

TRANSLATION STRATEGY ANALYSIS OF THE PROPER NAME IN THE FANTASY GREEK MYTHOLOGY NOVEL *CIRCE*

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Abstract: Translation is the communication of a source-language text's meaning through an equivalent target language. Newmark (1998) stated, "Translating is rendering the meaning of the text into another language in the way that the author intended the text." Translation allows ideas and information to spread across cultures. It is a courier for the transmission of knowledge, a protector of cultural heritage, and essential to the development of a global economy. This paper employs a descriptive methodology. The researcher employs this technique to aid in their analysis of the novel. The data are the proper names in Madeline Miller's *Circe* novel, both the English and Indonesian versions. The novel's proper name is most frequently translated using the pure borrowing technique. The second most common strategy is established equivalence. These methods resulted in the most accurate translation of the proper name.

Keywords: fantasy novel, greek mythology, proper name, translation strategy.

RESEARCH BACKGROUND

Language is a system of spoken, manual (signed), or written symbols that humans use to express themselves as members of a social group and participants in its culture. Translation allows ideas and information to spread across cultures. It is a courier for the transmission of knowledge, a protector of cultural heritage, and essential to the development of a global economy.

Translation is the communication of a source-language text's meaning through an equivalent target-language text. The English language makes a terminological distinction (which does not exist in every language) between translating (a written text) and interpreting (oral or signed communication between users of different languages); according to this distinction, translation can begin only after writing appears within a language community.

Newmark (1998) stated, "Translating is rendering the meaning of the text into another language in the way that the author intended the text." Newmark has divided proper nouns into five categories:

1. Proper names
2. Historical institutional terms
3. International institutional terms
4. National institutional terms
5. Cultural terms

Molina and Albir's translation technique was one of the most commonly used translation techniques. Adaption, Amplification, Borrowing, Calque, Compensation, Description, Discursive creation, Established Equivalent, Generalization, Linguistic amplification, Generalization, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, (Linguistic, Paralinguistic), Transposition, and Variation are the eighteen translation techniques identified by Molina and Albir (2002).

REVIEW OF RELATED LITERATURE

There has been prior research that supports and develops this research. Jaleniauskiene, E., and Čičelytė, V. (2009) conducted research entitled "The Strategies for Translating Proper Names in Children's Literature, No. 15," which discusses the translation of proper names in children's literature. They use the quantitative method and applied strategy proposed by Eirlys Davies, namely preservation, addition, omission, globalization, localization, transformation, and creation. The most frequently used strategy is localization, which is considered the most appropriate strategy for translating proper names.

Another research was done by M. Agus Suriadi and Ni' mah Nurul Ihsani from UIN Syarif Hidayatullah Jakarta in 2019. This research examines the various types of proper names as well as the translation strategy for proper names in *Harry Potter and the Chamber of Secrets*, an English-Indonesian novel. A typical address contains six types of data: four geographical locations and one object name. For translating proper names in *Harry Potter and the Chamber of Secrets*, the translator uses copy, rendition, and recreation. The most common strategy used in novels is the copy strategy. Seven of the eleven proper names listed above used the copy strategy. The rendition strategy is the second most popular; three proper names are used for rendition. Finally, there is only one proper name that employs re-creation. Therefore, the copy strategy can be a solution to delivering proper names into TL because it preserves the proper name and introduces the foreign name of a foreign culture to the target language and culture. Moreover, if a proper name has its equivalent meaning in TL, it might be translated using the rendition strategy.

RESEARCH METHOD

This study uses a qualitative method, where the research involves collecting and analyzing non-numerical data (e.g., text, video, or audio) to understand concepts, opinions, or experiences. In this study, the data are the proper names in Madeline Miller's *Circe* novel, both the English and Indonesian versions. The researcher uses Molina and Albir's translation techniques to analyze the style used in the novel. There are some procedures before analyzing the translation strategy. Firstly, the writers must find a novel that has both an English and an

Indonesian version to analyze. Secondly, to gather the necessary information, the writers must read both novels several times. Thirdly, the writers look for the theory that will be applied to the analysis. Then, the writers note down the proper name on both novels and compare them, and the final step is to analyze the translation of the proper name using the theory that the writers discovered. In this study, the data are the proper names of the characters, so the samples are the proper names of the characters in English and the translated proper name in Indonesian.

