum bisa melakukan sihir. (halaman 28)
ODCIE (1983) defines the expression ‘beyond belief’ as too difficult or impossible to believe or too wonderful or too dreadful for the mind to grasp. In the Indonesian version, it is written as ‘luar biasa menjengkelkan’. In TCIED (1997), ‘jengkel’ is defined as disturbed, annoyed. I think the translation is appropriate and equivalent because it conveys the same meaning.

7. E: Several of his papers found their way into learned publications such as Transfiguration Today, Challenges in Charming and The Practical Potioneer. (page 22)
I: Beberapa tulisannya diterbitkan oleh berbagai jurnal ilmiah, seperti Transfiguration Today - transfigurasi Hari Ini, Challenges in Charming - Tantangan Dalam Mantra, dan The Practical Potioneer - Ahli Ramuan Praktis. (halaman 33)
→ ODCIE (1983) defines ‘found their way’ as reach a destination, or objective, by search, inquiry or experiment. In the context above, it is written that the papers are successful to be published. The translator translated ‘found their way’ into ‘diterbitkan’ or published. Actually, ‘found their way’ and ‘diterbitkan’ are different, but in the context above, they convey the same meaning because it is about the papers that are successfully published.

8. E: I wrote to Albus, describing, perhaps insensitively, the wonders of my journey from narrow escapes from Chimaeras in Greece to the experiments of the Egyptian alchemist. (page 23)

I: Saya menulis kepada Albus, mendeskripsikan, barangkali dengan kurang peka, keajaiban perjalanan saya, dari nyaris diterkam Chimaera - monster bernapas api, berkepala singa, bertubuh kambing, dan bereekor ular - di Yunani sampai ke eksperimen para alkemis Mesir. (halaman 34)

→ ODCIE (1983) defines ‘narrow escape’ as an escape from danger, the unwelcome attentions of others, etc. which is only just managed or contrived. Hence, it is a critical situation that somebody is about to face danger. The translator translated it into Indonesian and it becomes ‘nyaris’. In the context above, the translation is equivalent because it conveys the same idea.

9. E: Oh, when you’ve been a journalist as long as I have, working to a deadline is second nature. (page 26)

I: Oh, kalau kau sudah jadi wartawan selama aku, bekerja memenuhi tenggat waktu adalah hal biasa. (halaman 40)

→ ODCIE (1983) defines ‘second nature’ as a learned ability or habit that comes as easily to somebody as if he had been born with it. The translator translated it into Indonesian and it becomes ‘hal biasa’. In the context above, the translation is equivalent because it conveys the same meaning.
10. E: Skeeter was certainly quick off the mark. (page 26)  
I: Skeeter jelas bergerak sangat gesit. (halaman 40)  
→ According to MDAIP (2005), ‘quick off the mark’ is quick starting or reacting. In Indonesian, it means ‘sangat gesit’, therefore, the meaning of those two expressions is the same.

11. E: I remember interviewing him a few years back about merpeople rights, bless him. Completely gaga, …. (page 27)  
I: Aku ingat mewawancarainya beberapa tahun lalu soal hak-kah duyung. Kasihan. Benar-benar sudah linglung…. (halaman 41)  
→ According to LDELC (2005), ‘bless’ is an old-fashioned expression of good-humored surprise. Slightly different from a definition that I found in EVI (1964), it is defined as an expression that is often used ironically to indicate displeasure or disapproval. Hence, here the translator has made a good effort by translating ‘bless him’ into ‘kasihan’, which is equivalent with the Indonesian expression. If the translator translated it to become ‘diberkatilah dia’, the meaning conveyed will be totally different from Rowling’s idea.

12. E: I remember interviewing him a few years back about merpeople rights, bless him. Completely gaga, …. (page 27)  
I: Aku ingat mewawancarainya beberapa tahun lalu soal hak-kah duyung. Kasihan. Benar-benar sudah linglung…. (halaman 41)  
→ According to LDELC (2005), ‘gaga’ is having or showing a weak mind, especially in old age. OALD (2005) also defined it similarly; it is confused, not able to think clearly, especially because you are old. The translator translated ‘completely gaga’ into ‘benar-benar sudah linglung’, which is good because those two expressions have the same meaning in English and in Indonesian.

