

PROCEDURES USED IN TRANSLATING PROPER NAMES IN JK ROWLING'S 'CHRISTMAS PIG' INTO INDONESIAN

1st Cattleya Wahyu Pravitha¹, 2nd Pratiwi Retnaningdyah², 3rd Widayastuti³
cattleya.22015@mhs.unesa.ac.id¹, pratiwiretnaningdyah@unesa.ac.id², widyas@unesa.ac.id³

Universitas Negeri Surabaya¹²³

Abstract. The translations of children's literature serve as a lighthouse for cross-cultural exchange, enlightening young readers' brains with stories from throughout the globe. These translations provide priceless windows into many countries, customs, and viewpoints, encouraging a greater comprehension and appreciation of the vast diversity of humankind. This descriptive qualitative study delves into the procedures employed in translating proper names from J.K. Rowling's 'Christmas Pig' into Indonesian. The primary data collection technique comprised initially extracting proper names from the source text and subsequently listing their Indonesian equivalents. These identified proper names were then systematically categorized into three distinct groups: Names of People, Names of Objects, and Names of Places. This study identified five predominant procedures utilized by translators in translating proper names: transference, descriptive equivalent, cultural equivalent, functional equivalent, and couplet and the most used procedure in translating proper names is cultural equivalent. The results of this study highlight the various procedures that translators use to tackle the challenging task of translating proper names and the most used procedure indicates that the cultural equivalence procedure is the most appropriate for children's literature.

Keywords: translation, proper names, christmas pig, novel, children's literature.

INTRODUCTION

Children's literature is a fascinating genre that's crafted specifically to engage and resonate with young readers, despite being written by adults (Hunt, 1994). This unique form of literature encompasses various styles, themes, and storytelling techniques tailored to captivate and entertain children while often conveying essential lessons or moral messages. Authors of children's literature possess a remarkable ability to delve into the world of childhood imagination, emotions, and experiences. They write narratives that speak directly to the interests, concerns, and curiosities of their young audience. Through vibrant characters, imaginative settings, and compelling plots, these writers create stories that can captivate and inspire children.

While the authors themselves may not be children, their creativity, empathy, and understanding of the developmental stages and complexities of childhood enable them to create literature that resonates deeply with young readers. They skillfully navigate various themes—friendship, adventure, coming-of-age, moral dilemmas—in a way that is accessible and meaningful to their target audience. Children's literature often serves a dual purpose: it entertains and educates. It sparks curiosity, encourages imagination, and imparts valuable life lessons in a format that is engaging and relatable to children. Authors recognize the importance of presenting these messages in an entertaining and digestible manner, fostering a love for reading and learning among young readers.

The translations of children's literature serve as a lighthouse for cross-cultural exchange, enlightening young readers' brains with stories from throughout the globe. These literatures, which have been translated, provide priceless windows into many countries, customs, and viewpoints, encouraging a greater comprehension and appreciation of the vast diversity of humankind. Translators provide children the gift of discovery by translating these stories into other languages, allowing them to travel across different regions and interact with people they might not have

otherwise met. This exposure opens up new possibilities, piques interest, and instills a deep respect for variety around the world at a young age. The translated text should be suitable for the children's linguistic, psychological, and social needs. That is, for a work to be considered for children, it must have certain characteristics, including readability (Oittinen, 2000).

Translating proper names in children's literature, whether they refer to characters, places, or objects, holds a special significance. They contribute to the world-building and characterization within the narrative. When these names are translated, their original essence, cultural nuances, and sometimes wordplay can be challenging to retain. Despite their importance, translating proper names is occasionally overlooked or treated as less significant in the translation process. However, these names are key components that immerse readers, especially children, in the story's universe. Altering or misinterpreting these names can lead to a loss of familiarity or connection for young readers, affecting their engagement with the text. Therefore, according to Hatim and Munday (2004), the aim of the translation is related to who the intended readers are because it determines whether the translation is good or bad.

Translators face the task of striking a delicate balance between preserving the originality and ensuring the comprehensibility of the text for the target audience. Techniques such as transference, naturalization, or finding culturally equivalent terms become essential in maintaining the integrity and cultural relevance of proper names in children's literature translations. Recognizing the importance of proper name translation in children's literature is crucial to uphold the essence and authenticity of the story, enabling young readers to fully immerse themselves in the magical worlds created by authors from different cultures. Because they are familiar with the culture, translators can occasionally infer gender, nationality, color, class, or religion from personal names. It is obvious that translators must be knowledgeable with the cultures of both the source and target languages because knowledge of these culture-bound terms can lead to the most acceptable translation (Ibraheem, 2022).

Proper names are words or expressions (of many words) that are primarily employed in noun phrases to refer to contextually distinct individuals (people, places, institutions, events, monuments, and so on) (Mignot & Philippe, 2022). Recognized proper names are often capitalized in English (Huddleston & Pullum, 2002). Searle (1975) and Strawson (1975) have demonstrated that proper names can carry 'senses' in addition to their identifying role. The underlying assumption is sometimes incorrect: not all proper names are merely identifying labels. Most of them include meaning of some kind. This statement is strengthened by Vermes (2003) stated that because proper names are merely labels used to identify a person or thing, translation of proper names has frequently been regarded as a simple automated process of transference from one language into another. Contrary to common belief, proper name translation is a complex topic that is strongly tied to the issue of proper name meaning. Proper names possess meanings in many ways (Cumming, 2023).

