The Translation of English Children Literature's Charactonyms into Indonesian

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The translation of the names of characters (charactonyms) in children's literature is a challenging task for translators, because people instantly generate an understanding of characters when reading children's books. To tackle this problem, this study applies Felecan and Felecan's unconventional anthroponyms and Fernandes' (2006) model for translating proper names in children's literature from English into Indonesian. These differ from the approaches of other scholars, who have employed the typology of conventional names when investigating the translation of fictional names (see Kalashnikov, 2016; Mäkinen, 2010; Sabzalipour & Pishkar, 2015). In order to conduct this study into translation procedures for charactonyms, 347 charactonyms were extracted from nine children's books and set against their Indonesian counterparts based on Fernandes' model. The results reveal that translators apply a "copy" more than any other translation procedure, and in such cases, the translator ignores one of the roles of a charactonym, namely to demonstrate a prominent trait of the character.

Key words: *Charactonyms, literary onomastics, unconventional anthroponyms.*

Introduction

The translation of charactonyms in children's books from English into Indonesian has not yet received all its due attention. This paper aims to explore the translation tendencies in reproducing English charactonyms in their Indonesian versions. Initially, Roland Barthes stated that names are empty labels with no meaning at all, but he later became excited by the role of proper names in the process of literary creation. He ultimately claimed that the personal names in literary works are of inestimable value to the creativity of an author (as cited in Windt-Val, 2012). In fact, authors of fiction have often chosen names that match the

personality of the character or bring to mind stereotypes or archetypes (Mhlambi, cited in Baker, 2014). In doing this, they can draw on stock names that exist in culture or they can invent new fantastic, absurd, or descriptive names for the characters they create (Nord 2003). Nesselroth (1996:133) states, "It is not surprising that theorists pay so much attention to naming in fiction (literature) since proper names are the nodal points through which actions and descriptions are interconnected."

In addition, Bertills (2003:42) asserts that the naming of literary characters is characterized by artistic creativity and linguistic innovation, so "new" characters need new names. If a name that has been already coined does appear, contrary to expectation, in a new context, such as *Agatha Trunchbull*, the name may be interpreted as a direct allusion to the original "owner" of the name, suggesting an intertextual relationship between the characteristics of the current character and those of the one being referenced. Due to the constant coining of new names, literary names represent a dynamic category that is constantly in a state of flux (Bertills, 2003:42; Inusah, 2018). Nord (2003) emphasizes that in some cultures, fictional proper names can serve as "culture markers" (i.e., they implicitly indicate the culture to which a character belongs). In Javanese literature, for example, if a woman called *Pariyem* appears in a story set in Central Java, she will automatically be assumed to be a servant from a lower class in society.

Many scholars have examined the formation of the names of characters in literary works from an onomastics point of view. Literary onomastics (i.e., the study of names in literature) is still a new discipline, although more studies have raised awareness of the importance of names when interpreting novels and authorships (Butler, 2012; Giuntoli, 2015; Gronlund, 2009; Tymoczko, 1999; Wamitila, 1999). Each onomastic token plays a symbolic yet meaningful role within a story. Taken together, every such occurrence within a text contributes to the narrative's framework. What is more, so long as a chosen name is consistent with the onomastic strategy used for other characters in the story, this essentially has no limits (Butler, 2012; Ishak, 2016).

According to Butler, the names in a work fulfill specific roles within an archetypal *semantic* and *symbolic framework*. The role of names under a *semantic framework* can be evaluated according to real-world locales and objects through a number of referential associations, and establishing such qualities is intended to act as semantic denotation that can be drawn upon for an individual text to understand the contextual traits and genre of the work. In such cases, the name is an essential component in establishing both identity and purpose. When applying a *symbolic framework*, contextual relevance may be positioned as a central point for assessing the literary components that form a text, because the setting can serve as a guide to the interpretative emotional senses within which to engage with the narrative (Butler, 2012). Wamitila (1999), however, also adds *a thematic role*, where a character name can be used as

a motif for a particular work, such as in Ali Jamaadar's *Mui huwa mwema* (The bad becomes good), which has names that indicate morality like *Karama* (miracle/God's actions), *Buruhani* (power of God, one who gets whatever he prays for), *Fadhili* (kindness, favor, benefit), *Kabuli* (sanction, assent), and *Ridhaa* (contentment, acquiescence).

The main function of names is to identify an individual referent. Bertills (2004) divides this function into two, namely *identification* and *individualization*. Identification labels the names of characters as providing information to the readers about a character's role in the story, such as whether they are a good or bad character. For example, *Jennifer Honey* is a protagonist, while *Agatha Trunchbull* is a cruel headmaster. Individualization, meanwhile provides that a name for a character is chosen in order to distinguish it from other characters. From a pragmatic point of view, Coates (2015) divided charactonyms into three types: *arbitrary, cultural, and semantic*. Arbitrary names are those that are invented haphazardly or chosen randomly from a pre-existing set of personal names by the author under some subconscious associations. Cultural names are created by replicating real individuals' names or existing literary names in order to allude to these individuals or preexisting characters. Finally, semantic names are literary names that are deliberately chosen by the author in order to convey meaning to the reader, since such names are significant in their context of use.

