

Unveiling Translation Patterns: A Study of English Novel Title in Indonesia

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ABSTRACT

Effective titles captivate readers and encapsulate the essence of a work. This is especially true in novel translation, where titles bridge cultural gaps and introduce readers to new worlds. Thus, it is becoming a crucial consideration for translators when translating a title. They must transfer it meticulously from the source text (ST) into the target text (TT). One of the critical texts to be studied is a novel for its unique naming, which can be a significant challenge for translators. Hence, this study tried to examine how the novel title in English is translated into Indonesian and discover the following factors for using each title. Mixed method approached was to identify the type of title used towards the novel. It closes the gap that exists between qualitative and quantitative approaches. The data were collected from 114 English novels and their translations published before 2000. Accessibility was an essential criteria in selecting these titles, which are more consistent in terms of language and structure. This study discovered that the literal title translation type is the most prevalent, with 38.6% frequency, while the alternative title type denotes 35.1% frequency. Moreover, the researchers found 21.9% of data in the naturalized loan title category. The loan title with original orthography is the most minor category, with only 4.4% of the data. Further examination also highlights the need to consider shifts and meanings in exploring how Indonesian novel titles are translated. This paper also revealed several linguistic and cultural factors for utilizing each title type. As a result, title translation patterns offer translators practical insights to improve cross-cultural literary perspectives and the nuanced presentation of novel titles in varied language contexts.

1. Introduction

Literary works transcend geographical and cultural boundaries through translation, making them accessible to diverse audiences. In this process, the translation of novel titles plays a crucial role, acting as a bridge between cultures and languages. Beyond mere identifiers, titles encapsulate the essence of a work, serving as the first point of contact for readers and influencing their decision to engage with the text (Marcuzzo & Cervo, 2022; Venuti, 2022; Pangestu, 2023).

Translating novel titles effectively requires the translator to capture the original author's intent and atmosphere while considering the target audience's cultural context. Kizi (2023) emphasizes preserving the author's style, mood, and meaning, ensuring that the translated title resonates with the target readers without compromising the original work's essence. This necessitates a delicate balance between accuracy and

adaptation. It follows Neshkovska and Kimovska (2020) arguments that title translations require adaptability, ingenuity, and understanding of works thematic core and literary intricacies such as ideas and nuance.

Moreover, translation should generally achieve formal, grammatical, and semantic affinity (Basriana, 2022; Hasibuan, 2021; Cozma & Jumanca, 2023). Hence, to develop a high-quality translation, title translations need to fulfill all three of these criteria. As a result, the translator has to keep the meaning harmony within the target text to convey the original intent of the original author (Azazzi, 2020; Mahmud et al., 2023). The cultural preferences of the target audience further influence the choice of a translated title. Readers generally prefer titles in their native language, as evidenced by the popularity of Indonesian translations of English novels. This preference originates from early inclinations towards native-language speakers, which subsequently influence social group choices

(Kinzler et al., 2007). Linguistic features, including accents, have been shown to shape children's social preferences more significantly than race (Kinzler et al., 2009). Notably, bilinguals display similar preferences for native speakers as monolinguals do (Spence et al., 2021).

Reading in a native language also enhances comprehension. Readers of a second language often struggle with text coherence and discourse processing, where syntactic cues and connectives play pivotal roles (Wetzel et al., 2022; Crible et al., 2021). Additionally, infants exhibit an early selective attention to native speakers, which influences their future choices and affiliations (Marno et al., 2016). They also show preferences for culturally familiar objects and interactions (Kinzler et al., 2012). These early biases towards native linguistic and cultural elements significantly impact cognitive and social development. Title translations emphasize the need for authenticity and cultural alignment, ensuring that they reflect the work's artistic merit and captivate the target audience's interest (Herlinawati et al., 2022; Hosseini, 2014; Remonato, 2022). Kelan and Wei (2006) emphasize preserving the original title's informative, aesthetic, and commercial functions while adapting it to the target culture, aligning with the findings of Gavrilović, & Kurteš (2022) and El-Hameed (2022) who discovered the importance of effectively portraying the source text (ST) culture in the target text (TT). These notions refer to the acceptability that need to be achieved for the target audience. Nord (2005) underscores the importance of aligning the original title and translation with the target audience's expectations. She emphasizes that literary translation should always be oriented towards the target reader, acknowledging the diverse cultural backgrounds and values that shape their reception of the text. Kolawole and Salawu's (2008) emphasize that reader response is critical in evaluating a translation's acceptability. Techniques like expansion, explicitation, conservation, and cultural substitution are key for achieving an optimal translation. This intricate process requires considerable expertise to ensure that translations are acceptable, thoroughly informative, and of high quality (Firmansyah & Setiarini, 2023; Mahmud & Sobarna, 2023; Mizher & Mahadin, 2023).

Translating novel titles presents a unique set of challenges, encompassing linguistic considerations, sociocultural factors, and the complexities of reader response (Leonardi, 2011; Hendriyana, 2022). In general, according to Rustandi (2023), translators often employ eight cognitive behavior types to tackle translation challenges, namely developing ideas, modifying, elaborating, clarifying, collecting, rehearsing, referring, and summarizing. Moreover, Sah and Sinha (2022) highlight three main challenges in translating novel titles: balancing fidelity to the original text with creative adaptation, achieving equivalence in the target language, and understanding

cultural nuances. Consequently, translators must employ specific strategies to address these challenges effectively. Briffa and Caruana's (2009) categorization of title translation into loan titles, naturalized loan titles, literal titles, and alternative titles provides a framework for understanding the translator's strategic choices in this domain.

