



Translation Technique for Proper Nouns: A Case Study in Fictional Novel Translation

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Submission Track:

Received: August 11, 2025

Revised: October 4, 2025

Accepted: October 13, 2025

Keywords:

Literary Translation, Proper Noun,
The Chronicles of Narnia,
Translation Technique

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Abstract: This research aims to analyze the translation techniques applied to proper nouns in the Indonesian translations of the seven books in The Chronicles of Narnia series and its translations. Employing a descriptive qualitative method, the data sources consisted of the original English texts and their corresponding Indonesian translations. The data comprised words and phrases identified as proper nouns. Data were collected through observation and note-taking techniques. The primary instrument was the researcher, supported by a set of indicators based on the characteristics of proper nouns to guide data selection. The analysis followed three stages: data condensation, description, and conclusion drawing. The result showed that translation and transference techniques emerged as the most frequently used techniques. Many proper nouns share the same form as common nouns but are identified by their capitalization, making literal translation a viable option. Additionally, most of the proper nouns in the novels are standard personal or place names that carry little to no inherent meaning. As a result, they are commonly retained in their original form through the technique of transference, with no need for further alteration by the translator. Furthermore, it is followed by Modification (6.8%), Addition (6.1%), Generalization (1.6%), Substitution (1.4%), Omission (1.2%), and Transference Plus Phonetic Adaptation (1.1%). Overall, this study underscores the need for a balance between linguistic accuracy and cultural accessibility in the translation of proper nouns in fictional works. It also needs careful technique selection to maintain readability and authenticity for target readers in the Indonesian context.



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INTRODUCTION

Translating novels presents unique challenges, particularly in preserving meaning, style, and cultural nuance. Literary translation is not only a matter of transferring words from one language to another, but also of recreating the narrative world in a way that feels authentic and accessible to target readers. In this complex process, one often overlooked but crucial element is the treatment of special nouns. Proper nouns serve as narrative anchors by

identifying characters, places, institutions, times, and events, thus shaping the plot and maintaining textual coherence. Without them, the narrative loses its specificity and identity.

Beyond serving as labels, proper nouns carry cultural and symbolic meaning. They are often considered "cultural markers" because they can convey historical, geographical, or social associations embedded in the source text (Nord, 2003). For example, a name like *Lucas* evokes Western cultural origins, while *Antonov* immediately evokes Slavic or Russian identity. Such associations influence how readers interpret the characters, setting, and even the tone of the story. Therefore, proper nouns cannot be considered neutral lexical items. They contribute to meaning making by signalling cultural belonging, historical background, or symbolic values within the narrative.

Experts define proper nouns as unique lexical items used to identify specific entities, typically capitalized (Lakhno & Volkova, 2025). Unlike common nouns, proper nouns denote specific individuals or entities such as *Albert Einstein*, *Paris*, or *Christmas* and are generally not preceded by articles (Helmbrecht, 2022). According to (Wulandari et al., 2024; Zare & Norouzi, 2014) further categorize proper nouns into types such as personal names, geographical names, object names, institution names, and event names. Recent research by (Borysenko et al., 2024; Tang, 2022) emphasizes the semantic and cultural load carried by proper nouns in translation, highlighting their role in maintaining narrative identity and coherence.

The translation of proper nouns in fiction literature remains a debated issue. Some scholars argue that proper nouns should not be translated as they function merely as labels without semantic content (Dweik & Maisa, 2013; Newmark, 1998b; Vermes, 2003a; Zare & Norouzi, 2014). According to (Sato, 2016) asserts that proper nouns, being mere names, are untranslatable. In contrast, others believe proper nouns can, should, and sometimes must be translated, especially when they carry cultural or semantic significance (Cámara-Aguilera, 2019; Fornalczyk, 2007). The proper noun distinguishes between conventional names which are semantically empty and loaded names which contain meaning and thus may require translation (Fernandes, 2006).

The debate becomes more complex in the context of fiction literature, where proper nouns often originate from the author's imagination and may not refer to real-world entities. This contrasts with non-fiction works, where proper nouns usually have clear, referential meanings. In fiction, names often carry symbolic, cultural, or narrative weight, making their translation more challenging and context-dependent.

To address this, several translation techniques have been proposed. Although not all are tailored specifically for proper nouns, they are commonly applied. Vinay & Darbelnet (1995) offer strategies like borrowing, calque, and adaptation. Fernandes (2006) identifies nine techniques, including rendition, substitution, and phonological replacement. While proposes seven methods such as preservation, localization, and creation. However, some techniques such as globalization and localization lack clear definitions and practical boundaries, which may cause confusion (Suriadi & Ihsani, 2019; Wulandari et al., 2024).