From a semantic perspective, Bertills (2003) classifies fictional names into *conventional personal names, invented names* or *coined names,* and *classic names*. *Conventional personal names* simply label the name-bearer without adding much meaning, as if they play no role in developing the plot of the story. *Invented names*, in contrast, are semantically loaded. They are formed for the purpose of a certain narrative context. Most such names are transparent or opaque in meaning. *Classic names* are names associated with a given characteristic independently of cultural or linguistic context, such as the classic names of the literary characters *Othello* and *King Lear*.

None of the studies into charactonyms have examined arbitrary or conventional personal names, because they are regarded as empty names. However, the writer disputes this claim, because a charactonym is a loaded name. In this paper, I propose using unconventional names, as adapted from Felecan & Felecan (2014), as an appropriate classification for names in order to carry the semantic meaning of charactonyms. These classifications are *byname, nickname, hypocoristic, appellative, pseudonyms, and username*. Unconventional names act as circumstantial proper names (i.e., deanthroponyms, detoponymys, and deappellatives) whose uses are aimed at capturing a certain kind of behavior of the name-bearer rather than to designate an individual in the community (Felecan, 2014:18-20). Let me now briefly discuss these six important types separately in order to provide a clear understanding of the type of information that these names usually convey in children's literature.

A nickname refers to appearance (e.g., complexion, hair or eye color, distinctive physical characteristics, etc.), personality traits, linguistic particularities (e.g., incorrect articulation of certain words), phrases expressing affection, an event in one's life, or an individual's hobby, ethnicity or occupation (Felecan, 2014:122-23). Nicknames have six functions, namely a) semantic function; b) metaphorical character, (c) demonstrating vulnerabilities of the nickname-bearer; (d) restrictive use by a narrow circle of people; e) display of mobility; and f) plurality (Felecan, 2010 in Felecan, 2014:125).

Bynames derive from detoponyms or appellatives that denote occupation or religion, and phrases that express family names (e.g., patronymic, or matronymic) (Felecan, 2014:122). Bynames serve to show anthrophonic function, to identify the descendants, to go without endearment, and to show singularity (Felecan, 2010 in Felecan, 2014:125).

An appellative characterizes meaning from name formation, and it may survive even after the linguistic unit uses it as a proper name (Dalberg, 2008:3). We interpret this as evidence (e.g., that *Rabbit* in *Rabbit* was scared) that is identifying and non-descriptive rather than descriptive. In other words, it does not predicate, for example, the "rabbithood" of some individual (Oltean in Felecan, 2014). It is a meaningful common noun, and as a name, it comprises a proper name followed by a noun. Generally speaking, it becomes a branch, such as der Zeppelin (a balloon), der Atlas (a map), and das Sandwich (bread).

Fourth is the pseudonym. This changes a name in order to conceal the character's identity. In addition, Newell (in Felecan, 2014:204) states that the use of pseudonyms is a conscious effort aimed at "being the other." The emergence of pseudonyms may completely replace original surnames, but this does not make them inheritable (Farkas in Felecan, 2014). Example well-known pseudonyms include *Mark Twain* (Samuel Clemens), *George Orwell* (Eric Arthur Blair), and *George Elliot* (Mary Ann Evans).

The last two types are hypocoristic and username. The former expresses intimacy, and include certain terms of endearment *(tiny, bonbon, sis < sister)*, repeating vowels (e.g, *Desii*) and consonants (e.g., *Marccc*), the use of exclamation marks (e.g., *Aroa!*), and maybe even the addition of emoticons (*Silvia ^^)* (Felecan, 2014:221). A username, meanwhile, is the sort of name that may appear on social networks (Felecan, 2014:218).

Literature Review
The Translation of Charactonyms in Children's Literature

Handling the names of characters is a very common problem when translating children's books, especially if there is a pedagogical message underlying the plot. A story set in the

receiver's own cultural world allows for identification, whereas a story set in a strange, possibly exotic world may induce the reader to stay "at a distance" (Nord, 2003). According to Oittinen (2000:168), the translators of children's literature should reach out to children in their own culture, and they should understand the realm of children, the children around them, and their own inner-child. Similarly, Sutherland agrees that in the case of children's literature, a "new" domesticated and familiar text can be created rather than a mere "translation" (1981:69). Serious barriers for children include, for example, foreign names and titles, complex syntax, and allusions to cultural heritage. This paper investigates the first of these, namely foreign names.

Kvašytė (2016), a scholar for the translation of literary names, examined the translation of anthroponyms and phytonyms from Latvian literary fairytales into Lithuanian using contrastive analytical, descriptive, and interpretation methods. The findings revealed that cultural associations and grammatical gender distinctions in both languages encourage a creative approach using language that is appreciated by young readers.

Aksari and Akbari (2014), applied the translation procedures proposed by Newmark and Vermeer's skopos theory to investigate the translation of proper names into Persian. The results show that the transference process for proper nouns dominated even though it ignores the deeper meaning of proper nouns in general and always assumes superficial meaning in order to immerse the tastes of the audience. Similarly, Vermeer wanted to depict the reader as the first factor and the role of translator as the second factor. In this regard, a translator should create the same situation in the target language in order to convince the reader. Alonso and Calvo (cited in Calvo, 2018) suggest "that translators would need to construct or make explicit in order to produce purposeful translations, to extremely detailed, descriptive and subordination instructions." For the sake of effectiveness, *specifications* rather than *skopos* should be developed under a translation project. Specifications encompass linguistic, technological, terminological, functional, and/or managerial considerations (Calvo, 2018:22).