Catford's (1965) overview) of the distinction between level and category shifts offers a systematic approach to analyzing the linguistic devices employed in novel titles and the potential shifts during translation. In this regard, shifts are appropriate as long as the target text translation remains equivalent, well-formed, natural, and unambiguous, allowing the target audience to grasp it well (Sentana, 2022). Moreover, Leech's (1981) framework of conceptual, associative, and thematic meaning further highlights the multifaceted nature of meaning embedded in titles. In this regard, Yunira et al. (2019) emphasize the importance of distinguishing different types of meanings to reveal their collective impact on linguistic communication, expanding semantic understanding. These analytical frameworks are crucial for analyzing translation patterns and factors that influence decisions in translating titles, especially in literary contexts from English to Arabic and Persian. (Farghal & Bazzi, 2017; Salehi & Fumani, 2013; Mozaheb et al., 2022), a significant gap exists in the understanding of English novel title translation into Indonesian.

This gap significantly restricts our understanding of the complex interactions between languages and cultures in the realm of title translation, and consequently limits our capacity to fully appreciate the transformative potential that title translation holds (Chanh, 2021; Akan et al., 2019; Nicolae, 2021). This limitation not only affects academic perspectives but also impacts practical applications in the field, underscoring the need for more comprehensive studies that can bridge this knowledge gap.

However, there are still contentions in factors that influence novel title translation strategies. Therefore, this study aims to offer a comprehensive analysis of the patterns and factors influencing the translation of English novel titles into Indonesian. By analyzing a corpus of translated novels and applying relevant theoretical frameworks, it seeks to understand the complex interplay between language, culture, and translation in literary titles. The research uses mixed methods to add an analytical dimension to the predominantly descriptive field of title translation. It addresses the questions: How are novel titles translated from English to Indonesian, and what influences translators' decisions? The findings could inform translation theory and practice by identifying effective translation strategies and aiding translators in method selection. Additionally, insights into novel title translations could enhance readers' cultural awareness and understanding by helping them navigate cultural differences.

2. Literature Review

This section highlights the theoretical frameworks used within the paper. This study not only recognizes patterns of Indonesian novel title translations but also addresses these theories and their interplay.

2.1 Types of title translations

Briffa and Caruana (2009) Briffa and Caruana (2009) present a detailed framework for analyzing title translation strategies, divided into four main types:

- a) Loan Title: Maintains the form, meaning, and cultural context of the original title, similar to transliteration.
- b) Naturalized Loan Title: Modifies the spelling and pronunciation of the original title to enhance familiarity for the target audience.
- c) Literal Title: Translates each word using its dictionary definition while adjusting grammar for coherence.
- d) Alternative Title: Focuses on translating the cultural concepts or themes of the source text into the target text.

2.2 Shift in Translations

Understanding Indonesian novel title patterns hinges on Catford's shift framework (1965). Two key categories emerge; level shift deals with an ST expression finds an equivalent TT term at a different grammatical level and category shift involved; structure shift refers to sentence structure or word order changes in the TT, class shift concerns on a word class change caused by ST expression patterns or idiomatic meaning, unit shift pertain to transformations like word to phrase, phrase to word, or phrase to clause, and intra-system shift that arising solely from language form differences.

2.3. Meaning

Meaning matters in the evolving landscape of novel title translations. Leech's (1981) framework, with its seven nuanced perspectives, guides this exploration. This research focus on four key categories; conceptual meaning refers to the core dictionary definition. Moreover, stylistic meaning is language as a social mirror, reflecting the writer and connecting with readers. Additionally, connotative meaning that beyond definition, the implied significance, cultural echoes, and hidden connections words evoke. Ultimately, affective meaning deals with the emotions and attitudes conveyed by the language user, both towards the reader and the subject matter.

The following previous studies offer valuable insights, though adaptations are needed for Indonesia's unique context. This study combines these aspects to illustrate the complex pattern of title translation processes in Indonesian literature.

2.4 Translation Procedure and Function in Literary Titles

Diverse English to Persian and Arabic novel title translation strategies exist: literal, related words, and adaptation (Farghal et al., 2017; Mozaheb et al., 2022). Literal translation dominates, but strict adherence can cause awkwardness. Paraphrasing awkward translations (over explanatory additions) enhances acceptability (Mozaheb et al., 2022). Borrowing and modulation are crucial for introducing new concepts, maintaining fluency, and navigating cultural differences. Moreover, Salehi and Fumani (2013) apply Skopos theory, highlighting aesthetic, informative, and persuasive functions of translated titles. Literal translation's prevalence across studies showcases its effectiveness in retaining stylistic essence. However, Sudarto et al. (2020) urge a judicious balance, especially when exclusive literal focus might not be suitable, as in Indonesian translations. This gap presents an opportunity for a more comprehensive analysis of English-to-Indonesian novel title translation patterns and their influencing factors.

2.5 Movie Title Translation and the Cultural Challenges

Movie title translations across languages face challenges, as Dwirika (2022) reveals for English-to-German and Indonesian. Acceptability hurdles are particularly steep in German, while Indonesian often leverages literalness alongside intra- and structural shifts to retain meaning. Zou and Zeng (2022) delve into English-to-Chinese translations, highlighting the process' complexity, quality concerns, and the balancing act between informative, artistic, and commercial functions. Kelan and Wei (2006) call for critical analysis through contemporary frameworks. These studies offer valuable insights, but a gap remains regarding the specific cultural and linguistic nuances of Indonesian novel title translations. This research aims to bridge this gap by employing title translation frameworks and offering new perspectives in this understudied area.

2.6 Diction Choices and Pragmatic Essence in Title translations

Dewi et al. (2021) dissect news title translation strategies, zooming in on word choice. They reveal that accuracy, acceptability, and readability guide diction, vital for title coherence. Crucially, they highlight the link between word choice and the title's dual purpose: representing content and grabbing readers. Furthermore, Nicolae (2021) tackles the pragmatic nuances of literary book title translation, emphasizing the delicate balance between fidelity and creativity. She argues for a masterful translation that respects the author's intent while captivating the target audience. However, existing data often fixates on 2020 news titles, neglecting literary works. To bridge this gap, our

research employs a mixed-methods approach quantitative and qualitative to minimize subjectivity. By refining current frameworks, this study aim to shed deeper light on title translation, particularly for literary works, and ultimately build cultural and linguistic bridges for diverse audiences.

