TITLE TRANSLATION: CHANGES OF STORY TITLE FROM JAVANESE INTO INDONESIAN

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Abstract
Javanese language magazines circulating in the community have a column that contains supernatural stories because they always managed to attract the attention of readers. One of the factors that contribute to the popularity of this kind of story is its unique title. Therefore, when the Javanese language stories are translated into Indonesian, it is interesting to analyze the changes in the titles in a bid to attract new target readers. This article analyzes the translation of titles in a collection of short stories titled Kamigilan Angkernya Kedung Blangah and Kisah Misteri written and translated by Sutardi MS Dihardjo. The theory of title translation from Doyle and Jacobson theory of language function are applied to analyze the changes happen in the translated title and its effects on the appeal of the stories to prospective readers. In conclusion, the translated titles analyzed fulfil at least three functions of language and is quite successful in providing commercially attractive Indonesian titles.

Keywords: Javanese short stories, Indonesian, language function, meaning shift, title translation

Introduction
A title is one important part in a text and it is created to attract potential readers’ attention. It is a paramount importance that a title should be catchy and attractive. Since finding or inventing a title is crucial, translating it into another language is also very important. Considering the target readers of the translated stories are very likely different from the original, the translation of a title should adhere to principles of good title so that the translated title can still attract the target readers. According to Briffa and Caruana (2009, p. 4) title is not simply an ornament or a mere indication. They believe that the choice of a title can reflect the author’s mind and very often it serves as an introduction to the work.

Regarding title analysis, Genette (1997, p. 55) states that title raises problems of definition and requires careful analysis. In addition, Lodge (1992, p. 193) mentions that title is part of the text encountered and therefore has considerable power to attract and condition the reader’s attention. Thus, it is clear that a title is an important part of a text and pose problems for the translators.

According to Bobadilla-Perez (2007, p. 118) there are certain trends on the title making during the 19th and 20th centuries. In the modern western history of the novel, the “nominal” title is slowly replaced by the thematic or symbolic. Genette gave examples of thematic titles which bear the subject matter of the text such as Pride and Prejudice, War and Peace or The Awakening. While in the nominal titles, which is usually a name or the like, the author’s expressiveness is limited which resulted in the authors to resort to thematic or symbolic titles to reveal something of their underlying intent.

In other word, in the traditional novel, the author customarily directed the reader in a rather overt way through an authorial narrator that the reader could trust. The modern author, on the other hand, resorts to narrators whose limited and untrustworthy points of view make difficult the
comprehension of the text. Therefore, modern writers often rely upon rhetorical devices that come from outside the narrative proper, such as the title or epigraph, to communicate ‘authoritatively’ with the reader.

This study analyses the translated title of ghost stories from Javanese into Indonesian written by Sutardi MS Dihardjo which was published under the title Kamigilan, Angkernya Kedung Blangah. This collection contains 15 stories that previously published in Panjebar Semangat and Djaka Lodang magazines. The most interesting thing is that the stories are written and translated by Dihardjo himself so that the factor of misinterpretation, which is often experienced by a translator, can be eliminated.

In fact, there are quite a few research on title translation, whether it is a movie, film or novel titles (Melodia, 2011; Briffa & Caruana, 2009; Schaper, 2013; Sidiskite & Tamulatie, 2013). All research tries to compare and contrast the original titles and the translations which are done by different persons or in collaboration between the translator and the author. Yet, this article attempted to observe and analyse the translation of ghosts story titles from Javanese into Indonesian conducted by the writer cum translator and the ones published.

Methodology
This case study research uses a qualitative approach. According to Poerwandari (1998) qualitative research is a research that produces and processes descriptive data, such as interview transcripts, field notes, pictures, photos and other video recording. In this research will be analyzed data library in the form of short stories in Java and translation in Indonesian, including transcription of interviews with the author as well as translation of short stories and publishers. As said by Nawawi & Martini (1991) observation is a systematic observation and recording of the elements that appear in a symptom or symptoms in the object of research. Added by Patton (in Poerwandari 1998) the purpose of observation is to describe the settings studied, the activities that take place, the people involved in the activity, and the meaning of the events seen from their perspective seen in the observed event.