Preserving foreign names is preferable to translating proper names in children's literature. Ahanizadeh (2012) claims that a translator often leaves proper names unchanged in translation in order to arouse the interest of a young reader in a foreign culture or further his or her international outlook. In addition, Balteiro (2010) emphasizes the repetition strategies used by a translator of comic books due to the following reasons: i) the general trend of globalization; ii) the availability of imported merchandising products for comic book characters, such as posters, toys, and clothing; and 3) the emergence of the internet, which gives readers access to original texts before they are translated. On the other hand, the use of adaptation in translating source-culture names to the target language norms is the favored approach for European children's literature. According to Nord (2003), there is an assumption that adapting proper names is conventional in Spanish literature. In addition, this

procedure is widely used with a pedagogical aim for young learners, where complicated proper names are changed into simpler ones (Jaleniauskienė & Čičelytė, 2009).

According to Fernandes (2006:48), from a translational perspective, names can be broadly divided into two groups, namely *conventional names* and *loaded names*. *Conventional names* are seen to "demotivate" translation, because they apparently do not carry a semantic load or have perhaps acquired an international outlook (e.g., Marcus, Sydney, and Morton). *Loaded names* "motivate" translation, and range from suggestive to expressive names. The former links more to the lexicon of the language than the latter. These include historical and cultural inferences that are taken from the "encyclopedic knowledge" of the name-bearer's particular culture.

Methods

A total of 347 charactonyms from nine English children's books were collected along with those from their translated Indonesian equivalents. The children's books were grouped into three genres, namely historical, fantasy, and realistic and comprised Burnett's *Secret Garden (1910)*; Baum's *A Wonderful Wizard of Oz (1900)*; Dahl's *Matilda (1988), BFG (1982), Esio Trot (1990), and The Witches (1983)*; Kinney's *The Diary of Wimpy Kids* (2010); Pinchon's *Tom Gates: The Brilliant World of Tom Gates* (2012); and Harvey's *Alice-Miranda Take the Lead* (2011). The corpus was analyzed both quantitatively and qualitatively. Firstly, all character names from the source texts were matched with the corresponding expressions in the translated text. Secondly, the names from the source texts were categorized based on the six categories of unconventional anthroponyms, namely byname, nickname, appellatives, hypocoristic, pseudonyms, and username (Felecan & Felecan, 2014). Following this, the frequency of translation procedures, as proposed by Fernandez (2010), were considered in order to scrutinize their effectiveness.

Results and Discussion

Character names are characterized by their linguistic innovation and creativity, with such components being rapidly developed today. Nevertheless, before selecting a suitable translation procedure, the translator should consider if a fictional name is an unconventional name that loads meaning. It seems that translation strategies dealing with charactonyms are strongly target-oriented. As Taha (cited in Farghal & Bazzi, 2017) asserts, the title is the "melting pot" of the text and other surrounding factors. Similarly, the names of characters are regarded as "a crystal ball" for predicting the plot of the story. The corpus of source texts and their Indonesian counterparts, when analyzed, depict the role of charactonyms in the story. The translation choices can then be discussed in the light of relevant guidelines. The

following table indicates the distribution and frequency of translation procedures in the corpus.

Table 1: Distribution and frequency of translation procedures for the typology of names

Procedure	Typology	Number of Occurrences	Percentage
Copy		259	
	Nickname	85	24%
	Byname	79	23%
	Appellative	59	17%
	Hypocoristic	34	10%
	Username	2	1 %
Rendition		29	
	Byname	24	7%
	Hypocoristic	3	1%
	Pseudonyms	2	1%
Substitution		5	
	Byname	2	1 %
	Nickname	2	1%
	Appellatives	1	0.3%
Deletion		5	
	Appellative	3	1 %
	Byname	2	1%
Addition	Byname	1	1%
Recreation	Nickname	3	1%
Conventionality	Appellative	1	0.3%
Transposition		14	
	Nickname	2	1 %
	Appellative	12	3 %
Copy + Rendition		6	
	Byname	5	1%
	Appellative	1	0.3%
Copy + Deletion		6	
	Byname	3	1%
	Nickname	1	0.3%
	Appellative	2	1%
Copy + addition	Byname	2	1%
Addition + Deletion		2	
	Byname	1	0.3%

	Hypocoristic	1	0.3%
Addition + transposition		5	
	Hypocoristic	4	1%
	Pseudonyms	1	0.3%
Addition + Rendition	Appellatives	1	0.3%
Rendition + Conventionality	Nickname	1	0.3%
rendition + Conventionality + Rendition		2	
	Byname	1	0.3%
	Nickname	1	0.3%
Rendition + Conventionality + Addition	Byname	2	1%
Total		344	100 %

Copy

Copy is a translation procedure that reproduces the original name in the translated text unaltered. Most unconventional names, except pseudonyms, use this translation procedure. It was found to be most common with nicknames and the least common with usernames.