In *A Textbook of Translation* (1988), Newmark states several procedures which can be applied for translating proper names:

1. Transference

This procedure is used when the translator decides to use the original terms from the source language without changing anything.

2. Naturalisation

This procedure is applied when the words are adapted into target language by changing it into the natural morphology (word forms) of target language.

3. Cultural Equivalent

This procedure is applied when the cultural terms from source language happen to have its target language terms.

4. Functional equivalent

This procedure is applied when the translator uses cultural-neutral terms.

5. Descriptive equivalent

This procedure is applied by adding some description to the translation.

6. Couplets

This procedure is the combination of two other procedures.

This study discusses the translation procedures used by the translator in translating cultural terms in the novel by JK Rowling, *Christmas Pig*, and its Indonesian translation. The original novel was released in 2021 and *The Christmas Pig* was published in the United Kingdom, Australia, New

Zealand, Ireland, India, the United States and Canada. It was the number one best-seller in the UK in its first week, selling 60,010 copies, making it Rowling's 16th best-seller in its first week. The novel also topped The New York Times bestseller list for children's middle-grade hardcovers.

"The Christmas Pig" by J.K. Rowling follows the heartwarming adventure of a young boy named Jack and his cherished toy, the Christmas Pig. When the Pig goes missing, Jack embarks on an extraordinary quest through a magical realm to rescue his beloved companion. Guided by the Christmas Pig's wisdom and courage, Jack navigates a fantastical world filled with wonder and peril, encountering eccentric characters and overcoming challenges along the way. This heartfelt tale explores themes of love, friendship, and the power of imagination, delivering a touching narrative that captivates both young and old readers alike. As Jack journeys through this enchanting adventure, he discovers the true meaning of Christmas and the extraordinary bond between a child and their cherished toy.

This study aims to identify the translation procedures used in translating proper names in the novel, Christmas Pig. The writer uses Newmark's theory of translation procedures (1988) as the theoretical underpinning. Thus, the data are taken from the whole 58 chapters in the novel. The proper names found are then classified them under three main categories: (1) Names of People, (2) Names of Objects, (4) Names of Places. The classification is based on proper name categories by Newmark (1988, p. 214).

There were some previous studies discussing the used of translation procedures in translating proper names. The first study is Translation Procedures in Translating Proper Names from English into Indonesian by Lestari, Winaya & Sosiowati (2019). This study is a descriptive qualitative that aims to identify and analyze the various types of proper names and their translation techniques in the novel Pembunuhan di Orient Express. The challenges in this study are examined using Newmark's (1988) theory of proper name and theory of the translation procedure. The documentation technique was used to collect the data. The data sources revealed three sorts of proper names: the names of individuals, the name of an object, and a geographical phrase. The translator employs seven of the 18 translation procedures offered by Newmark (1988).

The second study is Towards The Issue Of Translating Proper Names (On The Materials Of National Geographic Magazine) by Aubakir & Makhpirov (2019). The primary goal of this study is to thoroughly analyze the methods of translating people's names, geographical locations, organizations, terminology, buildings, toponyms, people's titles, and contemporary translation practices in popular science discourse. They investigated the sorts of translation transformations and methods used by Western and Eastern scholars, the representation of transmitting proper names from English to Kazakh, and the best methods of translating proper names while adhering to Kazakh language laws. They concluded that proper names are meaningful and capable of conveying hidden information, which cannot be understood without extensive cultural knowledge, and that this type of culture-specific item should be rendered into the target language using both linguistic and cultural knowledge. The combination of transcription and transliteration is the most often translation methods used.

The third is Proper Names In The Indonesian-English Translation Of Novel Laskar Pelangi: A Translation Procedures Analysis by Hamid (2022). The goal of this study is to show the translator's translation techniques in the Indonesian-English translation of the novel Laskar Pelangi or the Rainbow Troops. The procedures are based on Newmark's translation theory. The Descriptive Translation Study (DTS) was conceived as a qualitative study. The data is acquired through a document approach and then examined by theme analysis. According to the findings of this study, 327 PN were discovered, with 223 of them having the equal translation in TL. The translator employs twelve procedures and the techniques are dominated by the transference procedure. This finding suggests that the translation is geared toward SL (focus on SL).

RESEARCH METHOD

This research adopts a descriptive qualitative approach. Using Newmark's (1988) framework of translation procedures, this study investigates how to translate proper names in translated literature. When dealing with proper names in the source text, Newmark explains many procedures

that translators can employ. Some of them are Transference, Naturalisation, Cultural Equivalent, Functional Equivalent, Descriptive Equivalent.

Data collection entails a thorough study of both the original English novel and its Indonesian translation. Proper names in the text are methodically classified into three categories: names of persons, names of objects, and names of places. Following data categorization, a thorough analysis of the procedures used by translators while translating each category of proper names is performed.