13. E: I’m afraid those who go dewy-eyed over Dumbledore’s spectacular victory must brace themselves for a bombshell. (page 28)
I: Aku cemas mereka yang terharu atas kemenangan spektakuler Dumbledore harus memperkuat diri untuk jatuhnya bom - atau barangkali Bom Kotoran. (halaman 44)

→ According to MDAIP (2005), ‘brace (somebody) for (something)’ means to hang onto something or prop oneself against something in preparation for something that may cause one to fall, blow away, washed away. In the Indonesian version, it is translated to ‘memperkuat diri’. Both expressions in the two languages indicate that somebody has to prepare her/himself to face any risk that might happen.

14. E: I postponed my departure long enough to pay my respect at Kendra’s funeral, ... (page 23)

I: Saya menunda keberangkatan saya agar bisa menghadiri pemakaman Kendra, ... (halaman 33)

→ According to MDAIP (2005), ‘to pay someone respect’ is to have and show respect for someone. In the context above, we can see that there is somebody who postponed his departure to pay his respect at Kendra’s funeral. The translator translated ‘to pay my respect at Kendra’s funeral’ into ‘menghadiri pemakaman Kendra’. In my opinion, the translation is appropriate because it is equivalent with the TL.

15. E: Again, your readers will have to buy my book for the whole story, but there is no question that Dumbledore took an unnatural interest in Potter from the word go. (page 29)

I: Sekali lagi, kalian para pembaca harus membeli bukuku untuk mendapatkan cerita lengkapnya, tetapi jelas bahwa Dumbledore menaruh perhatian yang tidak wajar terhadap Potter dari awal mula. (halaman 44)

→ According to ODCIE (1983), ‘from the word go’ is an idiom which means ‘as soon as is possible, or has been made possible’ which was translated into ‘dari awal mula’. From the context above, it can be seen that the translation is suitable.
G. Modulation

Chapter 1

1. E: Now he scrambled from his seat and scurried from the room, leaving nothing behind him but a curious gleam of silver. (page 14)
I: Sekarang dia berusaha turun dari kursinya dan bergegas meninggalkan ruangan, hanya meninggalkan kilau perak yang aneh. (halaman 19)
→ Here on the phrases ‘leaving nothing behind him but a curious gleam of silver’ and ‘hanya meninggalkan kilau perak yang aneh’, the translator changed the point of view of the reader from a negative into a positive statement. It will be very odd for Indonesians to hear ‘sekarang dia berusaha turun dari kursinya dan bergegas meninggalkan ruangan, meninggalkan bukan apa-apa dibelakangnya kecuali kilau perak yang aneh’. Therefore, in this case, for the sake of naturalness, the translator used a modulation technique.

Chapter 2

2. E: Hedwig made no movement as he began to flick through the newspapers… (page 21)
I: Hedwig bergeming ketika dia mulai mengambil koran itu... (halaman 30)
→ The translator translated ‘made no movement’ into ‘bergeming’, which actually has the same meaning, but she just changed the point of view from a negative into a positive statement.

H. Translation by a more general word or superordinate

Chapter 1

1.a. E: A handsome manor house grew out of the darkness… (page 10)
I: Sebuah gedung megah muncul dari kegelapan… (halaman 12)

b. E: Illumination came from a roaring fire beneath a handsome marble mantelpiece surmounted by a gilded mirror. (page 10)
I:  Penerangan datang dari api yang menyala-nyala dalam
perapian, dibawah rak marmer indah, yang atasnya
digantungi cermin berbingkai sepuhan emjas. (halaman 13)
→ OALD (2005) defines ‘handsome’ as attractive; and the
synonyms are good looking, beautiful to look at (for
example: a handsome horse/house/city). In Indonesian,
‘handsome’ is usually used to describe people’s faces,
especially men. However, in the example above, Rowling
used ‘handsome’ to describe a noun, a marble mantelpiece.
KEI (1975) defines ‘handsome’ as: ganteng, gagah, tampan,
rupawan; bagus; or cantik. Usually Indonesians are more
familiar with the first definition (ganteng, gagah, tampan,
rupawan) instead of the second and third definitions (bagus
or cantik). Contrary to the strategy ‘translation by a more
general word (superordinate)’, here the translator tried to
find the hyponym of the word ‘handsome’ to create a sense
of appropriateness in the TL. That is why the translator
used the words ‘megah’ and ‘indah’ as the hyponym of
‘handsome’.
2. E: My Lord, I have good news on that score. (page 12)
I:  Yang Mulia, saya punya kabar baik untuk hal itu. (halaman
17)
→ According to OAD (1980), ‘score’ has some meanings,
including: the number of points made by each player or
side in a game, or gained in a competition, etc.; and a
reason or motive. ‘Score’ in the context of the statement
‘My Lord, I have good news on that score’ means a reason
or motive (the second definition). However, when ‘score’
is translated literally, it could be ‘skor’ that Indonesians
would interpret as the number of points made by each
player or side in a game, or gained in a competition etc.
(the first definition) which is totally different from
Rowling’s idea. To overcome this ambiguity, the translator
used a more general word (superordinate/hyponym) to
make it clearer. The translator used ‘hal’, which is the
hyponym of ‘score’.
Chapter 2