Some 85 out of 259 copy procedures were used for nicknames. The following example depicts this procedure:

   ST   The person I'm worried about is a boy named **Evan Whitehead**.(116)
        (Tom Gates: The Brilliant World of Tom Gates, 2012)
   TT   Orang yang kukhawatirkan adalah seorang anak lelaki bernama **Evan Whitehead.** (116)

The name "Evan Whitehead" identifies the metaphorical character, and it is exactly reproduced in the translated text without any sort of orthographic adjustment. This was perhaps because the translator assumed that the second name was simply a surname, so *copy* would be the proper translation procedure.

Translating *bynames* is the second-most common use of *copy*, with it representing 79 out of 259 occurrences. Another example of a copied name is given below:

  ST   She wrote down **Bryce Anderson**, just like every other girl in the class. (58)
        (*Tom Gates: The Brilliant World of Tom Gates* 2012)
  TT Dia menulis **Bryce Anderson**, seperti semua gadis lain di kelas. (58)

It is interesting to observe how the *copy* procedure is used with family names. From a phonological point of view, however, Nord (2003) points out that such names will be pronounced differently in the target text, so despite being copied exactly, these names often sound different in the target context (Fernandes, 2006).

The next most common form is appellatives, with them representing 17% of total *copy* procedures. The example below shows how the *copy* procedure is used with new names based on the names of US rivers and states, at least when spoken in the SL (i.e., Mrs Sippi/ˌmɪsɪˈsɪpi/.and Miss Souri /mɪˈzɜːri/). These names are important in the story to depict the origin of the name-bearers, but they have not been recontextualized in the translated names.

ST   'Always,' the BFG said. 'Every night they is yelling at me as they go bootling past. The other day they was yelling "We is off to **Mrs Sippi** and **Miss Souri** to guzzle them both!" (114)
(The TBFG, 1982)

TT   Selalu," jawab BFG. "Setiap malam mereka berteriak memberitahukan ke mana mereka pergi saat meluncur melewatiku. Beberapa hari lalu mereka berteriak, 'Kami akan berangkat ke **Mrs Sippi** dan **Miss Souri** untuk makan mereka berdua!" (114)

Hypocoristic is the fourth most common use for this procedure at 34 out of 259 occurrences. They are characterized by being singularly unique and memorable (Stiegler, 2010). The following example shows how the original names (*Joey, Petey,* and *Danny*) are reproduced in the translated text without any orthographical adjustment in the target names. The purpose of these names is to express intimacy, but this has not been recontextualized in the translated names.

ST   Manny may not have any REAL friends, but he has a bunch of IMAGINARY ones. I've kind of lost count of them all, but the names I can remember are
Joey, Petey, Danny.
(*The Diary of Wimpy Kids,* 2010),

TT   Aku bahkan lupa berap jumlah mereka, tapi nama-nama yang bisa kuingat adalah **Joey, Petey, Danny.**

The least common use of *copy* procedures is for usernames at only 2 out of 259. One of these is in the translation of Dahl's *The BFG*. The translation procedure of *copy* is used for translating the username "The BFG," even though it likely sounds strange to the target reader.

This is perhaps because this name is also the title of the story, so the translator decided to reproduce it exactly.

Rendition

Rendition is an "incidental" procedure in which the name in the source text is transparently or semantically loaded (Hermans, 1988). This requires "meaning" to be rendered into the target text. Some examples of rendered names are given below.

Bynames are the most frequent subject for this procedure, with 7 out of 33 occurrences. The example below shows the main procedure for translating motivated names. It is curious to observe how the translator of *The Wonderful Wizard of Oz* translated the transparent name "Witch" into "Penyihir," which gives less information about gender than the ST version does as a woman with magical powers. It is likely that the translator was not familiar with the work of magical powers, although people of the target culture believe in superstition.

> ST   I am **the Witch of the North**."(p.6) (*The Wonderful Wizard of Oz)*
>
> TT   saya adalah **Penyihir dari Utara.**

Hypocoristic was the second most commonly used, with 3 out of 29 occurrences. Hypocoristic express intimacy for the name-bearer. Rendition is used by translators to bring this function to the target reader. For example, the name "Soot" (based on the black powder produced by incomplete burning of organic matter, such as in a chimney) is rendered in the target text as "Jelaga" (a similar carbon substance produced by burning kerosene in traditional Indonesia *petromak* lamps).

> ST   An' this here's **Soot. Soot** he flew across th' moor with me an' Captain**.** (*The Secret Garden, 1909:* 169)
>
> TT   Dan yang ini adalah **Jelaga**. Ia terbang melintasi padang kerangas bersama aku dan Kapten. (245)

The third is pseudonyms, accounting for 2 out of the 29 uses of rendition. The *rendition* translation procedure was used for transparent SL names, not just for a main character but also a minor character, namely *the Queen of all the Field Mice* and *her weathered friend,* which the translators rendered into *Ratu Tikus Ladang* and *temannya yang keriput dimakan usia,* respectively.