3. Method

In this study, a robust mixed methods approach featuring a sequential explanatory design and purposive sampling techniques was employed to meticulously address the outlined research objectives (Hendren et al., 2022). The primary aim of this research was to discern dominant patterns in translation and scrutinize the factors contributing to their prevalence. This endeavor was anticipated to not only enrich the field of translation theory but also provide valuable insights for developing best translation practices. The study unfolded in two distinct phases: the first is a quantitative phase, wherein a dataset comprising 114 English novel titles published prior to 2000 is subjected to a frequency analysis. This analysis was instrumental in identifying prevailing translation patterns. Following this, the second phase was qualitative, employing observational techniques aligned with the categorization framework delineated by Briffa and Caruana (2009). This phase explored the intricate dynamics inherent in each identified translation pattern.

The adoption of the purposive sampling technique was pivotal in selecting a specific set of 114 English-Indonesian translated novel titles, all of which were published before the year 2000. Their relative accessibility facilitated the selection of these titles, as they were obtainable from various sources, including libraries, bookstores, and online databases. This sampling approach was strategically chosen to ensure that the data collected was pertinent and directly aligned with the research objectives, facilitating a more targeted and effective investigation.

3.1 Data Collection Instrument

In this study, a meticulous and methodical approach was employed across both quantitative and qualitative phases to analyze novel title translations from English to Indonesian.

3.1.1 Criteria for Data Selection

To construct a comprehensive and representative sample for this study, a multifaceted selection approach was implemented, adhering to critical criteria. Initially, the study aimed to include a diverse range of genres in accordance with Masduki and Misnadin's (2022) guidelines, thereby capturing the linguistic and cultural nuances across different novel types. This approach ensures that the sample mirrors the broader literary spectrum. Additionally, the titles were chosen to represent a wide array of cultural and geographic origins, in line with Umyati et al.'s (2022) recommendations, to encompass varied cultural

translation dynamics between English and Indonesian. The study also integrated famous and canonical works, as Marroni (2020) advocated, to examine translation strategies across both widely recognized and classic titles. Lastly, various translation methodologies, including literal and naturalized translations, were considered, following Lei and Zhao's (2019) suggestions. This strategy enabled a comprehensive exploration of diverse translation techniques.

3.1.2 Quantitative Data Collection

The quantitative aspect of the study involved organizing data within Excel sheets. The data was systematically catalogued in columns that included key categories such as the author's name, original and translated titles, publication year, and translator, each row representing a unique title. This structured method facilitated a thorough analysis of translated titles. The subsequent phase involved a detailed frequency analysis to discern and understand the primary categories within the dataset, following the framework proposed by Briffa and Caruana (2009). It is essential to recognize the limitations of Excel sheets in fully capturing the intricate nuances of title characteristics.

3.1.3 Qualitative Data Collection

In the qualitative phase, a subset of titles identified through the quantitative analysis was scrutinized. This involved examining the translators' approaches to selecting Indonesian equivalents, focusing on shifts and meaning strategies. Utilizing Briffa and Caruana's (2009) framework, this close reading aimed to uncover the intricacies within each category and elucidate the translators' decision-making processes. This phase was instrumental in identifying the factors influencing the predominant type of translation, thereby deepening the understanding gained from the quantitative data (Kaipainen, 2022).

3.2 Data Analysis

The data analysis utilized Briffa and Caruana's (2009) typology to categorize translated titles into four groups: loan titles with original orthography, naturalized loan titles, literal titles, and alternative titles, each reflecting a specific adaptation strategy. The study involved a detailed examination of the linguistic and cultural aspects of titles within each category and analyzed translation strategies, focusing on shifts in meaning and their impact on these categories. The final stage interpreted these results, linking the factors identified to common translation types and discussing their broader implications for translation practices and cross-cultural communication.

3.3 Data Validity

Ensuring data reliability and accuracy was paramount in this study. In the quantitative phase, translated titles were cross-verified with a reputable online database, and discrepancies were resolved through content review. For qualitative data, a diverse

sub-sample of 16 titles covering the identified genres and categories was chosen for inter-rater reliability assessment. The study built upon Briffa and Caruana's (2009) framework, refining and operationalizing categories of shifts as outlined by Catford (1965) and meaning strategies as per Leech (1981), tailoring them to the nuances of Indonesian translations. Detailed definitions and examples were developed for each category to ensure consistent application. This rigorous

approach to data collection and verification laid a solid foundation for an insightful analysis of translator approaches (Farquhar et al., 2020).

4. Results

Figure 1 clearly illustrates that literal translation is the predominant type of title translation observed across the entire dataset