Furthermore, eight strategies specifically for culture-specific items (CSI), including transference, translation, and phonetic adaptation (Shirinzadeh & Sepora, 2014). Since proper nouns often function as CSIs, especially in fiction, these techniques are particularly relevant. Recent studies continue to support a context-sensitive approach. For example,

Zare & Norouzi (2014) emphasize the cultural and semantic load proper nouns carry and argue for adaptive translation strategies to preserve narrative integrity. While interest in translation studies is growing, research specifically on translating proper nouns remains limited. Recent studies by Javorič (2025), Lakhno & Volkova (2025), Sutil (2025) and Wesołowski (2025) explore this issue but vary in focus, with gaps remaining in the analysis of strategies and accuracy. Based on the explanation above regarding the lack of in-depth analysis of translation techniques specifically for proper nouns, this research objective was to analyze the translation technique of proper nouns in the seven series of *The Chronicles of Narnia* novels and its translation.

METHOD

This research employed a descriptive qualitative design, which is appropriate for analyzing linguistic phenomena in depth, particularly the translation of proper nouns in fictional literature. As a case study, this approach allows the researcher to explore and interpret data in the form of words and phrases that exhibit the characteristics of proper nouns (Creswell, 2007; Sandelowski, 2000). The data sources consist of the seven original novels from *The Chronicles of Narnia* series written in English and their seven officially published Indonesian translations. The data were collected through an observation method using a note-taking technique (Sudaryanto, 2015), with the aim of identifying every instance of proper nouns in both source and target texts.

The data collection began with a close and careful reading of each novel in both English and Indonesian. At this stage, any word or phrase that could be considered a proper noun was identified using the criteria described by Quirk et al. (1985) most notably capitalization, uniqueness, and the way these items refer to specific entities rather than general categories. This helped ensure that the distinction between proper and common nouns was applied consistently throughout the seven novels.

Once identified, each proper noun was entered into a classification table with two columns: one for the source text (ST) and one for the target text (TT). To make sense of the different forms, the proper nouns were further grouped according to the categories suggested by Vermes (2005) such as personal names, geographical names, institutional names, object names, and event names. This categorization not only brought order to the data but also made it easier to compare how different types of names were treated in translation.

For the analysis of translation techniques, this study applied Vermes (2003b) framework, which offers a systematic approach to examining how translators deal with proper nouns. In combination with Quirk et al.'s (1985) linguistic criteria and Vermes's (2005) typology of proper nouns, this framework allowed the data to be examined from three complementary perspectives: their linguistic form, their categorical function, and their actual translation strategies in practice.

The analysis followed the interactive model of Miles et al. (2014), which involved three overlapping phases: (1) data condensation, in which instances were coded according to type and translation strategy; (2) data display, where the results were organized in tables and matrices to clearly map the relationship between ST and TT; and (3) conclusion drawing and

verification, which identified recurring patterns, strategies, and tendencies. To enhance the trustworthiness of the analysis, analyst triangulation was employed (Armstrong, 2010), involving a peer familiar with translation studies to review the coding and interpretations.

RESULT AND DISCUSSION

The analysis revealed a total of 561 instances of proper nouns, consisting of both single words and phrases. Among these, the most frequently applied technique was literal translation, with 270 occurrences (48.1%). This predominance suggests that translators often chose to reproduce the source text as closely as possible, particularly in cases where the proper nouns could be rendered directly without losing semantic clarity. This finding aligns with previous studies (Jemah & Manullang, 2021; Manini, 2014; Nyangeri & Wangari, 2019; Parianou, 2007; Šmehil, 2023), which note that literal translation is frequently preferred when the source item is transparent enough to be understood by target readers without extensive cultural adaptation.

Table 1. The Translation Techniques of Proper Nouns Used in *The Chronicle of Narnia Novel* Translation

No	Translation Techniques	Frequency	Percentages
1	Transference	189	33.7%
2	Substitution	8	1.4%
3	Translation	270	48.1%
4	Modification	38	6.8%
5	Omission	7	1.2%
6	Addition	34	6.1%
7	Generalization	9	1.6%
8	Transference Plus Phonetic Adaptation	6	1.1%
	Total	561	100%

The second most common technique was transference, totalling 189 instances (33.7%). This high frequency highlights the translator's tendency to preserve the foreign identity of characters, places, or cultural markers, thereby maintaining the novel's cultural authenticity. The decision to transfer proper nouns rather than translate them reflects an awareness of their role as "cultural markers" and a deliberate attempt to prevent cultural loss in translation (Nord, 2006). For Indonesian readers, encountering names such as *Lucas* or *Antonov* without modification reinforces the sense of foreign setting, which may enhance the immersive experience of reading a translated novel.