RESULT AND DISCUSSION

A proper noun is a specific (not generic) name for a specific person, place, or thing. Proper nouns are always capitalized in English, regardless of where they appear in a sentence. They are also known as "proper names" because they give nouns a specific name.

According to Newmark (1988), they are typically transferred to preserve nationality, assuming the proper names have no connection to the text. Newmark stated that when it comes to names with connotations in imaginative literature such as comedies, allegories, fairy tales, and some children's stories, the translation procedure should be considered, unless nationality is important, as in folk tales. If a proper name's nationality and connotation are both important, Newmark suggested that the name be translated into the target language first, and then the translated word be naturalized into a new proper name.

This study is mainly concerned with analyzing the translation strategies applied to translating proper names in the fantasy Greek mythology novel *Circe*. The researcher categorized the data under three categories: names of characters, names of objects, and names of places.

1. Names of Characters

The names of characters are usually their personal given names, but they can also be the names of fictional or mythical characters in a fantasy novel.

Data 1

SL: An aunt stayed on hoping to curry favor with my mother and named me Hawk, **Circe**, for my yellow eyes, and the strange, thin sound of crying.

TL: Seorang bibi tetap di sana, dengan harapan bisa mengambil hati ibuku, dan menamaiku Elang, **Circe**, karena mataku yang kuning, dan tangisanku yang aneh dan tipis.

In the example of a proper name above, the translator used pure borrowing to translate *Circe's* name. It is a given name, and the translator chose to use pure borrowing to keep the original name.

Data 2

SL: She caught my father's eye when he came to visit the halls of her own father, **Oceanos**.

TL: Dia menarik perhatian ayahku ketika ayahku datang mengunjungi istana **Oceanos**, ayah dari ibuku.

The translator used pure borrowing to translate the god's name in the preceding example of a proper name. It is a given name, and the translator chose to translate oceanos' name using pure borrowing.

Data 3

SL: They called me **nymph**, assuming I would be like my mother and aunts and thousand cousins.

TL: Mereka menyebutku **nymph**, menganggap aku akan menjadi seperti ibu dan bibi-bibi dan seribu sepupuku.

The translator used pure borrowing to translate the Nymph character's name in the preceding example of a proper name. It is the name of a mythical character, and the translator chose to use pure borrowing to translate it because it was a mythical character and there were no equivalent words to replace it.

Data 4

SL: A **demigod**, his kind were called, mortal themselves but blessed by divine parentage.

TL: **Manusia setengah dewa**, begitu jenisnya disebut, manusia tetapi diberkati melalui orang tua mereka yang dewa.

In translating the proper name above, the translator used an established equivalent to translate the name of the character. It is because there is an equivalent word in the target language (TL) that accurately describes the character.

Data 5

SL: "**Pharmaka**," my

father said.

TL: "**Pharmaka**," kata

ayah.

The translator used pure borrowing to translate the character's name because there is no equivalent word that can describe the character well in the TL.

2. Name of Objects

An object is something that can be seen or touched but is usually not a living animal, plant, or person. It could be a solid, material, or physical object or a collection of valuable items. (Cambridge Dictionary, 2023) An object's name may also include trademarks or proprietaries.

Data 1

SL: Around us, ships crowded the bay: **Mycenaean barges**, **Phoenician traders**, **Egyptian galleys**, **Hittities** and **Aethiopians** and **Hesperians**.

TL: Di sekitar kami, kapal-kapal memenuhi teluk itu: **perahu-perahu seret dari Mycenae**, **kapal-kapal dagang dari Phoenicia**, **perahu-perahu dayung dari Mesir**,

Hittite dan Ethiopia dan Hesperia.

Because there are equivalent words in the TL that can replace the source language (SL) and accurately define the terms, the translator used established equivalents to translate the names of objects in the above data.