RESULT AND ANALYSIS

1.1. Name of People

Table.1. Jack, Holly, Rory, Kyle, Brendan

SL	TL
When his owner, Jack , was very young, he fell asleep every night sucking Dur Pig's ear. (p.11)	Ketika pemiliknya, Jack , masih sangat kecil, setiap malam ia tidur sambil mengisap kuping Si Piggy. (p.13)
Holly Macaulay , who'd been on TV, was looking down at him. (p.18)	Holly Macaulay , yang pernah masuk TV, menunduk memandangnya. (p.24)
Rory knew lots of good jokes. (p.18)	Rory tahu banyak lelucon asik. (p.29)
He felt lonely, and frightened of that bully, Kyle Mason , so he made me. (p. 98)	Ia jadi kesepian, dan takut pada Kyle Mason , si preman, jadi ia membuatnya. (p.170)
'Is it Brendan you go to dinner with?' Jack asked. (p. 22)	'Apakah Brendan yang biasa makan malam dengan Mum?', tanya Jack. (p. 32)
One Sunday afternoon, eighty-four years ago, my mistress's younger sister, Amelia Louise — (p. 143)	Suatu Minggu sore, delapan puluh empat tahun lalu, adik pemilikku Amelia Louise — (p.254)
'Squeeze through and get it, then, Jeanie ,' said a lady's voice (p. 126)	"Menyeinap saja lewat pagar dan ambil bolamu, Jeanie " kata suara wanita (p. 219)

In the Christmas Pig English version novel, Jack, Holly Macaulay, Rory, Kyle Mason, Brendan, Amelia Louise and Jeanie are the names of the human characters. As we can see in Table 1, the italicized source language terms are maintained in the Indonesian translation. In translating these human names, the translators applied the transference procedure. This procedure is used when the translators retain the names as they are in the translated version, without attempting to modify them in order to preserve cultural or historical relevance, or when altering the names might dilute their impact or authenticity in the target language. This procedure is applied to ensure that the essence and recognition of the original name remain unaltered for readers of the translated text.

Table 2. Articles that meet the requirements

SL	TL
The voice was a bit like Dad 's. (p.13)	Suaranya agak mirip Dad . (p.18)
The lamp was on the floor and Mum was sitting on the sofa with her face in her hands, crying. (p.13)	Ketika Senin tiba, Mum memergoki Jack berusaha menyelundupkan SP ke dalam tas sekolah. (p.18)
Gran and Grandpa talked to Jack on the phone (p. 16)	Gran dan Granpa berbicara dengan Jack lewat telepon. (p. 22)

The translators also applied the transference procedure in translating members of the family, such as Dad, Mum, Gran and Grandpa (see table 2) eventhough these terms have their cultural equivalents in Bahasa Indonesia. Dad, Mum, Gran and Grandpa can be translated into its Indonesian

terms, which are Ayah, Ibu, Nenek dan Kakek according to Echols & Shadily (2003). For Indonesian readers, these terms are actually more familiar to them. But, the translators decided to maintain the authenticity and integrity of the names, preserving the cultural and linguistic identity of the source text by using the English terms instead of the Indonesian's.

1.2. Names of Objects

Table. 3. Dur Pig, Bunny, Specs, Toby

SL	TL
Dur Pig was a small toy pig made of the same material as a soft towel. (p.11)	Si Piggy adalah boneka piggy kecil berbahan handuk lembut. (p.13)
'No,' sighed Blue Bunny . (p. 109)	"Tidak," desah Bunny Biru . (p. 193)
I asked Sheriff Specs and the chess piece about him.' (p. 139)	Aku akan bertanya pada Sheriff Kacamata dan bidak catur tentang SP.(p. 245)
Jack found Toby-the-dog funny.	Jack sih menganggap Toby-si-anjing lucu.

Dur Pig is the name of the pig doll owned by Jack, the main character. Jack always calls him DP, as it is a short name for Dur Pig. In the target text, the translator translated Dur Pig into Si Piggy, which later became SP. In translating this name, the translators applied the Kuplet procedure. Kuplet is the combination of two procedures, and in this case, the two procedures are transference and functional equivalent. The transference is applied in translating the word Pig, which actually has the Indonesian term, Babi, while the functional equivalent is used when a SL technical word has no TL equivalent, such as Dur, for Dur is the wordplay of The. Hence the Indonesian translation is Si Piggy.

The Couplet procedure is also applied for Blue Bunny. The translator decided to keep the term Bunny, even though it has its Indonesian term called Kelinci, and translated Blue into its cultural equivalent, Biru. The couplet in translating this term is transference and cultural equivalent. The same combination of couplet is used also in translating Toby-the-dog.



Fig. 1. Specs Eyewear

For translating Sheriff Specs, the translators decided to describe the term Specs. Specs is a trademark for eyewear or glasses (see figure 1) and in the novel, the shape of Sheriff Specs is described as eyeglasses. Because in Indonesia, we do not have the cultural equivalent of Sheriff, the translators maintain the term in the translation. Therefore, the translators translated Sheriff Specs into Sheriff Kacamata.