Less frequently used techniques are modification (6.8%), addition (6.1%), generalization (1.6%), substitution (1.4%), omission (1.2%), and transference plus phonetic adaptation (1.1%) illustrate more marked interventions by the translators. These techniques typically appeared when literal translation or transference could not sufficiently convey meaning, when cultural adaptation was necessary, or when readability in the target language was prioritized. For example, additions were used to clarify cultural references that might otherwise remain obscure to Indonesian readers, while modifications and substitutions signalled moments where the translator adjusted the text for stylistic or pragmatic reasons.

Overall, these findings suggest that translators prefer strategies that balance accessibility and cultural authenticity. Literal translation ensures clarity, allowing readers to grasp the meaning without distraction, while significant use of transference underscores a commitment to maintaining the foreignness of the source text. This combination reflects a

translation strategy that recognizes the importance of readability for Indonesian audiences while respecting the cultural identity and narrative embedded in specific nouns.

Translation

The most dominant technique used by translators is Translation technique or literal translation with a total of 270 data (48.1%). Its use was widely applied because most of the proper nouns in the original novel consist of units of words and phrases that could literally be translated into the target text (Jemah & Manullang, 2021; Manini, 2014; Nyangeri & Wangari, 2019; Parianou, 2007; Šmehil, 2023).

Table 2. Translation Techniques of Proper Nouns in *The Chronicles of Narnia*

Datum	Source Text	Target Text
30	That meant it was centuries older than any of the Stone-Age things they dig up in Europe	Itu berarti kotak tersebut jauh lebih tua berabad-abad daripada benda-benda Zaman Batu yang digali di Eropa.
37	Think what Another World means	Bayangkan apa arti kata Dunia Lain
148	They were sent to the house of an Old Professor who lived in the heart of the country,	Mereka dikirim ke rumah seorang Professor Tua yang tinggal di pedesaan,
178	But when they had got out into the Green Room and beyond it, into the Library	Tapi ketika memasuki Ruang Hijau dan lari ke ruangan berikut, masuk Perpustakaan,
180	"We can pretend we are Arctic Explorers ," said Lucy	"Kita bisa berpura-pura kita ini Penjelajah Artik ," kata Lucy

These data above demonstrated the use of the Translation / Literal Translation technique. PN in the ST such as Stone-Age, Another World, an Old Professor, the Green Room, and Arctic Explorers were rendered in the TT as *Zaman Batu*, *Dunia Lain*, *seorang Profesor Tua*, *Ruang Hijau*, and *Penjelajah Artik*. The translator employed literal translation because these names carry transparent descriptive content and have direct or near-direct equivalents in Indonesian, making them culturally and linguistically accessible (Vermees, 2003a).

This finding indicates that literal translation works best when proper nouns are not arbitrary but descriptive in nature, as they can be seamlessly integrated into the target culture without loss of meaning. It also reflects the translator's attempt to prioritize semantic clarity and narrative consistency while preserving the author's intended nuance (Newmark, 1988; Vinay & Darbelnet, 1995).

From a broader perspective, this suggests that in literary works, literal translation of proper nouns is not merely a mechanical transfer but a strategic choice that enhances readability and reduces cultural distance for target readers (Baker, 2011). In the Indonesian context, where readers may expect clarity and familiarity in descriptive terms, the successful application of literal translation underscores the translator's sensitivity to the linguistic and cultural expectations of the audience.

Translation technique is reaffirming the role of literal translation as a dominant and effective technique for descriptive proper nouns in literature. They highlight how translators balance fidelity to the source text with cultural accessibility, ensuring that proper nouns retain their communicative function and narrative impact in cross-cultural transmission.

Transference

In second place, 189 data (33.7%) used the transference technique. This technique is used due to the lack of equivalence in the target language. Translations of names, places, or cultural terms often use it. This technique is crucial to maintaining the identity, narrative atmosphere, and symbolic meaning of the original text (Newmark, 1998a; Vermes, 2003a).