> ST   "Only a mouse!" cried the little animal, indignantly. "Why, I am a Queen--**the Queen of all the Field Mice**!" (p.31)
>
> TT   "Hanya seekor tikus!" teriak si binatang kecil, marah. "Saya ini ratu -

Ratu Tikus Ladang."(p.76)

ST ...smiling up at **her weathered friend**.(4)

TT ...tersenyum kepada **temannya yang keriput dimakan usia**.(4)

Substitution

Substitution is a procedure where the TT uses an unrelated substitute name from the ST, either in terms of form and/or semantic significance. There are three forms for this procedure: byname, hypocoristic, and pseudonyms. The first two contribute 1% to the total corpus, while the third one represents 0.3% of the total corpus.

The following table shows the source patronymic name Mrs. Worthington in *The Brilliant World of Tom Gates* (2012) to represent a teacher that the students do not like because of her moustache. The students therefore call her *Mrs. Worthing-tash*. The substitution procedure involves the translator changing the "tash," which is a slang word for a moustache, back into "ton," thus returning to the original surname and causing the joke of the name to be lost in translation.

ST	On the bus, I can only see one spare seat left , right next to . . . NO, not **Mrs. Worthing"tash"!** (149)
TT	Di atas bus, aku hanya melihat satu kursi kosong, tepat di sebelah ... Tidak, jangan **Mrs. Worthington**! (93)

ST	"Good day," said **the Scarecrow**, in a rather husky voice.(p.11)
TT	"Selamat siang," kata **Bayung**, dengan suara yang agak serak.(p.25)

Next, the above table shows how the translator took up the challenge of replacing the appellative "the Scarecrow," which conveys the character's appearance as a mannequin usually dressed in old clothes for the purpose of deterring birds, into the TL personal name "Bayung," which has no association with dolls used for discouraging birds from disturbing growing crops.

The final type is pseudonym. In children's literature, this refers to the profession of the character rather than the character's name. In the ST, the aim of the following pseudonym is to express honor. In an excerpt from *Alice-Miranda Takes the Lead,* for the character Liviana Reedy, one of Alice-Miranda's teachers, we can see how the ST names the occupation as an English teacher, but in the TT, this has been substituted into a more neutral form by using the first name Livinia, thus changing the nuance from formal to informal.

ST	"Thank you, Miss Reedy: Alice-Miranda offered her tiny hand which **the English teacher** shook most vigorously. (*Alice-Miranda Takes the Lead,* 2013)
TT	"Terima kasih, Miss Reedy." Alice-Miranda mengulurkan tangan mungilnya, yang dijabat **Livinia** kuat-kuat.(5)

Deletion

Deletion is a translation procedure that involves excluding part of the source text from the target text. This usually occurs with names when they seem of lesser importance to the development of the story.

ST	This document revealed that ever since her father's death, Miss Honey had in fact been the rightful owner of a property on the edge of the village known as The Red House, which until recently had been occupied by a **Miss Agatha Trunchbull**.(data: 154)
TT	Dari isinya ditarik kesimpulan bahwa sejak ayahnya meninggal...yang sampai belum lama berselang ditempati oleh seseorang bernama **Agatha Trunchbull.** (248)
ST	"I've heard **Jem Fettleworth's** wife say th' samething over thousands o' times— callin' Jem a drunken brute," said Ben Weatherstaff dryly (259)
TT	"Aku pernah mendengar **istri Jem** beribu-ribu kali- menyebut Jem pemabuk kejam," kata Ben Weatherstaff dengan datar. (369)
ST	At the end of the line loomed the headmistress, **Miss Ophelia Grimm**,...(4)
TT	Di ujung barisan sang kepala sekolah, **Miss Grimm**,...(6)

It is curious to observe how the deletion procedure is used with various functions. Firstly, Agatha Trunchbull is the primary antagonist in the novel Matilda, and she is depicted as a cruel unmarried woman in her 40s or 50s. The title "Miss," however, is deleted in the TT, thus removing information about the character's marital status. Secondly, the deletion procedure is applied to the surname *Fettleworth* and the first name *Ophelia*, thus simplifying the complicated full names *Jem Fettleworth* and *Miss Ophelia Grimm*. As such, these names were partially deleted by the translators.

Bynames

ST	Delia is LOVING this. She keeps saying "**Poor little Diddums**" to me in a really stupid baby voice, which is driving me crazy . (57)
TT	Delia sangat menyukai ini. dia terus berkata "**Bodoh**" kepadaku dengan suara bayi yang sangat konyol yang membuatku gila. (36)

In this type of procedure, a semantically unrelated name is substituted in the target text for a name in the source text (see Hermans, 1988:13). The translator of *The Diary of Wimpy Kids* replaced the SL nickname "Poor little Diddums" with the unrelated name "Bodoh" in the TL (meaning stupid). The name in the ST is a sarcastic taunt, while the translated name merely expresses contempt. This demonstrates the different cultures of the ST and TT in terms of mocking.

Appellatives

ST   Oh **Mrs Smith**, my favorite! You really are the best brownie cook in the whole world.(3)

TT   Oh, kesukaanku! Anda benar-benar koki brownies terbaik di seluruh dunia.(3)

Pseudonyms

ST   Cold! Someone go and fetch **the matron** at once.' Three children ran out the room.