Table. 4 . Proper Names Related to Things

SL	TL
I didn't know Things could... talk. (p.42)	Aku tidak tahu Benda-Benda bisa... bicara. (p.65)
Fingers , the gardening glove, stopped playing the piano. (p. 72)	Jemari , si sarung tangan berkebun, langsung berhenti main piano. (p. 118)
'Well, now you know, Battery! ' wailed Comb . (p. 72)	'Yah sekarang kau tahu, Baterai! ' ratap Sisir . (p. 117)
Here, Chisel – help her up (p. 80)	Sana, Pahat – bantu dia naik. (p. 136)
'Adjusted?' repeated the Battery . (p. 73)	'Disesuaikan?' ujar Baterai . (p.73)
Specs, Scissors , and even Lunchy turned sharply in the direction of the Wastes. (p.72)	Kacamata, Gunting , bahkan Maksi menoleh cepat ke arah Tanah Terbuang. (p.118)
'Good for you, Crusher! ' (p. 95)	Kau beruntung, Peremuk! (p.165)
Specs, Scissors, and even Lunchy turned sharply in the direction of the Wastes. (p.72)	Kacamata, Gunting, bahkan Maksi menoleh cepat ke arah Tanah Terbuang. (p.118)
'I can't recall it ever happening,' said Penknife (p.78)	'Seingatku tidak pernah terjadi,' sahut Pisau Lipat .
You four – follow Spyglass to the western section (p.93)	Kalian berempat-ikuti Teropong ke bagian barat. (p.
You lot – go with Net and search the east. (p. 93)	Kalian semua-pergi dengan Jala dan periksa sisi timur. (p.162)
' Medal, Cup , and I were sent here from—' (p. 89)	Medali, Gelas , dan aku dikirim ke sini dari— (p.152)
My name is Poem . See my scribbled lines?' (p.89)	Namaku Puisi . Kau lihat tulisan tulisan di sana? (P. 154)
Now ring the bell. Old Compass won't be long. (p. 101)	Kompas Tua takkan lama muncul setelah itu, (p.175)
'What happens on the Wastes is best ignored,' said Scissors , who was now drinking his glass of lubricant beside the bar. (p. 72)	Apa yang terjadi di Tanah Terbuang sebaiknya diabaikan, sahut Gunting , yang sekarang minum segelas pelumas di bar. (p. 118)
'Oh no – oh no – the shame of it!' cried Comb . (p. 70)	'Oh, tidak—oh, tidak—memalukan sekali!' teriak Sisir . (p. 113)
'I was,' said Toilet Roll Angel , who had a lovely singsong voice. (p. 161)	'Memang', jawab Malaikat Tisu Toilet yang suaranya seperti bernyanyi dan terdengar menyenangkan (p. 46)
' Pyjama Boy , with the power of sleep and dreams!' (p. 113)	Bocah Piama , dengan kekuatan tidur dan mimpi. (p. 261)
Mayor Pinking Shears was her name! (p. 91)	Walikota Gunting Gerigi namanya! (p. 158)

In Jack and Christmas Pig Novel, while looking for his piggy doll who got lost in a street, Jack entered the world of living objects. All the objects here are alive. They can speak, think, and they even can feel. In this other world, all of the objects have their own names. If Jack is a human, then all of the living objects are called *Things*. In the Indonesian translation, the translators use the cultural equivalent to translate *Mayor Pinking Shears* and all the *Things*, including *Fingers*, *Battery*, *Chisel*, *Scissors*, *Comb*, *Compass*, *Medal*, *Cup*, and so on (see table 4) .

Table 5. Picker, Chewfinger, Sugargluzzer, Picked Zit

SL	TL
'I know that was you, Picker! ' (p. 112)	Aku tau itu kau, Tukang Upil! (p. 196)
'A bit of Chewfinger's nail!' said Compass. (p. 112)	"Potongan kuku si Gigit Jari! " kata Kompas. (p. 197)
'Still 'ere, Sugarguzzler? ' Compass said to the biggest of the mouths (p. 113)	"Masi' di sini, Pengunyah Gula? " kata Kompas pada mulu yang paling besar. (p. 198)
'No wonder they don't care he's lost,' sneered Picked Zit. (p. 113)	"Tidak heran mereka tidak peduli kehilangan dirinya", cemooh Jerawat Pencet (p. 199)
'I'm so pleased to be going! Not that you haven't been kind, Specs – very kind – but I won't miss sharing a room with Hanky. He hasn't washed since he got here.' (p. 81)	Aku sangat senang bisa pergi! Bukan maksudku mengatakan kau tidak baik, Kacamata-kau amat baik-tapi aku takkan merindukan sekamar dengan Saputangan. (p. 136)

In translating the characters' names: *Picker*, *Chewfinger*, *Sugargluzzer*, *Picked Zit*, *Lost Knacks*, and *Hanky*, the translators tend to describe the object based on the dialogue in the story. The term *Picker* is translated into *Tukang Upil* for its shape of a finger and love to throw nasal debris. While *Chewfinger* is the shape of a finger and likes to be chewed, the translator describe it as *Gigit Jari*. The *Sugarguzzler* is a mouth-shaped object that enjoys eating sweets. *Zit* is an informal term for pimple, therefore it is translated into *jerawat*, and *Picked Zit* became *Jerawat Pencet* in the translation. *Hanky* is translated into *Saputangan*. The translators wanted to make it clearer to the readers that *Hanky* is a handkerchief by naming it with its Indonesian term, *Saputangan*. Hence, the translators applied a descriptive equivalent procedure for the terms in table 5.