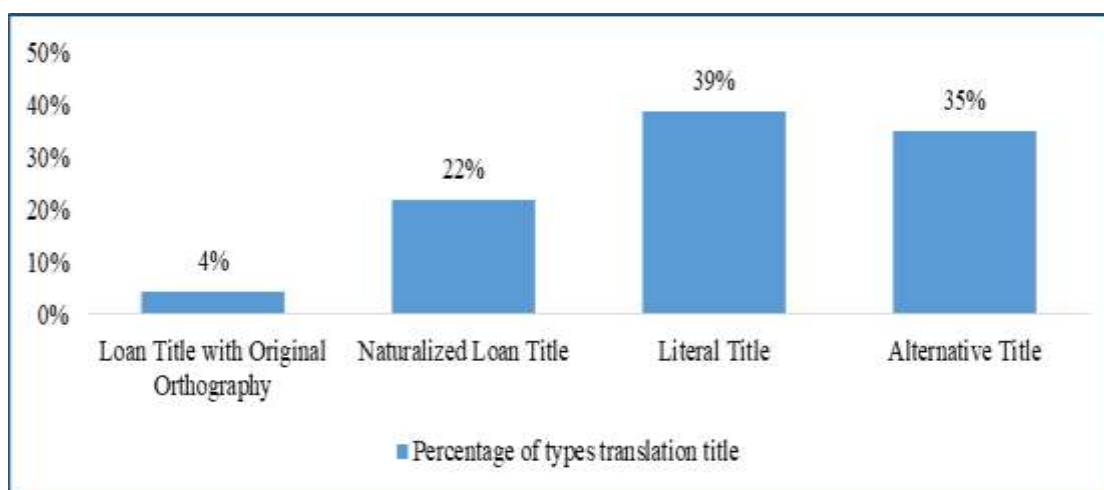


Figure 1. Types of translation title of the novel

The results reveal that 38.6% are categorized as literal titles. There is also a close discrepancy with the alternative titles, which account for 35.1% of the data. Following this, the outcome for naturalized loan titles totalled a 21.9% occurrence. Evidently, the lowest frequency is obtained by loan titles with original orthography, represented by only 4.4% prevalence out of 114 data entries. Further examples are shown by the below classification, along with explanations from two data representatives:

4.1 Loan title with original orthography

The original title in this category is retained in the translation. In this case, the researcher only found 5 data out of 114 translated titles. The following are some examples of novel titles that fall into the loan title with original orthography, as revealed in Table 1

Table 1. Examples of Loan Title with Original Orthography

No	Source Text	Target Text
1.	Oliver Twist by Charles Dickens (1837)	<i>Oliver Twist</i> by Reni Indardini (2011)
2.	The Great Gatsby by F. Scott Fitzgerald (1925)	<i>The Great Gatsby</i> by Maria Masniari Lubis (2014)
3.	Fontamara by Ignazio Silone (1994)	<i>Fontamara</i> by Sutan Maimoen (1994)
4.	Ibunda by Maxim Gorky (1906)	<i>Ibunda</i> by Pramoedya Ananta Toer (1956)

Table 1 shows four examples found from withal data. The original form is retained from the ST into the TT in this category. It could be a direct borrowing of the title with no alterations. For instance, data 1, which was translated by Indardini in 2011. In this case, the translator fully adopted the original title, ensuring the

ST ideas are still preserved within the TT. The loan technique is done due to “Oliver Twist”, who is the main character in the novel. Hence, there is no other appropriate equivalent to render the meaning. The originality of the novel title also does not affect the readers since they can still comprehend the meaning

and remain acceptable. Regarding its loan technique, there is no shift in the title translation of data 1. Moreover, the meaning in the title is considered conceptual meaning, which has a meaning that is in accordance with its referent and does not cause other assumptions when reading it.

Furthermore, data 3 shows another example that undergoes pure borrowing from the original title. The orthography between the ST and the TT is presented precisely. This translation indeed utilizes whole transference. The grammatical order, units, and word classes are unchanged. Therefore, the above translation does not experience a translation shift. The meaning also exhibits a conceptual meaning. There is no other referent related to “Fontamara”. The ST and TT both refer to a small village in Marsica in the Abruzzo region of Switzerland, a fictional creation of Ignazio Silone.

The results denote that the utilization of this category is brought by several factors, such as the desire to deal with untranslatable proper nouns, maintain cultural and visual identity, and also, it refers to the difficulty level of the source text. The original title is still easy to render and has no significant cultural value in the original language. Hence, this type of title translation could be beneficial for direct exposure to the source culture and for enhancing the reader’s cultural sensitivity.

4.2 Naturalized Loan Title

If the previous type appoints the entire form in the source text to be transferred precisely without any alteration, this second category entails modifying the loan title suitable for the target text. However, it still retains its original message and cultural references. In

a nutshell, it is a localized version of the source title that preserves. The example can be seen in Tabel 4.2, which shows data 1 the loan in the original title adjusted to the nature of the target text. In this case, the translator transferred “The Willows” to “*Pohon Dedalu*”. If translated without an adjustment, it will be “*Pohon Willow*”, which is not commonly known by Indonesian readers. Moreover, data 1 also shows a unit category shift found within “Wind” translated to “*Embusan angin*”. This shift occurs due to the change of lingual units from the source text in the form of words into phrases. Therefore, this shift is done so the translation can be more alluring and acceptable to the readers. On the other hand, the translation of data 1 enclosed a stylistic meaning. The word choice is intended to fit Indonesian society’s social context, which will undoubtedly be more adequate.

Moreover, data 3 shows an example of naturalization applied to make the title more accessible and culturally resonant for Indonesian readers. This is shown by the translated “Little Women” to “*Putri Remaja*”. The translation will be more appropriate by transferring “Women” into “*Putri*” instead of “*Wanita*”. In Indonesian culture, the addressing term “*Putri*” is often used to address young unmarried women or beloved daughters, emphasizing the cherished place of daughters within the family. Despite the minor changes, data 3 exhibits a category shift in sentence structure. This structural shift found in the structure changes from Modifier-Head to Head-Modifier. Regarding the meaning, it shows a connotative meaning as “*Remaja*” is not the actual meaning of the word “Little”. The meaning that appears in the Indonesian dictionary for the word “Little” is small. However, the connotative meaning in the title translation still maintains the source text’s message.

Table 2. Examples of Naturalized Loan title

No	Source Text	Target Text
1.	The Wind in the Willows by Kenneth Grahame (1908)	<i>Embusan Angin Pohon Dedalu</i> by Rini Nurul Badariah (2020)
2.	One, Two, Buckle My Shoe by Agatha Christie (1940)	<i>Satu, Dua, Pasang Gesper Sepatunya</i> by Alex Tri Kantjono
3.	Little Women by Louisa May Alcot (1869)	<i>Putri Remaja</i> by Gadis Rashud (1982)
4.	Murder is easy by Agatha Christie (1939)	<i>Membunuh Itu Gampang</i> by Suwarni A.S

According to the results, naturalized loan title is influenced by several cultural and linguistic factors. Primarily, it is related to the translator’s purpose to provide cultural relevance, grammatical reliability, and creative adaptation to their translations. Naturalized loanword title provide that the translated work is not only linguistically comprehensible but also relevant and attractive within the cultural context of the readers by using known loanwords and conforming to the language and cultural values of the target audience.