TT   Cepat, tolong panggilkan **Matron**." Tiga orang anak lari meninggalkan ruangan untuk memanggil Matron- wanita yang bertugas mengurus berbagai hal di sekolah itu.

Addition

Addition is a translation procedure where extra information is added to the original name to make it more comprehensible (Fernandes, 2006:53). Giles (1995) advocates "framing information." An example of addition for a name is given below:

ST   **Miss Jennifer Honey** was a mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being adored by every small child under her care.

TT   **Nama lengkapnya Jennifer Honey**. **Miss Jennifer Honey**. Ia pendiam, tidak pernah berbicara dengan suara keras. Dan juga jarang tersenyum. Tapi sudah jelas bahwa ia dikarunia kelebihan yang langka, yaitu selalu dipuja setiap anak kecil yang menjadi muridnya. (72)

Addition is used to introduce the protagonist's name from the ST, where it forms an official part of that person's name with the function of conveying her marital status and expressing respect toward her.

Recreation

The process of recreation involves using a name that is invented by the translator to reproduce a similar effect. For example, in the ST of *The BFG*, the nonsense nickname "scrumplet" is spoken by the BFG, a protagonist, because the subject is said to be a human bean baby of just four years old. In addition, the BFG says, "Human beans is only animals that is killing their own kind" (11.71-72). The name was therefore recreated into "itik" (meaning duckling) which reminds us of Hans Christian Anderson's tale *The Ugly Duckling*, which symbolizes the suffering of abuse and a struggle to survive.

ST   Oh, you **poor little scrumplet**!' cried the BFG. 'Is you not missing them very badly?(26)

'TT   "Oh, kau **itik kecil yang malang**!" seru BFG. "Apakah kau tidak merindukan mereka?"(38)

Transposition

The procedure of transposition involves making structural changes without disturbing the meaning of the original text, particularly in cultural matters. In *The Secret Garden*, for example, a character called "the Mem Sahib" is Mary's mother. The word "Mem" represents an Indian pronunciation of the address "ma'am." In English, the word *memsahib*, according to the *Merriam-Webster Dictionary*, is defined as "a white foreign woman of high social status living in India." It is used as a respectful form of address by non-whites. The following table shows the transposition of the appellative "the Mem Sahib" in the original text to "memsahib" in the target text while using quotation marks to highlight that the particular meaning should be discovered.

ST   because **the Mem Sahib**—Mary used to call **her** that oftener than anything else—was such a tall, slim, pretty person and wore such lovely clothes.

TT   Karena **"memsahib"**- Mary lebih sering memanggilnya begitu ketimbang sebutan yang lain- begitu cantik, langsing, tinggi, dan mengenakan pakaian yang begitu indah

Transcription

Transcription attempts to use a name with the most similar corresponding letters in a different target language. The byname "Captain" has been adapted to the target language at the graphological and phonological levels by replacing it with the word "Kapten."

ST   "This is th' little fox cub," he said, rubbing the little reddish animal's head. "It's

named **Captain.** (169)

TT   "Ini adalah si anak rubah kecil," kata Dickon, sambil mengusap kepala hewan kecil berbulu kemerahan itu. "Namanya **Kapten.** (245)

Copy + addition

This combination translation procedure is applied by a translator to elaborate on a transparent family name. The first stage *copies* the ST name into the TT without suffering any sort of adjustment (i.e., "Mrs. Mumble"). The *addition* "artinya Gumaman" ("means a mumble") is necessary to elaborate on the meaning of the transparent name and depict the role of that character in the story, as can be seen below.

ST   We're just about to go out to break when **Mrs Mumble** (that's her real name) makes an announcement over the loudspeaker. No one can ever understand what Mrs. Mumble says, so you have to listen carefully.(98)

TT   Kami baru saja akan beristirahat saat **Mrs. Mumble- artinya Gumaman** (itu nama sungguhan) mengumumkan sesuatu di pengeras suara sekolah. Tidak ada yang bisa mengerti kata-kata Mrs. Mumble. Jadi kita harus mendengarkan dengan seksama. (61)

Substitution + addition

The combination of *substitution* and *addition* is used by a translator when a pseudonym name in a source text will likely confuse young target readers. In children's literature, the use of a common noun to refer to a particular character in the source text can be substituted in the TT by the character's nickname in the ST. Next, the *addition* procedure is applied to inform the target young reader of the original complete name, as seen below.

ST   'So did I!' **the brother** said. (7)

TT   "Aku juga!" kata **Mike**. **Itu singkatan nama Michael.** (47)

Conventionality + rendition

The translation procedure *conventionality* is used when a TL name can be conventionally accepted as a translation for the SL name. It is commonly used with names of historical/literary figures and geographical settings (Fernandes, 2006:55). At the same time, *rendition* occurs because the affix used in the ST belongs to the lexicon of the source language. For example, the suffix "–ian" in "The Norwegians" is used to express that they

come from Norway, so this has been translated into the TT as "Orang-orang Norwegia," as can be seen below.