Therefore, to be able to describe the process of translating the title of the story from the Java language into the Indonesian language, the researcher will make an in-depth observation of the titles of the story summarized in a collection of Kamigilan short stories, Angung Kedung Blangah and the Mystery Story. The list of observed and mapped titles and changes were analyzed using language function theory and shifting meanings, then the findings would be grouped with other related elements (Blaxter, Hughes, Thight, 2001: 317).

By collecting, observing and comparing the title of the story in Bsu and Bsa, it is desirable to know and describe the process of translation performed by the author / translator. Further analysis and interpretation of the data will be done by looking at the parts that experience changes in function and meaning from the point of view of the theory of translation and translator.

Finding and Discussion
Javanese is a language that belongs to Austronesia and the mother tongue of more than 40% of Indonesians living in almost all corners of the country (2014). Javanese is also widely used in a number of countries, namely Malaysia, Singapore, Suriname, New Caledonia, and the Netherlands.

In the era before the 1980s, there were popular magazines in Javanese such as Kajawen, Panjebar Semangat, Jaya Baya, Swara Tama, Djaka Lodhang, Pusaka Surakarta, Parikesit (Astuti, 2013). However, since Indonesian is the national language and
it is used as the official language in education and other sectors, the users of Javanese are decreasing substantially. In addition, the influence of globalization has driven younger generation to learn international languages such as English and Mandarin rather than regional languages such as Javanese. As a consequence, Javanese publications have less and less readers and many of them disappeared from the market.

Of the many Java language magazines ever published in Indonesia, only three magazines that still survive until present days, Panjebar Semangat, Jaya Baya and Djaka Lodhang. One of the columns that always attracts readers’ attention is short stories related to the supernatural beings. In the Panjebar Semangat the column is titled Alaming Lelembut, Jaya Baya has Cerita Misteri and Djaka Lodhang presents Jagading Lelembut. Those columns publish stories, mostly personal experiences, related to entities, spirits, ghosts and the like.

In a bid to reach wider readerships a collection of ghosts stories written by Sutardi MS Dihardjo was published under the title Kamigilan, Angkernya Kedung Blangah. This collection contains 15 stories that previously published in Panjebar Semangat and Djaka Lodang magazines. The stories are translated by the writer himself from Javanese into Indonesian. Therefore, interesting titles are necessary to attract potential readers.

From the 15 original titles or SL, nine titles are in full sentences, both active and passive ones. While the other six takes form of phrases. It can be said that Dihardjo belongs to traditional writers who prefer ‘authoritative voice’ in writing titles for his stories. He tends to summarize the story in the title so that the readers could already guess the content of the story. It is because the target readers are mostly Javanese and having Javanese culture background. This is contrary to Bobadilla-Pérez statement that the primary function of a title is to lure unsuspecting readers, or viewers, into the story presented by the author. In these Javanese ghost stories, titles are precise and self explaining.

Translating title is a part of the study of literary translation and generated much debate. According to Doyle in Bobadilla-Perez (2007) there are three ways to translate titles, which are literal translation that tend to retain the original title; then the near-literal translation which is word by word translation with a slight change or addition to clarify the meaning, and the last is a liberal, free translation which includes replacement words or phrases in the absence of correspondences and differences in language functions. Some experts prefer a literal translation (Catford, 1969, p.43, Newmark 2003, p.82). On the other hand, Hatim and Munday (2004) tend to agree more with free translation, given the context in SL and TL can be very different.

<table>
<thead>
<tr>
<th>Translation Method</th>
<th>Literal</th>
<th>Near Literal</th>
<th>Free</th>
<th>Other</th>
<th>Total</th>
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<tr>
<td></td>
<td>0</td>
<td>11</td>
<td>3</td>
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Table 1 regarding the method of title translation illustrates literal and near literal translations as the preferred ways of translating titles from Javanese into Indonesian. There is no Javanese title retained in the Indonesian but almost all titles, 73.3%, are translated using word by word translation with necessary changes. For example Lelmbut Pengin Nonton Layar Tancep is translated into Lelmbut Ingin Nonton Layar Tancap which is clearly word by word translation with necessary orthographic changes such as pengin into ingin and tancep into tancap. Another example is Digondhol Wewe which is translated into Digondol Wewe Rumpun Bambu Ori. In this example, in addition to
orthographic change, there is an additional phrase Rumpun Bambu Ori (Ori Bamboo Clump) to provide the setting of the story for the readers.