These factors could lead to a positive impact on the reader’s interpretation.

4.3 Literal Title

Literal title deals with making the target text appropriate in terms of grammatical structure through adjustments based on the dictionary meaning. This case is exhibited when the translator transferred the source text word by word.

As illustrated in Table 3, the title is translated literally in terms of words and expressions contained in the source text. The preservation of the original title demonstrates that the source text is directly translated to maintain its resonance and avoid losing nuances in the original text. On the other hand, the translator made a shift, which can be seen in the change of level in “on the,” which is a grammar level, then translated into the lexis “di” in the target text. The level shift occurs due to the difference in grammatical rules between English and Indonesian. Hence, a shift must be implemented to accept acceptability in the target text. Furthermore, the meaning seen in data 4 is included in the conceptual meaning. This is due to the title being denotative, which is the actual meaning in accordance with the concept to be conveyed in the source text.

Another example of literal translation is shown in data 2. The title translation is done by adjusting the grammatical structure of ST into the TT. The term

“Memoir” in Indonesian cultural context may not have the same significance as it does in Western countries. This is due to the limited exposure compared to other writings. The straight translation of “Memoar” may sound unfamiliar to certain Indonesian readers. Relying on the context, phrases such as “kisah perjalanan hidup” could be more familiar to a broad audience. However, this data could be evidence that directly transferring it literally could attract the reader’s curiosity to know precisely what a “Memoir” is and add new insight for the readers. Furthermore, the translation of the title in data 2 indicates an intra-system shift. This shift can be seen within the transference of word class shown in “Memoirs”, which is a noun in plural form then translated into a noun in singular form “Memoar”. Since the translation shown in data 2 is literal, the meaning is also denotative. The meaning cannot cause any association or linkage other than the actual meaning indicated in the source text.

Table 3. Example of Literal title

No	Source Text	Target Text
1.	Alice’s Adventures in Wonderland by Lewis Carroll (1865)	<i>Alice di Negeri Ajaib</i> by Djokolelono (2016)
2.	The Memoirs of Sherlock Holmes by Sir Arthur Conan Doyle (1894)	<i>Memoar Sherlock Holmes</i> by B. Sendra Tanuwidjaja
3.	Passenger to Frankfurt by Agatha Christie (1970)	<i>Penumpang ke Frankfurt</i> by Budjanto T. Pramono (2017)
4.	Murder on The Orient Express by Agatha Christie (1934)	<i>Pembunuhan di Orient Express</i> by Gianni Buditjaja (1976)

As the most prevalent category in translating Indonesian novel titles, several factors can influence the choice of literal title as a strategy. Linguistic and cultural factors might affect the utilization to achieve formal correspondence, semantic consistency, cultural preservation and ease of knowledge. Literal translations aim to keep the cultural and linguistic details of the source material by closely following the original phrase, ensuring that the title retains its intended meaning and connects effectively with the target audience. Although the title contains shift, it is simply to generate an appropriate grammatical structure within the target text. This method is especially appropriate for works with iconic or

culturally significant titles when keeping the connection between the ST and the TT, which is essential for cross-cultural understanding.

4.4 Alternative Title

Despite the same nature that is equally adjusting, the literal title differs from the alternative title. Alternative title offer a more nuanced and culturally resonant representation of the original material than the literal title. In this case, the original title is translated according to the cultural concept or theme in the target text, as iustrated in Table 4.

Table 4. Examples of Alternative Title

No	Source Text	Target Text
1.	Heart of Darkness by Joseph Conrad (1899)	<i>Petualangan menuju Belantara Jiwa</i> by Siska Nurrihmah (2018)
2.	The Secret Adversary by Agatha Christie (1922)	<i>Musuh dalam Selimut</i> by Mareta (2002)
3.	Sad Cypress by Agatha Christie (1940)	<i>Mawar Tak Berduri</i> by Suwarni A.S (2013)
4.	Charlotte’s Web by E.B. White (1952)	<i>Laba – Laba dan Jaringan Kesayangannya</i> by Dina Begun (2020)

As shown in data 1, “Heart of Darkness” transferred to “*Petualangan menuju Belantara Jiwa*”. The original title is rendered into a new one, which still captures the intended meaning. Nevertheless, it differs in terms of punning. This strategy creates to make the title more appealing. Therefore, there is a shift corresponding to an intra-system shift. It shows changes in the form of word classes. The meaning in data 1 refers to the affective meaning. The meaning relates to the author’s feelings expressed in the novel. This is supported by the story that revolves around an intense trip to the Congo and the author’s condemnation of the imperialism and racism of the colonialists in the Congo at that time.

Thus, the author chose to put the affective meaning so that readers can feel the author’s “feelings” towards the story. Moreover, data 2 illustrates that the translator adapts the ST based on the cultural concept of the TT. In Indonesian culture, the term “*Musuh Rahasia*” is often synonymous with the proverb “*Musuh dalam Selimut*”. Consequently, the translator employs alternative titles to establish and align the cultural nuances. The translator also employed an intra-system shift by modifying the target text form to achieve an equivalency. Additionally, data 2 implied a stylistic meaning. The utilization of stylistic meaning manifests in the language style related explicitly to the social context in Indonesia. The incorporation of proverbial sentences is substantiated by the narrative plot, revolving around the adventures of two characters, Tommy and Tuppen, in the enigmatic realm of detective work, subtly suggesting the presence of numerous “*Musuh dalam Selimut*” within the storyline.