3. a E: Ivor Dillonsby claims he had already discovered eight uses of dragon’s blood when Dumbledore ‘borrowed’ his papers. (page 28)
I: Ivor Dillonsby menyatakan dia telah menemukan delapan kegunaan darah naga ketika Dumbledore meminjam ‘karya ilmiahnya. (halaman 43)
b. E: Harry ripped open the paper and found page thirteen. (page 26)
I: Harry membuka korannya dan menemukan halaman tiga belas. (halaman 39)

→ ‘Paper’ has some definitions according to OALD (2005): for writing or wrapping; an exam (a set of exam questions on a particular subject; the answers that people write to the questions); a newspaper (a newspaper; a local/national paper); an article; or a document (a piece of paper with writing on it, such as a letter, piece of work or private document). ‘Paper’ in the context of statement 1a —Ivor Dillonsby claims he had already discovered eight uses of dragon’s blood when Dumbledore ‘borrowed his papers’ means ‘exam’ (the second definition). However, when ‘paper’ is translated literally, it could become ‘kertas’ that Indonesians would interpret as ‘a thing for writing or wrapping’ (the first definition) which is totally different from Rowling’s idea.

Similar to the previous problem, ‘paper’ in the context of statement 1b ‘Harry ripped open the paper and found page thirteen’ means ‘newspaper’ (the third). However, when ‘paper’ is translated literally, it could become ‘kertas’ that Indonesians would interpret it as ‘a thing for writing or wrapping’ (the first definition), which is totally different from Rowling’s idea. To overcome this ambiguity, the translator used a more general word (superordinate/hypernym) to make it clearer. The translator used ‘karya ilmiah’ for statement 1a and ‘koran’ for statement 1b which is the hypernym of ‘paper’.
I. Translation by a more neutral/less expressive word

Chapter 1
No examples were found in this chapter.

Chapter 2
1. E: No, it’s the mother and the sister that intrigued me, and a little digging uncovered a positive nest of nastiness - but, as I say, you’ll have to wait for chapters nine to twelve for full details. (page 28)

I: Bukan, ibu dan adik perempuannyaalah yang membangkitkan minatku, dan sedikit penggalian berhasil membuka sarang hal-hal yang sangat tidak menyenangkan—tetapi, seperti kataku, kau harus menunggu bab sembilan sampai dua belas untuk detil lengkapnya. (halaman 43)

→ OALD (2005) defines ‘nastiness’ as to get or turn nasty; to become threatening and violent; or to become unpleasant, whereas as cited in KEI (1975), ‘nastiness’ is defined as kemesuman; or keburukan, kejahatan.

Here the translator used a more neutral word to translate ‘nastiness’ because the translation product in the TL is not that ‘harsh’. ‘Nastiness’ here is translated to ‘tidak menyenangkan’ or ‘unpleasant’, which is more polite. One of the possible reasons why the translator used a word that is more neutral or polite is because Indonesian culture is very concerned with polite behavior and other norms in society. Indonesians still consider swear words and other harsh statements taboo and impolite.

J. Translation by paraphrase using a related word

No examples were discovered in Chapters 1 and 2.

