

Analysis of Translation Techniques and Quality of Charactonyms in *The Silmarillion* by J. R. R. Tolkien

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ABSTRACT

The object of this study is translation of the charactonyms in the book *The Silmarillion* by J. R. R. Tolkien. This objective of this study is to analyze the techniques used by the translator in translating the charactonyms and the impact of the techniques on the quality of the translation of the charactonyms in terms of accuracy and acceptability. The data are charactonyms found in the book, their translations and the quality assessed with the help of informants. The data were collected using content analysis and focus group discussion. As many as 196 charactonyms from the novel *The Silmarillion* were discovered and analyzed. This research also unveiled that the translator uses 27 techniques that use six of Fernandes' (2006) techniques—rendition, copy, addition, transcription, transposition, and deletion—either as single or combined technique, in which 3 techniques are single techniques and 24 are combined techniques. The overall score for the accuracy of the translation is 2.98 and for acceptability is 2.45, making the overall score being 2.72.

1. INTRODUCTION

Reading a story of great warriors and world of magic is a way for human to explore adventure they would never possible to accomplish. Fulfilling imagination of readers has been the pursuit of all writers through their various works. Various genres, including romance, horror, thriller, fantasy are written by writers from all over the world. Publishers from each respective country, including Indonesia have been translating these various types of stories into the native languages to reach already existing readers and the prospective readers. One of the many novels translated into Indonesian is *The Silmarillion*, written by J. J. R. Tolkien, edited and published by his son, Christopher Tolkien, in 1977 with the assistance of Guy Gavriel Kay and translated to Indonesian in 2015 by Tanti Lesmana. *The Silmarillion* is known to be a great fantasy writing with its remarkable worldbuilding, in which includes characters, places, and objects with unique names.

The Silmarillion frequently uses distinctive proper names to name its characters, places, and objects in a unique way which often carries certain meaning that affects the narrative. Newmark (1988) classified proper names into three categories, namely names of objects, geographical terms, and person names. Nord (2003) suggested that personal names might not be descriptive in real life, but names of fictional characters are different. The names of characters (personal names, titles, or nicknames) in a fictional story often suit their physical or symbolic characteristics. These names are called charactonyms.

Previous study by Vernanda (2020) studied the translation of proper names in the novel "A Series of Unfortunate Events: The Slippery Slope" using Newmark's (1988) theory of proper name classification to analyze the types of proper names. The study also applied the theory of translation by Molina and Albir (2002) and theory of translating names by Fernandes (2006). To assess the quality of translation, a model of translation quality assessment proposed by Nababan et al. (2012) is used.

Another study was conducted by Agung (2018) on translation of proper names in the novel "Through The Looking Glass and What Alice Found There". She used Herman's theory to classify the proper names in the novel. She also used Molina and Albir's (2002) theory of translation techniques to identify the techniques used by the translator. For assessing the quality of the translation of proper names, a model of translation quality

assessment proposed by Nababan et al. (2012) is used. Unlike the previous studies, this research was designed to focus on specific category of proper name in a fictional work, that is charactonyms in the book *The Silmarillion* by J. R. R. Tolkien.

Proper names in literary context have more function than general names have, it often carries some purpose to the narrative (Bertilles, 2003). Names in literature are often made with certain meaning that describe or hinting on certain aspect of the character or narrative, charactonyms. Further, charactonym, according to Merriam-Webster dictionary, is a name especially for a fictional character that suggests a distinctive trait of a character. The names loaded with message that carry certain function, portray a trait of a character or play certain role in the narrative.

Translating charactonyms requires the careful considerations of the actual steps taken by the translator, the translation techniques. There are five basic characteristics of translation techniques (Molina and Albir, 2002); (1) They affect the result of the translation; (2) they are classified by comparison with the original; (3) they affect micro-units of text; (4) they are by nature discursive and contextual; (5) they are functional. There are ten techniques proposed by Fernandes (2006) which can be chosen to translate proper names, including charactonym. The techniques are rendition, copy, transcription, substitution, recreation, deletion, addition, transposition, phonological replacement and conventionality.