Table 6. Hanky, Addie, Rebel

SL	TL
'Allow me to introduce myself!' cried Addie , rustling to the front of the crowd. (p. 88)	'Izinkan aku memperkenalkan diri!' Ally berteriak. (p. 151)
My friends at my old school called me Rebel. (p. 96)	Teman-teman di sekolahku dulu memanggilku Preman. (p. 167)

In table 6, the character's name, *Addie*, is translated into *Ally*. In Indonesia, *Addie* or *Adi* is usually a men-assumed name and those who are called *Addie* are usually men. This may be one of the reasons why the translator decided to shift the impression given by the name by changing it into *Ally*, because *Ally* gives the impression of a woman to Indonesian readers. The changing impression technique is also applied while translating the term, *Rebel*. The translators wanted the readers to understand that the character is rebellious. Even though a rebellion does not always act like a thug, the translators wanted to make a deeper impression on the character by translating it into *Preman*. These two proper names are translated using a functional equivalent procedure.

Table 7. Inhaler & Surplus

SL	TL
If you can prove you've got inhaler inside you, they're going to take you out of Disposable! (p. 79)	Kalau kau bisa membuktikan memang ada inhaler di dalam tubuhmu, mereka akan membawamu keluar dari Tergantikan! (p. 133)
The Loser has his lair in the middle of the Wastes, and he hunts Surplus by night. (p.99)	Persembunyian sang Penghilang berada di tengah Tanah Terbuang, dan ia berburu Surplus di malam hari. (p.172)

In Table 7, the word *Inhaler* is translated using the transference procedure because the translators wanted to keep the source text nuance and assumed that the target readers understood what an inhaler looks like. The same procedure is also applied by the translators in translating the word *Surplus*. *Surplus* has been absorbed into Bahasa Indonesia and can be found in KBBI (Kamus Besar Bahasa Indonesia). It is a word that is familiar to the target readers.

Table 8. The Jobs of Living Objects

SL	TL
'Then you'd better contact Captures , at once,' said Penknife sternly. (p.78)	"Kalau begitu, sebaiknya kau langsung menghubungi para Penangkap ," kata Pisau Lipat tegas.
Loss Adjustors in black hats pushed them onwards with cruel laughs. (p.60)	Para Pengatur Kehilangan bertopi hitam mendorong mereka maju sambil tertawa kejam. (p. 92)
The Loser has his lair in the middle of the Wastes, and he hunts Surplus by night. (p.99)	Persembunyian sang Penghilang berada di tengah Tanah Terbuang, dan ia berburu Surplus di malam hari. (p.172)

In the novel, after Jack enters the world of the living objects. These living objects have their jobs or assignments and in that realm, some of them are working. Their jobs are divided into some types. A few of them are *Captures*, *Loss Adjustors*, and the most frightening one is *the Loser*. These proper names related to names of jobs are translated into Bahasa Indonesia using cultural equivalents procedure (see table 8).

Table 9. The Proper Names in The City of The Missed

SL	TL
'I'm Happiness .' (p. 131)	Aku Kebahagiaan . (p. 230)
Beauty , Optimism , and the Principles bowed, and Jack and the Christmas Pig copied them, while Memory dropped into a deep curtsey and fell silent at last. (p. 145)	Keindahan , optimisme , serta para Prinsip membungkuk, lalu Jack dan Piggy Natal meniru mereka, sementara Ingatan membungkuk sampai setengah berlutut dan akhirnya terdiam (p. 257)
'Excellent,' growled Power , in response to something Ambition had just whispered in his ear. (p. 146)	"Sempurna", geram Kekuatan , menanggapi sesuatu yang dibisikkan Ambisi padanya.
' Lost Knacks ,' said the phone (p. 136)	" Keterampilan yang hilang " jawab si Ponsel.

There is one place that is admired by all the living objects which is called The City of the Missed. This city's ruling elites are the human traits. Ruled by the *Power*, he is accompanied by *Beauty*, *Optimism*, *Principles*, *Memory*, *Ambitions*, and *Lost Knack* as his subordinates. In translating these proper names, the translators use the cultural equivalents (see Table 9). This procedure also applied to the last one, the *Lost Knacks*. *Knack* is the informal term for skill. Based on an online Cambridge dictionary <https://dictionary.cambridge.org/dictionary/english/knack>, *Knack* is a skill or an ability to do something easily and well. In Bahasa Indonesia, skill or *knack* conveys the same meaning and can be translated into *keterampilan* or *kemampuan*. Therefore the *Lost Knacks* is translated into *Keterampilan yang Hilang*.