ST   *The Norwegians* know all about witches, for Norway, with its black forests and icy mountains, is where the first witches came from

TT   *Orang-orang Norwegia* tahu segala hal tentang penyihir, karena Norwegia, dengan banyak sekali hutan lebat dan pengunungan berselimut esnya, adalah tempat penyihir-penyihir berasal

Transposition + addition

The combination of the translation procedures *transposition* and *addition* are applied to nicknames. This type of name refers to metaphorical characteristics that may need further explanation in children's literature. First, the *transposition* procedure involves structural changes without altering the meaning of the original message. The replacement of one class for another can then make it more comprehensible for the target readers. Next, the *addition* procedure is applied to label the TT character with the original name.

In the following, it seems that a verb was transposed into a noun, reflecting how the translator tried to create a good quality target name by producing a more static translated name. Next, the *addition* procedure was used to conform to the target language system by adding the article "si" ("the") before the name "Jago Lompat" (jump specialist), as can be seen below.

ST   "I came over on the pony this mornin'," he said.
"Eh! he is a good little chap—**Jump (verb)** is! I brought these two in my pockets. This here one he's called Nut an'
this here other one's called Shell. (The Secret Garden, 198)

TT   "Aku bertemu kuda poni tadi pagi," kata Dickon. "Eh! Dia seekor kuda kecil yang baik- itulah **si Jago Lompat (noun)**! Aku membawa yang dua ini di dalam sakuku. Yang ini namanya si Biji Kacang dan yang itu namanya si Kulit Kacang." (286)

Transposition + copy

Another combination is transposition + copy. This translation procedure occurs twice in the corpus. First, the personal name "Jack" is exactly reproduced in the ST. Then, the adjective phrase "the terrible frightswiping" in the ST is replaced with "*si penyebar kengerian*" ("the frightening swiper") in the TT, thus making it into a noun phrase. This happens to a byname in the example below.

ST	'It is **the terrible frightswiping Jack**!' The Fleshlumpeater was writing about over the ground like some colossal tortured snake. ' (*The BFG*)
TT	! Itu **Jack si penebar kengerian**!" Fleshlumpeater menggeliat-geliat di tanah seperti ular raksasa yang tersiksa

Rendition + copy

The *rendition* and *copy* procedures are used in combination for bynames that consist of a title and nickname. The *rendition* procedure is used by the translator to render the transparent title of the source name, while the *copy* procedure is applied to imitate the original nickname, as can be seen in the example below.

ST	**Granny Mavis** and **Granddad Bob** are not your usual kind of grandparents. (61)
TT	**Nenek Mavis** dan **kakek Bob** bukan nenek dan kakek biasa. (39)

Deletion + addition

The combination of *deletion* and *addition* is a procedure where a translator can choose to omit a first name but add a title to convey the status of the name bearer. This translation procedure was applied to bynames.

It is interesting to note that this combination of *deletion* and *additio*n is based on the naming system of the source language, which is alien to the target language. In the example below, the first name "Livinia" is deleted by the translator, with the title "Miss" replacing it in order to convey the occupational status of "Miss Reedy" as a teacher in *Alice-Miranda Takes the Lead*.[1]

ST	**Livinia Reedy** looked down at her youngest student
TT	**Miss Reedy** tersenyum kepada muridnya yang paling muda.(4-5)

Rendition + addition

The combination of rendition and addition is applied to pseudonyms. This type of name needs further explanation in children's literature. In the excerpt from *A Wonderful Wizard of Oz* given below, the translation procedure involves taking the ST name "the Queen" and

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[1] "Miss" is a title traditionally used in British schools for female teachers, regardless of marital status. The practice likely dates back to a time when female teachers could not marry and still remain in teaching, so female teachers were invariably unmarried.

rendering it into the TT equivalent of "*Tikus*." The word "Ratu" ("Rat") is then added before it so to clarify it for the target readers' limited comprehension.

ST   Among them was **the Queen** herself, who asked, in her squeaky little voice: (p.55)

TT   di antara mereka ada **Ratu Tikus** sendiri, yang bertanya dengan suara melengking kecilnya:...(p.130)

Addition + rendition + copy

The combination of three translation procedures—namely *addition, rendition,* and *copy*—is applied to an ST descriptive name. This ST name comprises an adjective followed by a nickname, and it is translated into TT through three procedures. The first stage adds the article "*Si*" ("the") before the character's name in order to balance the other elements. Next, the translator decided to render "old" into *"tua,"* while the nickname "Ben" is reproduced exactly.

ST   "Anythin' I'm told to do," answered **old Ben**. "I'm kep' on by favor—because she liked me."(247)

TT   "Apa saja yang menjadi perintah untuk saya," jawab **si tua Ben**. "Aku dipertahankan oleh kebaikan-karena dia menyukaiku."(352)

Copy + deletion + rendition

The combination of *copy*, *deletion*, and *rendition* as a translation procedure was used for descriptive names. Names in the form of phrases combine a personal name with modifiers (e.g., "the grueful gruncious Jack"). The nickname *Jack* is retained unchanged in the TT. Meanwhile, the opaque modifiers *grueful* and *gruncious* are removed from the translated name because they are enmeshed in the lexicon of the source language. Instead, they are "rendered" into the moderate adjective "*yang mengerikan*" ("gruesome") in the target language.