Translating charactonyms can be quite a challenge for a translator. If not translated correctly, a charactonym can end up losing some or even its whole message. Losing the message of the charactonym can affect reader experience in reading the story. It is expected that this study will be able to help translator solve problems related to translating charactonyms.

2. METHOD

This study is product-oriented. A translation product was studied but the analysis is not linked to the process of translation performed by the translator. Meanwhile, the research method applied in this research is descriptive qualitative. The method was selected because the data studied in the research are non-numerical data. The data are in the form of words and phrases materializing the charactonyms in *The Silmarillion*, their Indonesian translation and the information about the translation quality. In the descriptive method, the data are analyzed and interpreted to obtain a broad understanding of the findings found in the research (Creswell, 2012). The application of the descriptive qualitative method aims to identify charactonyms and analyze the techniques used by the translator in translating the charactonyms and the impact of the translation techniques on the translation quality in terms of accuracy and acceptability.

Purposive sampling technique was applied in this study. According to Mack et al. (2005), this technique groups participants based on criteria relevant to the particular research question. The sources of data, the novel *The Silmarillion* and informants were selected for this research in a purposeful way.

There are two kinds of data used in this study, the primary data and secondary data. The primary data are linguistic and translation data. The linguistic data are the charactonyms found in the novel *The Silmarillion*. The translation data consist of the translation of the charactonyms from the Indonesian translation of the novel, translation techniques that are used for translating the charactonyms, and information concerning the quality of the translation of the studied charactonyms obtained from the focus group discussion (FGD) involving two raters. The secondary data are the supporting data obtained from previous studies.

Certain criteria were set as the basis of the selection of the informants involved in validating the linguistic data and obtaining the information about the quality of translation of charactonyms in the novel. The criteria for raters that evaluate the accuracy are the informants are proficient in both English and Indonesian languages, having enough understanding of the theory of translation, having enough knowledge and experience in translation, having enough understanding about the concept of charactonym and willing to participate in this research. The criteria in selecting informants assessing the translation acceptability are mastering Indonesian language, understanding the language style of novel, and willing to participate in this research.

Two techniques were applied in this study to collect the data. They are content analysis and Focus Group Discussion (FGD). Content analysis was used to collect the charactonyms from the novel by reading the original and its Indonesian translation to identify the charactonyms and their translations, listing the charactonyms, and numbering them. The second technique is Focus Group Discussion (FGD). FGD was held to determine the quality of the translation of charactonyms in the novel. Questionnaire was also used in this research as an instrument to help assess the translation quality of charactonyms in terms of accuracy and acceptability. The accuracy and acceptability were assessed using the model of translation quality assessment proposed by Nababan et al. (2012).

The researcher referred to the technique proposed by Spradley (1980) in analyzing the data. The data were analyzed in four stages, domain analysis, taxonomic analysis, componential analysis, and cultural-theme analysis.

In domain analysis, researcher the data in the forms of charactonyms in the source language and their translation

were collected through reading the novel in the source and target language. Then, the data needed were isolated from other elements of the novel which are not related to the topic of study.

The next stage is taxonomy analysis. The data were classified based on the techniques applied for translating charactonyms and the quality of the translation of the charactonyms. The translation techniques were analyzed by employing the theory proposed by Fernandes (2006) and the quality of translation in terms of accuracy and acceptability were assessed by referring to the model of translation quality assessment proposed by Nababan et al. (2012).

After classifying the data, componential analysis was performed to analyze the relation between the technique used and the quality of the translation. The impact of the techniques used by the translator in translating charactonyms found in *The Silmarillion* on the resulting quality of the translation was investigated.

The last step is cultural theme analysis. The researcher connected the patterns of relation found in the componential analysis and related them to the characteristics of the data studied in this research. The result of this research is not meant to be generalized.

3. RESULT AND DISCUSSION

3.1. Result

The identification stage in this study unveiled 196 charactonyms in the book *The Silmarillion*. in addition, 27 translation techniques used by the translator were identified, three single techniques and 24 combined techniques.