1.3. Names of Places

Table 10. Names of Places

SL	TL
This is how you enter the Land of the Lost (p. 52)	Beginilah caramu masuk ke Tanah yang Terhilang (p. 81)
Up in the Land of the Living! (p.61)	Di Bumi yang Bernyawa di Atas Sana! (p. 95)
That wondrous place, the City of the Missed. (p. 97)	Bahwa Kota yang Dirindukan sungguh nyata (p. 169)
'To the Island of the Beloved, ' said Hope. (p. 157)	"Ke Pulau yang Disayangi, " kata Harapan. (p. 278)
Specs, Scissors, and even Lunchy turned sharply in the direction of the Wastes. (p.72)	Kacamata, Gunting, bahkan Maksi menoleh cepat ke arah Tanah Terbuang. (p.118)
'That's the Wastes of the Unlamented. (p.67)	Itu Tanah Terbuang untuk Yang Tak Ditangisi. (p. 108)
If nobody cared about you, you'd have been shoved down the Waste Chute in Mislaidd! (p. 71)	Kalau tidak ada yang memedulikanmu, kau pasti sudah dijejalkan di Saluran Sampah di Salah Taruh. (p.116)

In the novel, there are several places in the realm of living objects explored by Jack. Those places are the *Land of the Lost*, the *Land of the Living*, the *City of the Missed*, the *Island of the Beloved*, the *Wastes*, the *Unlamented*, and the *Mislaidd*. These names of places are translated using the Descriptive Equivalent procedure. This procedure allows the translators to convey the nuanced meanings and connotations associated with these places in a manner that resonates effectively with the Indonesian readers, capturing the essence and evoking similar emotions and imagery as intended in the original text.

Table 11. Factory & Toy Shop

SL	TL
Say the Dingledown Factory, Birmingham, (p. 61)	Bilang saja Pabrik Dingledown, di Birmingham (p.96)
'This afternoon,' said the Christmas Pig, 'in the Pendleton Toy Shop. ' (p. 64)	"Siang ini," jawab Piggy Natal, "di toko mainan Pendleton. "

Proper names for objects include trademarks, brands, and proprietaries. They are typically transferred, generally with a classifier if the name is unlikely to be familiar to the TL readership (Newmark, 1988: 215). Based on the statement of Newmark, the translation of brands of a factory and a toy shop is transferrable. Therefore, the procedure of couplet is applied. The name of the factory, *Dingledown*, and the name of the toy shop, *Pendleton*, are used in the target text as they are in the source text, and the words *factory* and *toy shop* are translated into *pabrik* and *toko mainan*.

Table 12. Bother-It's-Gone

SL	TL
Jack now felt certain DP must be in Bother-It's-Gone. (p.73)	Jack sekarang yakin SP pasti ada di Astaga-hilang. (p.120)

In translating *Bother-It's-Gone*, the translator applied Functional Equivalent procedure. In literal translation, *Bother-It's-Gone* could mean *Bingung Saat Tidak Ada* or it is the case when the owners of the Things are bothered by their missing, then those Things are moved to the place called *Bother-It's-Gone*. However, the translators decided to translate it to a term with a similar meaning and have the same function, and they translated it into *Astaga-hilang*.

CONCLUSION

From the analysis, there are 5 (five) procedures applied by the translators in translating proper names: transference, descriptive equivalent, cultural equivalent, functional equivalent, and couplet. Based on the result of this study, the most used procedure in translating proper names is cultural equivalent. By applying this procedure, the translators employing the Cultural Equivalent procedure seek a term in the target language that carries similar cultural weight or relevance. The goal is not merely to find a direct lexical translation but to capture the cultural nuances and implications embedded within the original proper name. This procedure is particularly useful when a direct linguistic translation might fail to convey the full depth of cultural meaning associated with the proper name. By employing cultural equivalent translation in children's literature not only makes stories more accessible but also contributes significantly to a child's holistic development by promoting cultural understanding, empathy, and a broader perspective of the world.