As stated earlier, alternative title is the second prevalence from withal data. This is contingent upon several factors, including the imperative of cultural adaptation, the necessity to convey emotion and thematic depth, and the pursuit of linguistic affinity. This approach ensures a close alignment of the title with the preferences and cultural context of the target audience. The strategic deployment of alternative titles aims to elicit distinctive emotional responses and articulate the broader intellectual significance of the work, thereby contributing to a more successful and engaging cross-cultural translation.

Overall, these results indicate that literal title is profound in translating Indonesian novel titles. The translator’s purpose influences the prevalence of attaining the structural correspondence between the ST and the TT, meaning conformity, and cultural preservation to provide new insight to the target readers. The findings denote the significance of literal title, which could promptly inform the audience about the novel content without ambiguity and demand further interpretation. Moreover, alternative title are also critical when translating the titles. The factor relates to the translator’s focus on rendering the cultural details within the source title to make the target audiences more familiar with the context. However, both of these

prevalent types could challenge the translator. Literal titles necessitate exact words and tone but also risk cultural confrontations. Meanwhile, alternative title encourage creativity but must convey the original text’s core without deviating too much or confusing readers. Thus, both require expertise and knowledge to fill the cultural gap.

5. Discussion

This section delves deeper into the findings of the present study, aligning with the research objective to elucidate the patterns observed in Indonesian novel title translations and the factors contributing to the emergence of each title type. The discussion is structured around the four identified categories of title translations, methodically examining each factor in order of their prominence from the most dominant to the least. This analytical approach provides a comprehensive understanding of the translation dynamics at play in the context of Indonesian novel titles.

5.1 Literal Title

The research presented here emphasizes a strong tendency towards literal translation of novel titles in the Indonesian context, prioritizing the preservation of grammatical structures that mirror the lexical essence of the original titles. This approach not only maintains cultural relevance but also adds depth to the reader’s understanding. Such a pattern in Indonesian novel title translations typically involves direct translation with certain necessary adjustments, ensuring that the ST original meaning remains intact and equivalent to the TT, as exemplified by the translation of “Murder on The Orient Express” to “*Pembunuhan di Orient Express*”. This preference for literal translation aligns with the observations of Farghal and Bazzi (2017), Mozaheb et al. (2022), and Salehi and Fumani (2013), who noted its prevalence in literary contexts. Literal translation is particularly effective when the original title is straightforward to translate, and previous studies have indicated that this approach can preserve the source text’s original ideas.

Furthermore, Mozaheb et al. (2022) found that literal titles are feasible even when there is a significant cultural or grammatical divergence between the ST and TT, a conclusion supported by the current study’s findings that literal translations are commonly used in Indonesian novel titles despite differences in syntax and semantics from English. This finding also supports evidence from previous observations by Mizher and Mahadin (2023) who revealed the effectivity of literal translations. Literal translations are very effective in improving comprehension. Their integrity reduces meaning variation, allowing readers to directly access the source text’s narrative foreignness while still adjusting the target audience’s cultural setting in accordance with the context. This method is relevant in translating Indonesian novel titles in regard balances

unfamiliarity and crucial contextual depth, resulting in a realistic and engaging reading experience that accurately captures the original's distinct character between the ST and TT.

Literal title translation also involves nuanced adjustments, focusing on level and category shifts. Level shifts pertaining to the transition from grammatical constructs in English to lexical elements in the Indonesian context, such as translating “on the” to “*di*”. Additionally, category shifts, including intra-system shifts, are evident in changes in units and word classes, exemplified by translating the plural “Memoirs” into the singular “*Memoar*” reflecting the lesser significance of plurality in Indonesian grammar. This result seems to be consistent with [Sentana’s \(2022\)](#) research that reveals these shifts occurred due to the linguistic differences between English and Indonesian. In this case, the plural form is not entirely critical in Indonesian. The number of subjects who perform the verb and objects within the sentence does not affect the form of Indonesian nouns and verbs. Furthermore, these findings also corroborate [Catford’s \(1965\)](#) framework, which posits that level and intra-system shifts can maintain consistency between the ST and TT. However, the meaning may not extend beyond the source text. Since literal titles primarily involve adjustments at the grammatical level, their meaning is mostly conceptual, adhering to the denotative intent of the source text. This finding further supports the idea of [Yunira et al. \(2019\)](#) who emphasize [Leech’s \(1981\)](#) conceptual meaning as an essential component of language and communication. Its prevalence and structural congruence with syntactic and phonological structures indicate its importance in communicating basic meaning from words to sentences.

The prevalence of literal titles in Indonesian translations is influenced by linguistic and cultural factors. Firstly, they facilitate formal correspondence between the English and Indonesian titles, with many translators valuing the preservation of grammatical structure, word order, and sentence length to achieve formal equivalency between the ST and TT, even at the expense of idiomatic expression in the target text. There is a similarity between the results expressed by [Basriana et al. \(2022\)](#), who emphasize formal correspondence in message-focused translations. Their findings support TT that closely represents the ST's particular features, both in content and form, to retain the original message. Secondly, they ensure semantic consistency, preserving the primary conceptual meaning of the original title while adapting it for the target audience. This approach ensures that the Indonesian title conveys the same concepts, objects, or relationships as the original, maintaining message coherence and equivalency. This factor of choosing literal title is in accordance with the data obtained by [Hasibuan \(2021\)](#), who states identifying semantic meaning in both ST and TT through certain aspects helps to establish translation equivalence, thus easing

the challenge of finding the closest equivalence of meaning. Thirdly, literal titles are instrumental in preserving cultural elements and enhancing readers’ understanding, particularly in novels with significant cultural references or figurative language. By retaining original terminology and wording, translators can introduce readers to unfamiliar concepts, as seen in the translation of “Memoirs” to “*Memoar*”. This approach acknowledges the Indonesian cultural context, which may prioritize collective experiences over personal narratives. While the popularity of memoirs may be limited among Indonesian readers, a literal translation can facilitate cultural awareness and understanding. This cultural factor supports previous research from [Remonato \(2022\)](#) who emphasizes the cultural significance of literary style, saying that it reflects the author's expressions. Recognizing style allows access to disguised authorial emotions derived from cultural nuances. This emphasizes the need to preserve cultural aspects in both ST and TT. However, translators must exercise caution with unfamiliar terms and adjust for specific figurative language to suit the target culture, emphasizing the importance of context in translation decisions.