Table 1. Techniques used by the translator

No	Translation Techniques	Frequency	Percentage (%)
1.	Rendition	78	39.80
2.	Rendition + Copy	39	19.90
3.	Deletion + Rendition + Copy	19	9.69
4.	Deletion + Rendition	15	7.65
5.	Rendition + Deletion + Copy	6	3.06
6.	Copy	4	2.04
7.	Addition + Rendition	3	1.53
8.	Rendition + Addition	3	1.53
9.	Rendition + Addition + Copy	3	1.53
10.	Deletion + Rendition + Addition	3	1.53
11.	Copy + Rendition	3	1.53
12.	Copy + Rendition + Copy	2	1.02
13.	Deletion + Copy	2	1.02
14.	Deletion + Copy + Rendition	2	1.02
15.	Deletion+ Rendition + Addition + Copy	2	1.02
16.	Deletion	1	0.51
17.	Deletion + Transcription	1	0.51
18.	Deletion + Rendition + Rendition	1	0.51
19.	Deletion + Copy + Copy	1	0.51
20.	Copy + Addition	1	0.51
21.	Copy + Addition + Addition + Copy	1	0.51
22.	Rendition + Copy + Deletion	1	0.51
23.	Rendition + Deletion + Rendition	1	0.51
24.	Rendition + Copy + Rendition	1	0.51
25.	Rendition + Transcription	1	0.51
26.	Rendition + Addition + Transposition	1	0.51
27.	Addition + Rendition + Rendition	1	0.51
	Total	196	100

The 27 techniques presented in table1 consist of six of Fernandes' (2006) techniques—rendition, copy, addition, transcription, transposition, and deletion—either as single or combined technique. The single techniques are rendition, copy and deletion. The other 24 techniques are combined techniques of two or more

techniques. Rendition is the most frequently used technique (applied in 78 data). The second most frequently used is a combined techniques of Rendition+Copy (used in 39 data). The third most frequently used is also combined technique of Deletion+Rendition+Copy (employed in 19 data), the next one being Deletion+Rendition (found in 15 data), Rendition+Deletion+Copy (used in 6 data), Copy (employed in 4 data), Addition+Rendition (applied in 3 data), Rendition+Addition (3 put into use in data), Rendition+Addition+Copy (employed in 3 data), Deletion+Rendition+Addition (identified in 3 data), Copy+Rendition (found in 3 data), Copy+Rendition+Copy (applied in 2 data), Deletion+Copy (employed in 2 data), Deletion+Copy+Rendition (identified in 2 data), Deletion+Rendition+Addition+Copy (2 used in data), Deletion (put into use in 1 datum), Deletion+Transcription (used in 1 datum), Deletion+Rendition+Rendition (put into use in 1 datum), Deletion+Copy+Copy (found in 1 datum), Copy+Addition (employed in only 1 datum), Copy+Addition+Addition+Copy (applied in only 1 datum), Rendition+Copy+Deletion (used in 1 datum), Rendition+Deletion+Rendition (identified in 1 datum), Rendition+Copy+Rendition (used in only 1 datum), Rendition+Transcription (identified in 1 datum), Rendition+Addition+Transposition (used in 1 datum) and Addition+Rendition+Rendition (employed in 1 datum).

3.2. Discussion

3.2.1. Rendition

Rendition is the most frequently used technique found in the study. This technique is identified to be applied in 78 data as single technique and 107 data in combination of techniques. Rendition is used to translate original charactonym into its equivalence in the target language when the source language and target language have the same lexicons. Due to this reason, rendition technique gives positive impact on accuracy and acceptability of most of the translation of the charactonyms. Some data studied here showed that rendition produces less acceptable translation because the absence of article is retained in the target language, as seen in the case below

ST : "...Varda, **Lady of the Stars**, (p. 26)"

TT : "...Varda, **Dewi Bintang-Bintang**,... (p. 21)"

The translation is less acceptable because "**Dewi Bintang-Bintang**" appears directly without any article, such as "Sang" before it. In combined techniques, rendition is often used together with copy, deletion or addition.

3.2.2. Copy

The second most frequently used technique is copy, with four data are translated using copy as single technique and 83 data are translated using copy and other techniques. Copy recreates names the same as what they appear in the source language.