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Appendices

SL	TL	
When his owner, Jack , was very young, he fell asleep every night sucking Dur Pig's ear. (p.11)	Ketika pemiliknya, Jack , masih sangat kecil, setiap malam ia tidur sambil mengisap kuping Si Piggy. (p.13)	Transference
Holly Macaulay , who'd been on TV, was looking down at him. (p.18)	Holly Macaulay , yang pernah masuk TV, menunduk memandangnya. (p.24)	Transference
Rory knew lots of good jokes. (p.18)	Rory tahu banyak lelucon asik. (p.29)	Transference
He felt lonely, and frightened of that bully, Kyle Mason , so he made me. (p. 98)	Ia jadi kesepian, dan takut pada Kyle Mason , si preman, jadi ia membuatku. (p.170)	Transference
'Is it Brendan you go to dinner with?' Jack asked. (p. 22)	'Apakah Brendan yang biasa makan malam dengan Mum?', tanya Jack. (p. 32)	Transference
One Sunday afternoon, eighty-four years ago, my mistress's younger sister, Amelia Louise — (p. 143)	Suatu Minggu sore, delapan puluh empat tahun lalu, adik pemilikku Amelia Louise — (p.254)	Transference
'Squeeze through and get it, then, Jeanie ,' said a lady's voice (p. 126)	"Menyeinap saja lewat pagar dan ambil bolamu, Jeanie " kata suara wanita (p. 219)	Transference
The voice was a bit like Dad's . (p.13)	Suaranya agak mirip Dad . (p.18)	Transference
The lamp was on the floor and Mum was sitting on the sofa with her face in her hands, crying. (p.13)	Ketika Senin tiba, Mum memergoki Jack berusaha menyelundupkan SP ke dalam tas sekolah. (p.18)	Transference
Gran and Grandpa talked to Jack on the phone (p. 16)	Gran dan Granpa berbicara dengan Jack lewat telepon. (p. 22)	Transference
Dur Pig was a small toy pig made of the same material as a soft towel. (p.11)	Si Piggy adalah boneka piggy kecil berbahan handuk lembut. (p.13)	Couplet
'No,' sighed Blue Bunny . (p. 109)	"Tidak," desah Bunny Biru . (p. 193)	Couplet
I asked Sheriff Specs and the chess piece about him.' (p. 139)	Aku akan bertanya pada Sheriff Kacamata dan bidak catur tentang SP.(p. 245)	Couplet
Jack found Toby-the-dog funny.	Jack sih menganggap Toby-si-anjing lucu.	Couplet
Mayor Pinking Shears was her name! (p. 91)	Walikota Gunting Gerigi namanya! (p. 158)	Couplet
I didn't know Things could... talk. (p.42)	Aku tidak tahu Benda-Benda bisa... bicara. (p.65)	Cultural Equivalent
Fingers , the gardening glove, stopped playing the piano. (p. 72)	Jemari , si sarung tangan berkebun, langsung berhenti main piano. (p. 118)	Cultural Equivalent

'Well, now you know, Battery! ' wailed Comb. (p. 72)	'Yah sekarang kau tahu, Baterai! ' ratap Sisir. (p. 117)	Cultural Equivalent
Here, Chisel – help her up (p. 80)	Sana, Pahat – bantu dia naik. (p. 136)	Cultural Equivalent
'Adjusted?' repeated the Battery. (p. 73)	'Disesuaikan?' ujar Baterai. (p.73)	Cultural Equivalent
Specs, Scissors , and even Lunchy turned sharply in the direction of the Wastes. (p.72)	Kacamata, Gunting , bahkan Maksi menoleh cepat ke arah Tanah Terbuang. (p.118)	Cultural Equivalent
'Good for you, Crusher! '(p. 95)	Kau beruntung, Peremuk! (p.165)	Cultural Equivalent
Specs, Scissors, and even Lunchy turned sharply in the direction of the Wastes. (p.72)	Kacamata, Gunting, bahkan Maksi menoleh cepat ke arah Tanah Terbuang. (p.118)	Cultural Equivalent
'I can't recall it ever happening,' said Penknife (p.78)	'Seingatku tidak pernah terjadi,' sahut Pisau Lipat.	Cultural Equivalent
You four – follow Spyglass to the western section (p.93)	Kalian berempat-ikuti Teropong ke bagian barat. (p. 162)	Cultural Equivalent
You lot – go with Net and search the east. (p. 93)	Kalian semua-pergi dengan Jala dan periksa sisi timur. (p.162)	Cultural Equivalent
' Medal, Cup , and I were sent here from—' (p. 89)	Medali, Gelas , dan aku dikirim ke sini dari—(p.152)	Cultural Equivalent
My name is Poem . See my scribbled lines?' (p.89)	Namaku Puisi . Kau lihat tulisan tulisan di sana? (P. 154)	Cultural Equivalent
Now ring the bell. Old Compass won't be long. (p. 101)	Kompas Tua takkan lama muncul setelah itu, (p.175)	Cultural Equivalent
'What happens on the Wastes is best ignored,' said Scissors , who was now drinking his glass of lubricant beside the bar. (p. 72)	Apa yang terjadi di Tanah Terbuang sebaiknya diabaikan, sahut Gunting , yang sekarang minum segelas pelumas di bar. (p. 118)	Cultural Equivalent
'Oh no – oh no – the shame of it!' cried Comb. (p. 70)	'Oh, tidak—oh, tidak—memalukan sekali!' teriak Sisir. (p. 113)	Cultural Equivalent
'I was,' said Toilet Roll Angel , who had a lovely singsong voice. (p. 161)	'Memang', jawab Malaikat Tisu Toilet yang suaranya seperti bernyanyi dan terdengar menyenangkan (p. 46)	Cultural Equivalent
' Pyjama Boy , with the power of sleep and dreams!' (p. 113)	Bocah Piama , dengan kekuatan tidur dan mimpi. (p. 261)	Cultural Equivalent
'I know that was you, Picker! ' (p. 112)	Aku tau itu kau, Tukang Upil! (p. 196)	Functional Equivalent
'A bit of Chewfinger's nail!' said Compass. (p. 112)	"Potongan kuku si Gigit Jari! " kata Kompas. (p. 197)	Functional Equivalent
'Still 'ere, Sugarguzzler? ' Compass said to the biggest of the mouths (p. 113)	"Masi' di sini, Pengunyah Gula? " kata Kompas pada mulu yang paling besar. (p. 198)	Functional Equivalent