Table 3. Transference Techniques in *The Chronicles of Narnia Novel*

Datum	Source Text	Target Text
71	“Now, Missie , let me get at his head, and just you get off	"Sekarang, Missie , biarkan aku memegang kepalanya, segeralah kau turun
77	I will make it as Charn, as Felinda , as Sorlois, as Bramandin.”	Aku akan membuat kota ini seperti Charn, Felinda , Solis, seperti Bramandin."
130	“Your name is Fledge .”	"Namamu kini Fledge ."
149	he lived in a very large house with a housekeeper called Mrs. Macready and three servants.	inggal di rumah yang sangat besar bersama pengurus rumah bernama Mrs Macready dan tiga pelayan.
173	“ Turkish Delight , please, your Majesty,” said Edmund.	" Turkish Delight , Yang Mulia, terima kasih," kata Edmund.

Based on the following data, it can be observed that the transference technique was consistently used by the translator to preserve proper nouns in their original form. In datum 71, the word Missie was retained in the Indonesian version without change. This is a typical form of address that has no direct equivalent in Indonesian, so the translator chose to transfer this term to reflect the character's characterization and the nuances of the dialogue (Newmark, 1998a). This technique is appropriate for terms that are identifiable and do not interfere with the reader's understanding. A similar trend is seen in date 77, where imaginative place names such as Felinda retained in their original form. Because these places are fictional and lack cultural equivalents, transference is the most appropriate technique (Vermes, 2003a).

In datum 130, the character name Fledge was also retained in its original form. Fledge is a symbolic name representing the transformation of an ordinary horse into a noble winged creature. By retaining this name, the translator not only maintains narrative continuity but also allows the reader to experience the name's symbolic power. According to (Newmark, 1998a) noted that character names are often left untranslated to maintain their referential and cultural value. Similarly, in datum 149, the name Mrs. Macready is transferred intact. Although the use of the title Mrs. originates from the English social system, the translator retains it, demonstrating an effort to maintain the nuances of the source culture. This technique is effective in depicting the social setting and character hierarchy in the story.

Meanwhile, datum 179 showed the use of transference in the term Turkish Delight. Although this is the name of a typical Turkish food that could be translated descriptively as Turkish sweets, the translator chose to retain it in its original form. This decision was understandable, as Turkish Delight in the story has symbolic meaning as a tool of temptation that leads to betrayal. Vermes (2003a) emphasized that names with strong cultural resonance are often retained in translation to maintain their emotional charge.

Collectively, the use of transference techniques demonstrated that the translator considered not only the linguistic aspects but also the symbolic, cultural, and narrative value of each term. This aligns with the views of scholars such as Newmark (1988) and Vermes (2003), who argue that transference is a valid and even preferred procedure when dealing

with names that are distinctive, imaginative, and culturally loaded. It shows that transference is not a simplistic act of borrowing but a deliberate strategy that preserves cultural authenticity while supporting narrative immersion. In the Indonesian literary context, this reinforces the importance of retaining the foreignness of certain proper nouns to maintain their symbolic resonance, while at the same time ensuring readers recognize them as integral to the fictional world. Thus, the study illustrates how transference serves as a bridge between fidelity to the source culture and the readability expected by the target audience (Venuti, 2004; Pym, 2014).

Modification

in the third position, the one of the most widely used technique was the modification technique, with a number of 38 data (6.8%). This technique is applied when the translator feels that the original form will not be understood by the target reader, so that changes in structure, form, or even meaning occur contextually. Based on the analysis of the following data, it was clear that the translator used the modification technique in translating several proper nouns that are metaphorical, symbolic, or unique to the story world.

Table 4. Modification Techniques of Proper Nouns in *The Chronicles of Narnia*

Datum	Source Text	Target Text
52	"Minions!" cried the Queen	"Makhluk rendah!" teriak sang ratu
72	"Dog!" came her cold, clear voice, ringing loud above all the other noises.	"Budak!" terdengar suara dingin dan lantang, berdering keras di atas semua suara lain.
96	Come hither to me, you the chief Dwarf, and you the River-god, and you Oak and the He-Owl , and both the Ravens and the Bull-Elephant.	kau pemimpin bangsa Dwarf, kau Dewa Sungai, kau Roh Pohon Ek, dan Burung Hantu jantan , juga kedua gagak hitam, dan gajah jantan.
99	"Well?" said the He-Beaver at last,	Wah?" kata Berang-berang jantan akhirnya
159	Daughter of Eve from the far land of Spare Oom where eternal summer reigns around the bright city of War Drobe,	Putri Hawa dari negeri Ruang Kosong yang jauh , tempat musim panas abadi merajai kota cahaya Le Mari,

In datum 52, the word "Minions!" was translated as "*Makhluk Rendah!*" Literally, minions define loyal followers or subordinates, but in the context of the sentence and the emotional tone of the Queen, the term has a derogatory connotation. Therefore, the translator modified it to "*Makhluk Rendah*," emphasizing the nuances of mockery and contempt.