5.2 Alternative Title

The research identifies alternative title translation as the second most prevalent approach, characterized by paraphrasing or varying grammatical structures while capturing the essence of the original title. As outlined by [Briffa and Caruana \(2009\)](#), this method aims to increase accessibility for specific audiences, often diverging from literal translations to highlight cultural nuances or enhance appeal. Alternative titles often provide a more prosperous, culturally resonant depiction of the target text. In instances where the source title may not resonate with the target audience, translators opt for an alternative title that is both catchy and memorable, employing striking and appealing word choices tailored for Indonesian readers. A notable example is the translation of “The Secret Adversary” into “*Musuh dalam Selimut*”, which effectively conveys the underlying threat of the original title and resonates with Indonesian audiences familiar with concepts of deception and treachery.

This approach, which incorporates cultural nuances to add depth and authenticity, aligns with the findings of [Nicolae \(2021\)](#), emphasizing the need for adjustments to ensure audience acceptance, and [Dwirika \(2022\)](#), who advocates for culturally conforming modifications in title translation to address equivalency challenges. Moreover, this example also portrays the hidden menace implicit in the English title since it used figurative language which is in line with [Firmansyah and Setiarini \(2023\)](#) who discussed expansion in terms of the identification of objects with abstracts. The utilization of alternative title may be one of the attempts to produce an ideal translation because the translation process requires an intensity of nuance.

Alternative title frequently involve intra-system shifts, indicating a trend in Indonesian novel title translations towards adjusting units and word classes. This dominant process in alternative titles allows translators greater flexibility and creativity, enabling them to use varied grammatical structures, puns, and figurative language to create accurate, appealing, and stylistically appropriate titles for Indonesian readers. Such creative linguistic approaches result in titles that connect deeply and uniquely with the audience, transcending the limitations of literal translation. This finding accords with [Sentana \(2022\)](#) who proves that shifts in the translation are a consequence of linguistic disparity or inherent differences across languages. These shifts illustrate the difficulty of perfect reflecting, emphasizing the dynamic interaction of languages during the translation process. This phenomenon also aligns with [Catford's \(1965\)](#) observations that these shifts occur as translators navigate the differing word class categories between Indonesian and English to convey equivalent information. Furthermore, as noted by [Leech \(1981\)](#), alternative titles primarily encapsulate affective and stylistic meanings, evoking emotions, setting expectations, and aligning with the social and cultural context of the target audience. This finding again in line with [Yunira et al. \(2019\)](#) that affective meaning in translation, tied to speaker emotions and attitudes, like social meaning, operates alongside conceptual representation, rarely merging directly

Three key factors influence the employment of alternative titles. The first is the imperative of cultural adaptation, which involves understanding the cultural backgrounds, hidden messages, allusions, and principles underlying the source title. Translators address this challenge by crafting culturally relevant alternatives, replacing unfamiliar elements with native counterparts that resonate with the target audience, thus ensuring authenticity and naturalness in the title. The second factor pertains to the need to convey emotional and thematic depth. Alternative titles delve into the thematic essence of the source title, capturing the original author's emotions and selecting words and phrases that evoke similar feelings in the target text, utilizing figurative language and imagery to create a strong affective impact. This approach significantly enhances audience engagement. This result is in the same vein with [Gavrilović & Kurteš \(2022\)](#) and [El-Hameed \(2022\)](#), they discovered the importance of portraying the ST culture into the TT. Modifying cultural elements by restructuring and paraphrasing the ST providing a form of equal meaning in TT. Finally, the pursuit of linguistic affinity plays a critical role. This purpose involves understanding the linguistic subtleties of the target text, including its structure, colloquialisms, and stylistic preferences. Furthermore, this aligns with [Hendriyana \(2022\)](#), who found that linguistic affinity in Indonesian titles involves not only clarity but also aesthetic appeal, transforming them into standalone artworks through creative language use.

5.3 Naturalized Loan Title

The third predominant category in Indonesian novel title translations involves the adaptation of English titles into Indonesian to establish contextually appropriate, attractive, and natural titles for the target audience. Unlike literal titles that primarily adjust grammatical structures, this category, termed naturalized loan titles, focuses on strategic word choice adaptations that resonate with the target audience's cultural context. [Dewi et al. \(2021\)](#) highlight the significance of diction in title translations, underscoring the importance of achieving equivalence that fosters audience engagement. An illustrative example is the translation of "Women" to "*Putri*", reflecting a culturally relevant term selection. This adaptation serves two purposes: to maintain formality, as "*Putri*" (princess) is more formal in Indonesian culture than a direct translation like "*Anak Perempuan*" (daughter), and to convey courtesy, aligning with the novel's narrative about the lives of four sisters. This approach supports [Zou and Zeng \(2022\)](#) assertion that title translation should consider the target text style, cultural nuances, and market objectives.

In terms of structural changes, naturalized loan titles involve category shifts. This is evident in structural shifts, such as translating "Little Woman" into "*Putri Remaja*" (Young Princess), adhering to Indonesian grammatical norms where nouns precede adjectives. This order also helps avoid ambiguity, particularly with compound adjectives. Unit shifts are another aspect, exemplified by the translation of "wind" as "*embusan angin*" in Indonesian. This choice not only captures the meaning of "wind" but also adds the nuance of a gentle breeze, providing a more vivid and specific image for the Indonesian reader. [Mahmud and Sobarna's \(2023\)](#) describe the explicitation strategy where a broad source text (ST) unit is transformed into a more specific target text (TT) unit. This approach aids translators in overcoming linguistic and cultural disparities by enhancing clarity, specificity, and informativeness. Furthermore, this aligns with [Leech's \(1981\)](#) insights on the importance of connotative and stylistic meanings in adding depth and subtle nuances to the target text.