ST : ... Gondolin Eärendil **Halfelven**, ... (p. 241)

TT : ... Gondolin Eärendil **Halfelven**, ... (p. 241)

This technique positively affects the accuracy of the resulting translations because the message conveyed by the name in the original text is rendered in the target language. However, copy gives negative impact dealing with acceptability because it uses uncommon and unfamiliar wordings in the target language. This technique is often used in combination with rendition.

3.2.3. Deletion

The third frequently used technique is deletion. Only one datum is translated using this technique alone and this technique is used to translate 54 data of in combination with other techniques. When this technique is used on its own, it can produce inaccurate and unacceptable translation because the whole charactonym is deleted in the target language as seen in the following case:

ST : That knife was made by **Telchar of Nogrod**, and hung sheathless by his side; iron it would cleave as if it were green wood. (p. 177)

TT : -

However, when combined with other techniques, it does not contribute negatively to the accuracy. However, this technique gives negative impact to acceptability because deletion is mostly used to delete articles preceding names.

ST : ... **the Sorcerer of Dol Guldur** ... (p. 299)

TT : "**Tukang Sihir dari Dol Guldur** ... (p. 491)

The deletion technique is used along with rendition and copy, with the deletion is applied to exclude the equivalent of "the" in the target language.

3.2.4. Addition

The next technique is addition. This technique is found in the translation of 16 data in combined (multiple) techniques. This technique adds further information which can make translations of charactonyms clearer in the target language without making the original losing its message. This technique contributes positively to both accuracy and acceptability of the translation. Addition are often simultaneously used with rendition, copy and deletion.

ST : Tidings were brought by Thorondor **Lord of Eagles** of the fall of Nargothrond, . . . (p. 240)

TT : *Berbagai berita dan peristiwa disampaikan oleh Thorondor, **Raja Burung-Burung Elang**, tentang kehancuran Nargothrond, . . .* (p. 394)

The addition of the word “*burung-burung*” in the TT makes the name more comprehensible for the target readers.

3.2.5. Transcription

Another technique that is explicated is transcription. This technique is present in two data in the form of multiple techniques. This technique uses names with the closest corresponding letter in the target language. Transcription gives positive effect to the accuracy of the translation. On the other hand, transcription can affect the acceptability of the translation, either positively or negatively, depending on how familiar the translation is in the target language. The positive effect on the acceptability can be seen bellow.

ST : . . . Gil-galad **the Elvenking**. (p. 298)

TT : . . . Gil-galad *sang Raja Elf* itu. (p. 488)

‘Elven’ is translated using transcription into ‘Elf’, the base word of ‘Elven’. Meanwhile, the negative effect of the use of the technique on acceptability can be seen below.

ST : . . . **the Half-elven**. (p. 246)

TT : . . . **Halfelven**. (p. 402)

The word ‘Halfelven’ is not a common word in TL therefore it reduces the acceptability of the resulting translation.

3.2.6. Transposition

The last one is transposition with only one datum and it is used in combination with other technique. This technique replaces one part of speech with another without changing the message. This technique gives positive impact to both accuracy and acceptability of the translation.

ST : Caranthir **the dark**; . . . (p. 60)

TT : *Caranthir yang berambut gelap*; . . . (p. 80)

Transposition is used to replace **dark**, a noun, into *gelap*, an adjective.

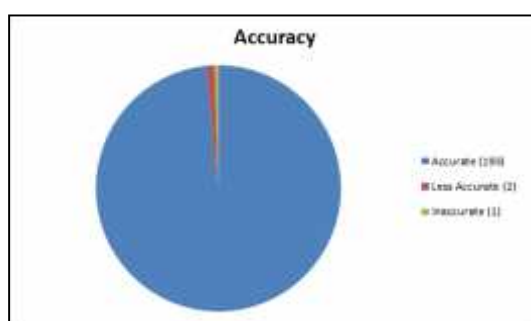


Figure 1. The translation quality in terms of accuracy

The high number of techniques that contribute positively to the accuracy, such as rendition and copy, results in high number of accurate translations as many as 193 (98.47%) data. Meanwhile, only two (1.02%) data are conveyed less accurately and only one (0.51%) datum is translated inaccurately.