ST   'It'a Jack**!**' bellowed the Fleshlumpeater. 'It's **the grueful gruncious Jack!** Jack is after me!

TT   "Itu Jack!" teriak Fleshlumpeater. "Itu **Jack yang mengerikan**! Jack mengejarku!

Rendition + copy + copy

The combination of *rendition, copy,* and *copy* is seen with bynames. The name here consists of three elements, description, geography, and a personal name. The first element is "good-natured," which is semantically loaded and rendered into Indonesian as "*Si ramah,*" while the second and the third elements, the county of "Yorkshire" and the first name "Martha" are copied in a way that conforms with the target language's convention (i.e., the first name followed by the preposition *dari* (from) and then the place name).

  ST   She sobbed so unrestrainedly that **good-natured Yorkshire Martha** was a little frightened and quite sorry for her. She went to the bed and bent over her. (29)

  TT   Mary terisak begitu keras, sehingga **si ramah Martha dari Yorkshire** sedikit takut dan agak kasihan padanya. Dia menghampiri tempat tidur itu dan membungkuk di atas Mary. (49)

Rendition + copy + transposition

This combination of *rendition, copy,* and *copy* transposition occurs for a name in the source text that is particular to the lexicon of the source language. As a result, part of the "meaning" needs to be rendered in the target language (Hermans, 1988:13), while the remainder is reproduced in the translated text exactly as it appears in the source text. The order of words in the ST goes title, the descriptor, and agent. The name "The Gizzardgulping Giant" is therefore rendered as agent and descriptor as "Raksasa Gizzardgulper" (Giant Gizzardgulper) in the TT.

  ST   '**The Gizzardgulping Giant** is a city lover, 'the BFG went on.

  TT   "**Raksasa Gizzardgulper** suka perkotaan." BFG melanjutkan.

Rendition + copy + rendition

The combination of *rendition* and *transposition* is used when the name is somewhere between transparent and opaque. Bynames often use this translation procedure. For instance, the article "the" may be deleted by the translator because the grammatical system of the target language does not apply this pattern to point out the particular or general. Meanwhile, *rendition* occurs for the transparent name "Giant" in "The Gizzardgulping Giant," because it was translated into "Raksasa," which is an imaginary creature familiar to readers of the TT. Next, transposition was chosen by the translator for the opaque name. The suffix *–ing* in "Gizzardgulping," which indicates an activity, is replaced by suffix *–er* to become *Gizzardgulper* which refers to the doer of the activity. This change causes a redundancy in meaning that may mislead the target readers.

ST **Miss Jennifer Honey** was a mild and quiet person who never raised her voice and was seldom seen to smile, but there is no doubt she possessed that rare gift for being adored by every small child under her care.

TT **Nama lengkapnya Jennifer Honey**. **Miss Jennifer Honey**. Ia pendiam, tidak pernah berbicara dengan suara keras. Dan juga jarang tersenyum. Tapi sudah jelas bahwa ia dikarunia kelebihan yang langka, yaitu selalu dipuja setiap anak kecil yang menjadi muridnya. (72)

Rendition + copy + addition

This translation procedure applies *rendition, copy, and addition* for pseudonyms, since they require more clarity, such as the descriptive ST name "The Big Friendly Giant**.**" The first stage renders the definite article "the" into "si" to indicate a particular giant. Next, the *copy* procedure is used to preserve the original name, which conveys the role of the character in the story, but to achieve this in the TT, the translator decided to add the words "*Raksasa besar yang baik*" in order to introduce young readers to the good nature of the character.

ST Human beans! This I never! The others, yes! All the others is gobbling them up every night but not me! I is a freaky Giant! I is a nice and jumbly Giant! I is the only nice and jumbly Giant in Giant Country! I is **THE BIG FRIENDLY GIANT!** (20)

TT Tomat manusia! Tidak pernah! Yang lain menelan manusia setiap malam tapi aku tidak! Aku satu-satunya raksasa baik dan remah temah di Negeri Raksasa! Aku **si *BIG FRIENDLY GIANT*! Raksasa besar yang baik!** (29)

Conclusion

Unconventional names—bynames, nicknames, hypocoristics, appellatives, pseudonyms, and usernames—represent a significant tool for translating charactonyms, because they help uncover the semantic load. They provide information that usually belongs to the name-bearer in order to distinguish them. Nicknames, for instance, often convey physical features, personality traits, linguistic particularities, expressions of affection, ethnicity, or occupation. However, overlaps between nicknames and bynames expressing ethnicity or occupation inevitably occur. In such cases, the function of the name in the story must be taken into account.

Using corpus-driven quantitative methods from the names of characters in nine children's books and their Indonesian counterparts, the translation procedures used for names represent the preferences of the translator. *Copy* is the most frequently translation procedure used for

names, and this aims to preserve the original name. When *copy* is not appropriate, other procedures include *rendition, substitution, deletion, addition, recreation, transposition, transcription, and conventionality,* and combinations of two or more procedures (e.g. *copy + addition, conventionality + rendition, transposition + addition, transposition + copy, rendition + copy, deletion + addition, rendition + addition, addition + rendition + copy, copy + deletion + rendition, rendition + copy + copy, rendition + copy + transposition*) are sporadically used by translators to translate names.

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