The use of naturalized loan titles is driven by three key factors. First, cultural relevance helps forge a connection with readers through familiar titles embedded with cultural references, making the story more relatable. Second, creative adaptation influences initial reader perceptions, guiding expectations about the novel's theme, mood, and characters, thereby shaping how readers interpret the narrative. These cultural factors are in agreement with those obtained by [Neshkovska and Kimovska \(2020\)](#) that translators need to be skilled in identifying the original author's style. Hence, creativity is essential to render the author's style including the diction choice, sentence form, the use of figurative language, and a suitable cultural context for the target readers.

Finally, the consideration for grammatical reliability is pivotal. Adjustments in naturalized loan titles extend beyond word choices to include grammatical structures, ensuring sentence consistency and clarity. This grammatical precision is vital for minimizing ambiguity and effectively conveying messages, maintaining reader interest and preventing misunderstandings. This finding matches those observed in earlier studies by [Cozma and Jumanca \(2023\)](#) that to accomplish appropriate translation, translators must be adept at dealing with the grammatical extents of both the ST and TT. This strategy involves carefully selecting words, collocations, and expressions that faithfully mirror the nuances of the original text. Beyond that, grammatical levels such as those between nouns and modifiers or tenses, must be properly translated in the target text, because any translation error or omission in the target text brings the reader to the possibility of receiving incorrect information. Thus, using naturalized loan title reflects a blend of cultural and linguistic considerations in the translation process.

5.4 Loan Title with Original Orthography

The present study reveals a minimal use of loan titles with original orthography in Indonesian novel title translations. According to [Briffa and Caruana \(2009\)](#), this approach entails directly transferring the source language's script into the target text, a process also known as transliteration. Consequently, the study finds infrequent comprehensive adaptation translations, with only 4.4% of titles maintaining original orthography, exemplified by the unchanged translation of "Fontamara" to "Fontamara" in Indonesian. This approach results in no shifts in the loan titles with original orthography, aligning with [Farghal and Bazzi's \(2017\)](#) findings of rare transliteration in English-to-Arabic title translations. Transliteration may not always be the most effective translation strategy, as it can appear unattractive and less informative, often containing only conceptual meaning due to the lack of translation options. However, this outcome is contrary to studies by [Mizher and Mahadin \(2023\)](#), who found when translating literary works, it may be beneficial to keep the source text orthographic. Nevertheless, this strategy necessitates an orthographic adjustment, which includes transcription when the TT uses a distinct alphabet system as the ST or an orthographic adjustment by adding further details.

Despite its rarity, the use of loan titles with original orthography is influenced by two factors. One is the translator's handling of untranslatable proper nouns, where maintaining the original title preserves its semantic integrity. Additionally, transliteration retains the cultural and visual identity of the source material, offering the audience a glimpse into the original language and culture. This practice is particularly relevant when translating titles with complex words or essential cultural nuances in Indonesian.

The study also highlights challenges in literal and alternative title translations. Literal titles pose difficulties in ensuring fidelity and accuracy, especially with figurative language or cultural references, echoing [Nicolae's \(2021\)](#) findings on the need for creativity alongside fidelity. Misinterpretation risks are inherent in such translations. Alternative titles, on the other hand, require balancing the original message with cultural adaptation, a task that necessitates maintaining the author's intent and nuance while resonating with the target audience.

In light of these findings, the study suggests an integrated approach combining the methodologies of [Briffa and Caruana \(2009\)](#), [Catford \(1965\)](#), and [Leech \(1981\)](#) providing a robust framework for analyzing title translations. This approach highlights the importance of understanding cross-cultural linguistic nuances in translation studies. However, the study's focus on linguistic and cultural aspects from the researchers' perspective limits its scope. Future research could benefit from incorporating perspectives from translation practitioners and target readers through interviews, expanding beyond linguistic and cultural considerations to include commercial factors in novel title translations. Such a comprehensive approach would offer valuable insights for future research in this field.

6. Conclusions

In conclusion, the current study has discovered the pattern in translating Indonesian novel titles and the subsequent factors. The analysis reveals that the prevalent use of literal and alternative titles characterizes the pattern of translating Indonesian novel titles. Literal title is done by doing a direct translation followed by particular adjustments. To emphasize, the adjustment is only utilized within the target text's grammatical structure. The prevalence of literal title is primarily influenced by linguistic factors, namely, as an effort to obtain formal correspondence and retain a semantic consistency. Meanwhile, the cultural factor relates to the aims of the translator to append the reader's insight by exhibiting cultural preservation in certain terms. The profound findings of alternative titles are employed by altering the English titles to the Indonesian culturally relevant word choices. The emergence factor of alternative title is mainly influenced by cultural factors, such as the imperative of cultural adaptation and the need to convey emotion and thematic depth within the source title. On the other hand, the linguistic factor refers to the translator's attempt to pursue the linguistic correspondence between ST and TT. As the third category that appeared in translating Indonesian novel titles, the use of naturalized loan title is affected by three factors: the translator's purpose to provide cultural relevance, grammatical reliability, and creative adaptation to their translations. Moreover, as the least category found within the data, the use of loan title with original orthography is mainly affected by the original title that

is still easy to render into Indonesian. Hence, this finding revealed that in translating Indonesian novel titles, the translator is still likely to find complex titles that need further observation to do an appropriate translation successfully. Furthermore, in translating Indonesian novel titles, the literal and alternative title pattern represents both obstacle and potential. This emphasizes the translator's tricky work. The obstacle might be in terms of maintaining accuracy while adjusting to various cultural circumstances. Thus, balancing preciseness and enclosing creativity adjustment while remaining authentic to the core of the original title would give a chance to transcend these disparities and connect readers across cultures. This understanding enables translators to establish a more inclusive and enriched literary landscape transcending languages and boundaries.

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