Data 2

SL: We passed grain cellars, storage rooms lined with rows of *pithoi*, the great ceramic jars that held the palace's largesse of oil and wine and barley.

TL: Kami melewati gudang-gudang gandum, ruang-ruang penyimpanan yang dipenuhi berderet-deret *phitoi*, guci-guci keramik besar yang berisi persediaan minyak dan anggur dan jelai istana.

Because there is no equivalent word in the TL to replace the name, the translator used pure borrowing to translate it in the translation above.

Data 3

SL: **Olympian riddles** were always double-edged.

TL: **Teka-teki Olympus** selalu seperti pedang bermata dua.

The translation above used established equivalent techniques because there are equivalent words in the target language. The "Olympian riddles" was translated into "Teka-teki Olympus" so the target reader could understand the words better.

3. Name of Places

Place in the context can be a real place (geographical terms, addresses, or streets) or a fictitious place. The names of most places in this novel are based on Greek myths.

Data 1

SL: She had already begun imagining herself at the feast upon **Olympus**, sitting at Queen Hera's right hand.

TL: Dia sudah mulai membayangkan dirinya menghadiri pesta-pesta di **Olympus**, duduk di sebelah kanan Ratu Hera.

The translator used a pure borrowing technique in translating the place name above. This is because there is no equivalent word in the target language to replace the place's name.

Data 2

SL: "In my kingdom of

Colchis, ..."

TL: "Di kerajaanku,

Colchis, ..."

The translator translated the place's name using a pure borrowing technique, as there is no equivalent word in the TL.

Data 3

SL: We reached **the island of Crete** just before noon
 on the seventh day.

TL: Kami tiba di **Pulau Crete** tepat sebelum tengah
 hari pada hari ketujuh.

The translation above used established equivalents and pure borrowing. "The island of" was translated with its established equivalent into "Pulau," and "Crete" was translated through pure borrowing into "Crete." The techniques are combined to get a more accurate translation.

Data 4

SL: **Mount Dicte**, it
 is called.

TL: **Gunung Dicte**,
 namanya.

The translator combined the established equivalent with pure borrowing in this translation. The term "mount" was translated into "gunung," and the word "dicte" was translated into "dicte" by pure borrowing. Because the word structure is the same in both languages, the word position does not change.

Data 5

SL: "I find I am no rush for **Sparta**," Penelope said.

TL: "Aku merasa tidak ingin buru-buru ke **Sparta**," jawab Penelope.

The translation above used a pure borrowing technique, where the name "Sparta" was translated into "Sparta" because there is no equivalent word in the target language that can replace the word from the source language.

Table 1 Examples of translating a proper name

Source Text	Target Text	Translation Strategy
Circe	Circe	Pure Borrowing
Oceanos	Oceanos	Pure Borrowing

Nymph	Nymph	Pure Borrowing
Demigod	Manusia setengah dewa	Established Equivalent
Pharmakeia	Pharmakeia	Pure Borrowing
Mycenaean barges	Perahu-perahu seret dari Mycenae	Established Equivalent
Phoenician traders	Kapal-kapal dagang dari Phoenicia	Established Equivalent
Egyptian galleys, Hittities and Aethiopians and	Perahu-perahu dayung dari Mesir, Hittite dan Ethiopia dan	Established Equivalent

Hesperians	Hesperia.	
Pithoi	Pithoi	Pure Borrowing
Olympian riddles	Teka-teki dari Olympus	Established Equivalent
Olympus	Olympus	Pure Borrowing
Colchis	Colchis	Pure Borrowing
The island of Crete	Pulau Crete	Established Equivalent and Pure Borrowing

Mount Dicte	Gunung Dicte	Established Equivalent and Pure Borrowing
Sparta	Sparta	Pure Borrowing

CONCLUSION

In Madeline Miller’s *Circe*, there were three types of proper names: names of characters, names of objects, and names of places. There are thirteen pieces of data that the researchers gathered from the novel. Five data points are names of characters; three data points are names of objects; and five data points are names of places. Pure borrowing technique is most used in translating the proper name in the novel. The second technique that is used the most is established equivalent. These techniques produced the most accurate translation of the propername in the novel.

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