Modification could be done when a name or term carries semantic content that was not immediately understandable to the target reader, or when the literal equivalent was less effective in conveying the meaning in context. In this case, modification was done to convey the emotional impact and hierarchical relationships that are more pronounced in the target culture (Vermes, 2003a).

Furthermore, in datum 72, the word "Dog!" was translated as "*Budak!*". Although "dog" literally means "canine" in the context of the queen's angry and insulting utterance, this term has derogatory connotations that are not always translated literally. The translator chose to modify it to "*Budak*," which in Indonesian culture also carries connotations of humiliation and oppression. This is a form of domestication strategy aimed at ensuring that the target reader still grasps the emotional power of the utterance. Modification could

include semantic shifts necessary to achieve pragmatic and cultural equivalence, not just linguistic (Baker, 2011; House, 2015).

In datum 96, the term "the He-Owl" was changed to "*Burung Hantu Jantan*" (male owl). This modification occurs because the English structure "He-Owl" is uncommon in Indonesian, so the translator parses the form to make it more natural syntactically and semantically. This form retains the basic meaning (male owl) but with a structure that is more acceptable in the target language. Similarly, in datum 99, "the He-Beaver" was translated as "*Berang-berang Jantan*." Modification is often necessary when grammatical structures or morphological conventions in the source language cannot be directly transferred to the target language (Baker, 2011)

Finally, in datum 159, the term "the far land of Spare Oom" was translated as "*Ruang Kosong yang jauh*." In the Narnia stories, Spare Oom is a typical example of how place names are perceived literally by characters unfamiliar with the human world. This name is actually a phonetic corruption of "spare room" by a foreign character. The translator modified it to *Ruang Kosong*, which captures the lexical meaning of the words "spare" and "room" while adapting it to Indonesian readers' perceptions. This type of modification is crucial for maintaining humor, wordplay, and character perspectives in the story (Sierra & Terran, 2017; Vermes, 2003a).

Modifying the form and meaning of several proper nouns, the translator successfully maintained the message, nuance, and communicative function intended by the author, in accordance with the principles of dynamic equivalence and cultural adaptation in literary translation (Nida, 1964; Newmark, 1988). This finding contributes to translation studies by highlighting that proper nouns, often perceived as "untranslatable," can in fact be flexibly adapted without undermining the literary value of the text. In the Indonesian context, such modifications reveal the translator's sensitivity to cultural and linguistic expectations, ensuring that the text remains accessible, engaging, and resonant for local readers. More broadly, this underscores the translator's role not merely as a linguistic mediator but as a cultural interpreter, tasked with preserving narrative immersion while reshaping references that may otherwise alienate the target audience (Pym & Anthony, 2014; Venuti, 2004).

Addition

Addition became a translation technique that was often used in proper noun translation with 34 data (6.1%). Additions can be in the form of words or sentences that are inserted directly. This technique involves adding information not explicitly stated in the source text but necessary to clarify the meaning, especially when the proper noun used refers to a concept, character, or creature unfamiliar to the target culture.

Table 5. Addition Techniques of Proper Nouns in *The Chronicles of Narnia*

Datum	Source Text	Target Text
17	like the man at the beginning of Treasure Island ,	Seperti pria yang ada di bagian awal buku Treasure Island ,
86	with them came Fauns and Satyrs and Dwarfs	Bersama mereka datang juga faun, satyr (=manusia bertanduk, bertelinga, berbuntut, dan berkaki seperti kambing) , dan dwarf.
95	Come hither to me, you the chief Dwarf, and you the River-god, and you Oak and the He-Owl, and both the Ravens and the Bull-Elephant.	kau pemimpin bangsa Dwarf, kau Dewa Sungai, kau Roh Pohon Ek , dan Burung Hantu jantan, juga kedua gagak hitam, dan gajah jantan.
134	ll the animals, Dwarfs, Satyrs, Nymphs , and other things drawing back to the left and right to make way for him.	Digory melihat semua hewan, dwarf, satyr, Nymph (=Peri alam yang cantik) , dan makhluk-makhluk lain menyingkir ke kiri dan kanan, mempersilakannya lewat.
188	The Robin appeared to understand the matter thoroughly	Burung robin itu sepertinya sangat mengerti.