'No wonder they don't care he's lost,' sneered Picked Zit . (p. 113)	"Tidak heran mereka tidak peduli kehilangan dirinya", cemooh Jerawat Pencet . (p. 199)	Functional Equivalent
'I'm so pleased to be going! Not that you haven't been kind, Specs – very kind – but I won't miss sharing a room with Hanky . He hasn't washed since he got here.' (p. 81)	Aku sangat senang bisa pergi! Bukan maksudku mengatakan kau tidak baik, Kacamata-kau amat baik-tapi aku takkan merindukan sekamar dengan Saputangan . (p. 136)	Functional Equivalent
'Allow me to introduce myself!' cried Addie , rustling to the front of the crowd. (p. 88)	'Izinkan aku memperkenalkan diri!' Ally berteriak. (p. 151)	Functional Equivalent
My friends at my old school called me Rebel . (p. 96)	Teman-teman di sekolahku dulu memanggilku Preman . (p. 167)	Functional Equivalent
If you can prove you've got inhaler inside you, they're going to take you out of Disposable! (p. 79)	Kalau kau bisa membuktikan memang ada inhaler di dalam tubuhmu, mereka akan membawamu keluar dari Tergantikan! (p. 133)	Transference
The Loser has his lair in the middle of the Wastes, and he hunts Surplus by night. (p.99)	Persembunyian sang Penghilang berada di tengah Tanah Terbuang, dan ia berburu Surplus di malam hari. (p.172)	Transference
'Then you'd better contact Captures , at once,' said Penknife sternly.(p.78)	"Kalau begitu, sebaiknya kau langsung menghubungi para Penangkap ," kata Pisau Lipat tegas.	Cultural equivalent
Loss Adjustors in black hats pushed them onwards with cruel laughs. (p.60)	Para Pengatur Kehilangan bertopi hitam mendorong mereka maju sambil tertawa kejam. (p. 92)	Cultural equivalent
The Loser has his lair in the middle of the Wastes, and he hunts Surplus by night. (p.99)	Persembunyian sang Penghilang berada di tengah Tanah Terbuang, dan ia berburu Surplus di malam hari. (p.172)	Cultural equivalent
'I'm Happiness .' (p. 131)	Aku Kebahagiaan . (p. 230)	Cultural equivalent
Beauty, Optimism, and the Principles bowed, and Jack and the Christmas Pig copied them, while Memory dropped into a deep curtsy and fell silent at last. (p. 145)	Keindahan, optimisme, serta para Prinsip membungkuk, lalu Jack dan Piggy Natal meniru mereka, sementara Ingatan membungkuk sampai setengah berlutut dan ak hirnya terdiam (p. 257)	Cultural equivalent
'Excellent,' growled Power , in response to something Ambition had just whispered in his ear. (p. 146)	"Sempurna", geram Kekuatan , menanggapi sesuatu yang dibisikkan Ambisi padanya.	Cultural equivalent
' Lost Knacks ,' said the phone (p. 136)	" Keterampilan yang hilang " jawab si Ponsel.	Cultural equivalent
This is how you enter the Land of the Lost (p. 52)	Beginilah caramu masuk ke Tanah yang Terhilang (p. 81)	Descriptive equivalent
Up in the Land of the Living! (p.61)	Di Bumi yang Bernyawa di Atas Sana! (p. 95)	Descriptive equivalent
That wondrous place, the City of the Missed .' (p. 97)	Bahwa Kota yang Dirindukan sungguh nyata (p. 169)	Descriptive equivalent

'To the Island of the Beloved ,' said Hope. (p. 157)	"Ke Pulau yang Disayangi ," kata Harapan. (p. 278)	Descriptive equivalent
Specs, Scissors, and even Lunchy turned sharply in the direction of the Wastes . (p.72)	Kacamata, Gunting, bahkan Maksi menoleh cepat ke arah Tanah Terbuang . (p.118)	Descriptive equivalent
'That's the Wastes of the Unlamented .' (p.67)	Itu Tanah Terbuang untuk Yang Tak Ditangisi . (p. 108)	Descriptive equivalent
If nobody cared about you, you'd have been shoved down the Waste Chute in Mislaid !' (p. 71)	Kalau tidak ada yang memedulikanmu, kau pasti sudah dijejalkan di Saluran Sampah di Salah Taruh . (p.116)	Descriptive equivalent
Say the Dingledown Factory, Birmingham ,' (p. 61)	Bilang saja Pabrik Dingledown , di Birmingham (p.96)	Couplet
'This afternoon,' said the Christmas Pig, 'in the Pendleton Toy Shop .' (p. 64)	"Siang ini," jawab Piggy Natal, "di toko mainan Pendleton ."	Couplet
Jack now felt certain DP must be in Bother-It's-Gone . (p.73)	Jack sekarang yakin SP pasti ada di Astaga-hilang . (p.120)	Functional Equivalent