K. Translation by omission

Chapter 1
1. E: A handsome manor house grew out the darkness…(page 10)

I: Sebuah gedung megah muncul dari kegelapan… (halaman 12)
LDELC (2005) defines a ‘manor house’ as a house in which the owner of manorial land lives. Actually, ‘manor house’ should be translated into ‘rumah megah tempat orang kaya tinggal’, but the translator just simply translated it into ‘gedung megah’. In fact, ‘gedung megah’ already represents the idea of ‘manor house’, because people know that only rich people or noblemen live in big houses.

Chapter 2

2. E: Possibly the cup of tea was Dudley’s idea of a clever booby trap. (page 19)
I: Barangkali cangkir teh itu dimaksudkan Dudley sebagai jebakan tersembunyi. (halaman 27)

→ The word ‘clever’ in the SL was omitted in the text in the TL because it is unnecessary. According to KEI (1975), ‘booby trap’ means ranjau yang dipasang bagi yang kurang berhati-hati atau kurang berfikir. By looking at this definition, booby trap or ‘jebakan tersembunyi’ can be seen clearly as a clever way to trap other people. So, if it is translated into Indonesian, it will be unnecessary to put the adjective ‘cerdik’ or ‘pintar’ as the Indonesian translation of ‘clever’ to modify ‘jebakan tersembunyi’ because the meaning is already clear. That is why the translator omitted the adjective ‘clever’ from the SL text.

3. E: This left a sizeable stack of newspapers sitting on his desk beside his snowy owl, Hedwig: one for each of the days Harry had spent at Privet Drive this summer. (page 21)
I: Sekarang tinggal setumpuk tinggi koran di atas mejanya di samping burung hantunya yang seputih salju jumlahnya sama dengan jumlah hari yang telah dilewatkan Harry di Privet Drive musim panas ini. (halaman 30)

→ In the TL text, the word ‘Hedwig’ is omitted. Hedwig is the name of Harry Potter’s owl. The translator omitted that word because it is not too vital to the sentence. Moreover, the translator had explained Hedwig’s characteristic when she wrote ‘burung hantunya yang seputih salju’.
L. Translation by illustration

No examples were discovered in Chapters 1 and 2.

The translation technique that is mostly used by the translator seems to be equivalence (15 times). It means Chapter 1 and 2 of *Harry Potter and the Deathly Hallows* novel convey many idioms, which are oftentimes tricky and require a translator’s real expertise or art of translating. Another technique often used by the translator is calque (12 times). Calque is a special kind of borrowing where a language borrows an expression form of another, but then translates literally each of its elements. The examples of calques that I found in the data analysis was ‘impressive’ becomes ‘impresif’, ‘infiltrate’ becomes ‘infiltrasi’, ‘transport’ becomes ‘transportasi’, etc.

Literal translations appear six times overall in Chapters 1 and 2. The translator should have paid more attention to cultural problems that may appear in the SL text. Sometimes there are words that cannot just be translated literally, because it is unacceptable in the TL and can create ambiguity. Borrowing, which is similar to translation using a loan word or loan word plus explanation, appears seven times in Chapters 1 and 2. Adaptation, which is similar to translation by cultural substitution, appears five times in Chapters 1 and 2. Transposition, which is similar to translation by paraphrase using unrelated words, appears 4 times. Translation by a more general word (superordinate) and translation by omission rarely appear in the TL text (3 times). Modulation technique hardly ever appears in Chapters 1 and 2 (2 times). Translation by a more neutral/less expressive word only appears one time in Chapters 1 and 2. The translator never used translation by illustration technique and translation by paraphrase using a related word.

CONCLUSION

Overall, I have some suggestions that may improve a translation product. The first one is the criteria of good translators. Good translators should master two languages (SL and TL),
recognize, and also be aware of both cultures. The second one is about the translation product of *Harry Potter and the Deathly Hallows*. Actually, there are some inappropriate translations that I found in Chapters 1 and 2. Some idioms are just translated literally, and they create ambiguity. However, the percentage of such errors still can be considered as minor if compared with the overall outstanding translation. Finally, yet importantly, I want to suggest some ways to develop this current study in translation. I encourage other researchers who are interested in translation study to continually study and analyze other written texts from other challenging novels or books, or try to use oral translation such as interpreting. Besides that, there is always a possibility to try to synthesize other translation techniques from different scholars in order to discover more about translation techniques.

**REFERENCES**