In datum 17, the term "Treasure Island" was translated as "*buku Treasure Island*." The addition of the word "*buku*" provided readers with additional information that Treasure Island was the title of a famous literary work. In Indonesian culture, not all readers may recognize that Treasure Island refers to the classic adventure novel by Robert Louis Stevenson. Therefore, this addition helps readers correctly relate the context. The addition of certain words could bridge the gap between the source culture and the target reader's knowledge (Newmark, 1998a).

Furthermore, in datum 86 demonstrated a very clear application of the addition technique. The word "Satyrs" was translated as "*satyr (=manusia bertanduk, bertelinga, berbuntut, dan berkaki seperti kambing)*." Satyrs are Greek mythological creatures that are not widely known in Indonesian popular culture, so the translator added a descriptive explanation in parentheses to explain the creature's appearance and characteristics. The same thing happened in datum 134, where the term Nymphs was translated as "*Nymph (=Peri alam yang cantik)*." Nymphs are mythological creatures from Greek tradition that are unfamiliar to Indonesian readers. Therefore, the translator added the explanation "*Peri alam yang cantik*" to provide an appropriate visual and conceptual image.

In datum 95, where Oak (which in the source text simply refers to an oak tree) was translated as "*Rob Pohon Ek*" (Oak Tree Spirit). Here, the translator not only translated literally but also added the element of spirit to clarify that Oak in this context was not just a tree, but the personification of the oak was a living or spiritual being. Finally, in datum 188 demonstrated the use of the addition technique in descriptive word: "The Robin" was translated as "*Burung Robin*." Although Robin could have been left in its original form, the translator added the word "*burung*" to ensure that the reader understands that the reference is to a bird, not a character's name.

On the whole, addition emerges as a culturally sensitive strategy that goes beyond literal transfer. It demonstrates how translators actively mediate between the cultural specificity of the source text and the conceptual world of Indonesian readers. This finding underscores the role of addition not merely as a supplementary device but as a pragmatic tool that facilitates accessibility and prevents miscommunication (Molina & Albir, 2002;

Vinay & Darbelnet, 1995). In the Indonesian literary context, it shows that translators often prioritize reader comprehension and narrative immersion over strict formal fidelity, aligning with the principle of communicative translation where the reader's response is prioritized (Newmark, 1998b; Nida, 1964). By doing so, addition ensures that proper nouns, especially mythological and literary references, retain their narrative impact and intelligibility across cultural boundaries.

Generalization

The generalization technique appeared in only 9 cases (1.6%), making it one of the least frequent strategies. Nevertheless, its use sheds light on how translators handle lexical or conceptual gaps between English and Indonesian. As Vermes (2003b) explains, generalization involves rendering a specific term into a broader, more familiar one in the target language to facilitate comprehension. This aligns with Vinay & Darbelnet (1995) view that adaptation is sometimes necessary when cultural or linguistic equivalence is absent, and with Newmark (1998a) notion that translation should prioritize communicative clarity when literal accuracy risks reader confusion.

Table 6. Generalization Techniques of Proper Nouns in *The Chronicles of Narnia*

Datum	Source Text	Target Text
97	Come hither to me, you the chief Dwarf, and you the River-god, and you Oak and the He-Owl, and both the Ravens and the Bull-Elephant.	kau pemimpin bangsa Dwarf, kau Dewa Sungai, kau Roh Pohon Ek, dan Burung Hantu jantan, juga kedua gagak hitam , dan gajah jantan.
101	“There!” said the Mole	"Wow!" kata Tikus Tanah .
103	A Panther , which had been washing its face,	Macan Kumbang , yang sedang mencuci muka,
113	“There!” said a Warthog , “it’s only a tree. I always thought so.”	"Nah!" kata Babi Hutan . "Ternyata hanya pohon. Sudah kuduga.
116	“I’m sure it’s not a tree,” said the Badger .	"Aku yakin dia bukan pohon," kata Luak .

For example, *the Ravens* became *gagak hitam* (datum 97), reflecting the fact that Indonesian does not draw a strong distinction between ravens and crows. Similarly, *Mole* was rendered as *Tikus Tanah* (datum 101), a choice that captures the burrowing behavior in a way readers can visualize, even though the animal is not a rat. *Panther* became *Macan Kumbang* (datum 103), a widely recognized Indonesian equivalent that generalizes across species but still evokes the intended image of a large black cat. Other cases, such as *Warthog* into *Babi Hutan* and *Badger* to *Luak*, illustrate the same strategy of opting for terms more familiar to the Indonesian audience.