3.2.7. Accurate Translations

Translation is considered accurate when it conveys the same meaning as that of the source language charactonyms. The examples of accurate translations can be seen below.

ST : . . . the Sindar they were named, the Grey-elves, the Elves of the Twilight, and **King Greymantle** was he, Elu Thingol in the tongue of that land. (p. 56)

TT : . . . *kaum Sindar sebutarnya, kaum Elves-Kelabu, kaum Elves Senja, Raja Jubah Kelabu julukannya, Elu Thingol dalam bahasa negeri tersebut.* (p. 72)

The charactonym in the example is translated using the rendition technique. The word ‘*Raja*’, which means ‘*penguasa tertinggi pada suatu kerajaan*’, is the common equivalent for ‘**King**’ in TT, which means ‘the male ruler of an independent state’, that shows the status as a leader. The name ‘Grey mantle’ is given to Elu Thingol for his famous grey cloak. ‘Grey mantle’ is directly translated into ‘*Jubah Kelabu*’ in the TT. Both ‘Grey mantle’ and ‘*Jubah Kelabu*’ have equivalent meanings. By applying rendition, the message is conveyed without any distortion. It results in a high level of accuracy.

3.2.8. Less Accurate Translations

Translation is considered less accurate when some meanings are not conveyed in the target language.

ST : There was Eru, **the One**, who in Arda is called Ilúvatar; and he made first the Ainur, the Holy Ones, that were the offspring of his thought, . . . (p. 15)

TT : *Pada mulanya adalah Eru, Yang Esa, dan di Arda namanya adalah Ilúvatar. Pertama-tama diciptakan olehnya Ainur, Roh-Roh Suci, yang terlahir sebagai buah-buah pikirannya; . . .* (p. 3)

Eru is the God that created the universe. The name **the One** is translated using rendition technique into **Yang Esa**. The translation is considered less accurate because the message of ‘the only one God’ is less emphasized in **Yang Esa**. The more proper translation for this charactonym is **Yang Maha Esa** because *Maha* means ‘*sangat*’ or *very*.

3.2.9. Inaccurate Translations

Translation is considered inaccurate when it conveys a different meaning from that of the original. There is only one (0.51%) datum that is considered an inaccurate translation.

ST : That knife was made by **Telchar of Nogrod**, and hung sheathless by his side; iron it would cleave as if it were green wood. (p. 177)

TT : -

The whole sentence containing the charactonym is removed. This made the message of the source language expression completely gone.

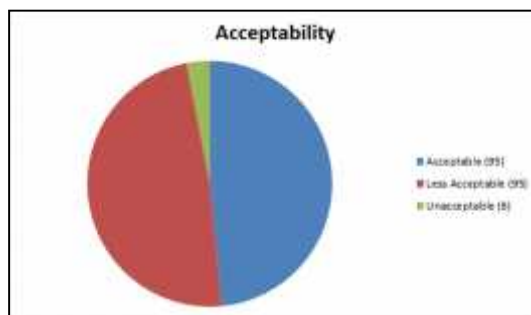


Figure 2. The translation quality in terms of acceptability

In terms of acceptability, the translation mostly acceptable, 95 (48.47%) data, and less acceptable, 95 (48.47%), with only 6 (3.06%) data are unacceptable. One of the factors is the technique that can produce acceptable and less acceptable translation such as rendition.

3.2.10. Acceptable Translations

The translation is considered acceptable when it uses words that are common or familiar to the target readers and conforms to the grammar in the TL. An example of acceptable translation can be seen below.

ST : Carcharoth, **the Red Maw**, he is named in the tales of those days, and Anfauglir, the Jaws of Thirst. (p. 180)

TT : *Carcharoth, si Moncong Merah, demikian julukannya dalam cerita-cerita pada masa itu, dan Anfauglir, si Rahang Dahaga.* (p. 288)

The Red Maw refers to Carcharoth, the greatest werewolf in Middle-earth. The charactonym is translated using rendition technique. **The** is rendered into *si*. **Red** is translated into its common equivalent **merah**. According to the Cambridge Dictionary, **Maw** is ‘the mouth of a fierce animal’. Its equivalence in the target language is ‘**moncong**’. This translation is considered acceptable because it uses words that are commonly used in the target language.

3.2.11. Less Acceptable Translations

Translation is considered less acceptable when the words used are not so commonly used in the target language and less familiar to the target readers.

ST : Then Fëanor rose, and lifting up his hand before Manwë he cursed Melkor, naming him Morgoth, **the Black Foe of the World**; and by that name only was he known to the Eldar ever after. (p. 79)

TT : *Maka bangkitlah Fëanor, dan seraya mengangkat tangannya di hadapan Manwë, dia mengutuki Melkor, menamainya Morgoth, **Musuh Hitam Dunia**; dan dengan nama itulah Melkor dikenal untuk seterusnya oleh bangsa Eldar.* (p. 112)

The deletion of the article 'the' in the TT affects the acceptability of the translation in a negative way. Meanwhile, Black Foe of the World is expressed in the target language by applying rendition using the charactonym **Musuh Hitam Dunia**. Even though rendition produces translation with high level of acceptability, the deletion of the article **the** affects the translation negatively. This makes the translation less acceptable.

3.2.12. Unacceptable Translations

Translation is considered as unacceptable when it sounds awkward and unfamiliar in the target language. The examples of the inaccurate translation can be seen below.

ST : In the spring of the year after was born in Gondolin Eärendil **Halfelven**, the son of Tuor and Idril Celebrindal; . . . (p. 241)

TT : *Pada musim semi tahun berikutnya, lahirlah di Gondolin Eärendil **Halfelven**, putra Tuor dan Idril Celebrindal . . .* (p. 395)

Halfelven refers to Eärendil's ancestry of both Men and Elves. **Halfelven** has no natural equivalent in the TL. The name is translated using the copy technique, making it appear exactly the same in both source and target languages. The use of the copy technique causes the translation to sound unnatural in the TT.

4. CONCLUSION AND RECOMMENDATION

Based on the study conducted, there are 196 charactonyms found in the *The Silmarillion* and 27 techniques that use six of Fernandes' (2006) techniques—rendition, copy, addition, transcription, transposition, and deletion—either as single or combination of techniques. The single techniques are rendition, copy and deletion. The other 24 techniques are combined techniques of two or more techniques. The combined techniques are Rendition+Copy, Deletion+Rendition+Copy, Deletion+Rendition, Rendition+Deletion+Copy, Addition+Rendition, Rendition+Addition, Rendition+Addition+Copy, Deletion+Rendition+Addition, Copy+Rendition, Copy+Rendition+Copy, Deletion+Copy, Deletion+Copy+Rendition, Deletion+Rendition+Addition+Copy, Deletion+Transcription, Deletion+Rendition+Rendition, Deletion+Copy+Copy, Copy+Addition, Copy+Addition+Addition+Copy, Rendition+Copy+Deletion, Rendition+Deletion+Rendition, Rendition+Copy+Rendition, Rendition+Transcription, Rendition+Addition+Transposition and Addition+Rendition+Rendition. Most of the translations are translated accurately (98.45%), only small fraction of the charactonyms are translated less accurately (1.02%) and inaccurately (0.15%). Techniques that contribute positively to accuracy are rendition and copy. Rendition technique renders the meaning of a charactonym to its equivalent words in the target language. Copy maintains the original names and messages in the target language without any changes. Meanwhile, a technique that affects negatively to accuracy is deletion. The technique is used to eliminate the whole charactonym or some part of it making the message of the name incomplete or completely missing. In terms of acceptability, most of the charactonyms are acceptable (48.47%) and less acceptable (48.47%), while only small number is unacceptable (3.06%). The techniques that positively affect the acceptability are rendition and addition. Rendition translates the charactonyms into familiar and common wordings in the target language. The addition technique adds additional information that makes the translation sound more natural in the target language. The translation score is 2.98 for accuracy, 2.45 for acceptability and the overall score is 2.72. This means the translation of the charactonyms in *The Silmarillion* by J. R. R. Tolkien is accurate and acceptable.

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