Although infrequent, these examples demonstrate how generalization functions as a cultural adaptation tool. By broadening unfamiliar or overly specific references, the translator avoids confusing the reader while preserving narrative clarity. This resonates with Nord (2003) argument that proper nouns often serve as cultural markers, meaning their translation requires sensitivity to the target reader's cultural knowledge.

In the Indonesian context, this suggests that even proper nouns often assumed to be fixed and untranslated, may require adjustment when they carry zoological or cultural references unfamiliar to the readership. Thus, while generalization is numerically marginal, its strategic use highlights the translator's role in balancing fidelity to the source with cultural accessibility for the target audience.

Substitution

The substitution technique appeared in only 8 cases (1.4%), confirming its marginal role in the overall strategy. As Vermes (2003b) notes that substitution is usually used when a direct transfer of the form would be difficult for the target audience to understand, and a standardized or widely recognized equivalent is used instead. Similarly, Molina & Albir (2002) describe substitution as a form of lexical adaptation that aligns cultural elements with the target system, while Newmark (1998a) emphasizes the role of "recognized translation" in ensuring the fluent understanding.

Table 7. Substitution Techniques of Proper Nouns in *The Chronicles of Narnia*

Datum	Source Text	Target Text
25	And I knew enough even then to know that it wasn't Greek, or Old Egyptian, or Babylonia , or Hittite, or Chinese.	Dan bahkan aku tahu cukup banyak untuk yakin kotak tersebut bukan buatan Yunani, Mesir kuno, Babilonia , Hittite, ataupun Cina.
31	That meant it was centuries older than any of the Stone-age things they dig up in Europe	Itu berarti kotak tersebut jauh lebih tua berabad-abad daripada benda-benda Zaman Batu yang digali di Eropa .
339	"Now," said Aslan. The Moon is setting.	"Sekarang," kata Aslan. Bulan semakin turun

For instance, *Babylonia* was rendered as *Babilonia* (datum 25), *Europe* as *Eropa* (datum 31), and *England* as *Ingggris* (datum 339). In each case, the translator opted for established Indonesian equivalents that readers would immediately recognize from education, history, or common usage. This strategy prevents unnecessary foreignness while preserving cultural referents familiar to Indonesian audiences.

Although quantitatively minor, these instances reveal an important principle, even when proper nouns are generally transferred unchanged, the translator sometimes prioritizes communicative clarity and cultural accessibility by selecting standardized forms. In the Indonesian literary context, this reflects a broader trend toward domestication for geopolitical and historical names, ensuring that readers experience the same sense of familiarity as source readers (Newmark, 1998a; Nord, 2003). Thus, substitution, while rare, highlights the nuanced balance translators must strike between fidelity and readability in the treatment of proper nouns.

Omission

The omission technique was used in only 7 cases (1.2%), making it one of the least frequent strategies in the data. While rare, its application reveals important insights into how translators prioritize meaning and readability over full lexical preservation.

Table 8. Translation Techniques of Proper Nouns in *The Chronicles of Narnia*

Datum	Source Text	Target Text
112	likes being called a Good Doggie then; any more than you would like being called My Little Man .	senang dipanggil "Anjing Baik" seperti kau suka bila dipanggil " Pria Kecil "
227	afternoon in coming from the Hill of the Stone Table .	siang itu saat datang dari Stone Table .
428	It had won undying glory in the Second Battle of Beruna	Dia telah memperoleh kemenangan yang akan menjadi kisah abadi pada Perang Beruna

In datum 112, for instance, *My Little Man* was rendered as *Pria Kecil*, omitting the possessive “My” and the cultural undertone of endearment or irony. This partial omission reflects the absence of a natural Indonesian equivalent and the translator’s decision to privilege clarity over nuance (Morini, 2020). Similarly, in datum 227, *the Hill of the Stone Table* was reduced to *Stone Table*, a choice that foregrounded the sacred landmark while suppressing the less significant geographical descriptor. Finally, in datum 428, *the Second Battle of Beruna* became *Perang Beruna*, omitting the ordinal marker “second.” While this simplifies narrative chronology, it improves textual fluency and avoids overburdening the reader with details deemed nonessential (Sabrina & Takary, 2024; Zare & Norouzi, 2014).

Although quantitatively marginal, these examples illustrate how omission can function as a cultural and narrative adaptation strategy. In the Indonesian context, where excessive detail may disrupt fluency or reader immersion, selective omission helps maintain cohesion and accessibility. At the same time, the findings underscore the need for caution: omitting elements of proper nouns risks reducing semantic accuracy or obscuring narrative distinctions.

Taken together, the presence of omission even at just 1.2% signals that translators of literary works occasionally prioritize narrative flow and cultural legibility over strict fidelity. This contributes to translation studies by showing that even seemingly minor techniques have a role in shaping how proper nouns are recontextualized for new audiences, particularly in languages like Indonesian where cognitive efficiency and naturalness strongly influence translation choices.

Transference Plus Phonetic Adaptation

The transference plus phonetic adaptation technique was the least frequently employed, appearing only in 6 instances (1.1%). Although numerically marginal, its use illustrates the translator’s nuanced approach in cases where neither literal translation nor direct transference alone could achieve both readability and cultural accessibility.

Table 9. Transference Plus Phonetic Adaptation of Proper Nouns in *The Chronicles of Narnia*

Datum	Source Text	Target Text
211	Quick! Quick!” shouted the voice of Aslan. “ Centaurs! Eagles!	"Cepat! Cepat!" teriak Aslan. " Centaurus! Elang!
250	This is better than being in a stuffy train on the way back to Latin and French and Algebra! ” said Edmund.	Ini lebih baik daripada berada di atas kereta penuh dalam perjalanan kembali kepada bahasa Latin, bahasa Prancis, dan Aljabar ” kata Edmund.
320	Girbius , Nimienus, Nausus, and Oscuns.	Giribus , Nimienus, Nausus, dan Oscuns.

For instance, in datum 211, *Centaurs* was rendered as *Centaurus*, a form that preserves the foreign essence of the mythological creature while adapting its phonetic structure to fit Indonesian pronunciation. Similarly, in datum 250, *Algebra* became *Aljabar*, reflecting how scientific terms are often stabilized across languages through phonetic adaptation. In datum 320, the shift from *Girbius* to *Giribus* demonstrates how even fictional names may be subtly reshaped to sound more natural in the target language. These cases illustrate what Vermes (2003) refers to as phonological substitution, a strategy that supports “cultural resonance” and reader familiarity.

While this technique accounts for only a small fraction of the data, it carries theoretical significance. Its selective use highlights how translators navigate between fidelity to the source text and cognitive accessibility for the target audience (House, 2015; Newmark, 1998a) In the Indonesian context, where phonological patterns differ significantly from English, such adaptation ensures that proper nouns remain pronounceable, memorable, and culturally acceptable.

Therefore, even though quantitatively minor, the findings suggest that transference plus phonetic adaptation plays a strategic role in literary translation. It functions as a bridge between preserving authenticity and ensuring that readers are not alienated by foreign-sounding names. More broadly, this reveals how Indonesian translators balance the dual demands of cultural preservation and reader engagement when handling proper nouns an area of ongoing importance in translation studies.

CONCLUSION

The application of various translation techniques to proper nouns is clearly evident in the translation of The Chronicles of Narnia series. However, these techniques were not used evenly across all data. Some techniques were more frequently applied than others, particularly literal translation and transference. This is understandable, as many proper nouns resemble common nouns in form but are distinguished by capitalization, making literal translation a practical choice. Moreover, a large portion of proper nouns in the novels are conventional names, which lack semantic content and are thus often preserved in their original form through transference, requiring no further modification from the translator.

The modification technique was applied when finding an exact equivalent in the target language proved difficult. In such cases, the translator selected the closest available meaning or, in some instances, created a new meaning that significantly deviated from the original. Addition was used to retain the original form of the proper noun while supplementing it with explanatory information in the target language particularly helpful when the proper noun contained cultural or narrative references unfamiliar to the target audience. This technique is similar to generalization, which simplifies the translation to more generic terms, making it easier for readers to understand without requiring contextual background. The substitution technique, while superficially similar to literal translation, was mostly limited to geographical proper nouns that exist in both languages and are non-fictional. Meanwhile, the omission technique was rarely applied but considered necessary when no suitable equivalent could be found or when the proper noun carried little to no narrative significance. Lastly, transference plus phonetic adaptation focused on adjusting the pronunciation of proper nouns to suit the phonological system of the target language. This technique is particularly effective in making foreign names more accessible to the target readers.

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