Near literal translation or word by word translation is possible because the sentence structure of both languages are not far too different. Thus, changing the words without changing the structure does not affect the meaning of the titles translated. For example, Direwangi Mancing Sing Tunggu Rawa is translated into Dibantu Memancing oleh Penunggu Rawa Jombor. The SL is in passive and the TL is also in passive, marked with a prefix di + verb. The meaning of both titles are exact being helped by the swamp ghost. Another example is Bakmine Diborong Lelembut which is translated into Mie-nya Diborong Lelembut. An obvious example of word by word translation with a slight change of structure. In Javanese the possessive is shown by suffix –ne while in Indonesian the possessive is shown by suffix –nya. The meaning of both SL and TL are the same, the noodles bought by ghosts.

On the other hand, there are three titles freely translated in the data. Ula Siluman is changed into Kamigilan Angkernya Kedung Blangah, while Sate Gagak is turned into Berjualan di Sarang Genderuwo, and Utusane Ratu Kidul becomes Nyai Pandan Wangi Mencari Pengikut. Yet, the translated titles evoke readers curiosity by providing familiar settings such as angker (horrific), Genderuwo (Giant Black Hairy Spirit), and Nyai (An address term for a woman with a certain power or knowledge). Thus, the readers may build expectation before reading the story that means it is commercially interesting.

Regardless of the pros and cons on how to translate the title, the most important thing to consider is the main function of the title of a story, which is a focal point for potential readers. Genette in Schaper (2013, p.107) states that eventually, it comes down to economical interest against art. In this respect, the title plays a significant role since people remember the title of the story better than the whole text. One of the crucial functions of the title therefore is to advertise the text.

Jacobson in his work On Linguistic Aspects of Translation identifies three different kinds of translation: (1) Intralingual translation or rewording that is an interpretation of verbal signs by means of other signs of the same language. (2) Interlingual translation or translation proper which is an interpretation of verbal signs by means of some other language. (3) intersemiotic translation or transmutation that is an interpretation of verbal signs using different or non-verbal sign systems. Since the data come from two languages, Javanese and Indonesian, it belongs to interlingual translation.

Jacobson further elaborates six language functions in which an effective act of communication can be achieved. In relation to translating a title it is necessary to consider the functions that it performs in the original and apply them to the target language translation. Bobadilla-Perez (2007) elaborated that at least three functions out of six should be fulfilled in order to be able to come up with a good title translation. Those functions are as the following.

Distinctive function: Each title has to be distinct with regard to the culture-specific title corpus it belongs to. In order to achieve this function in the translation, a title must be a unique name unmistakably identifying, the co-text, i.e. the target text. For example, the story title Pesugihan Buto Ijo was translated as Buto Ijo. The term Buto Ijo (Green Evil Spirit) in Javanese refers to an entity that may help people to steal wealth from others to enrich themselves. Almost all translated titles in the data include names of entities such as Ratu Kidul (South Sea Queen), Peri (elf), Siluman (ghoul).
Phatic: Each title should be able to attract the attention of its culture-specific audience and, if necessary, to be remembered over a certain period of time. It establishes an initial contact with the audience. The translation of story title Ula Siluman into Kamigilan Angkernya Kedung Blangah that becomes the cover title of the collection based on the assumption that the adjective angker (horrific) make target readers relate the story to ghosts, and other entities.

Metatextual. Each title has to conform to the genre conventions of the culture it belongs to. It is already mentioned that the data were taken from supernatural stories so that the translated titles include terms or nominal that closely related to the genre conventions.

Descriptive or referential. Any piece of information intended to be transmitted by the title needs to be understood by the target readers with their culture-specific world knowledge. This function is relevant for translation because the cultural background of the target language audience may differ from the source language culture. Therefore, by translating Dikanca Lelembut Merga Dianggep Loma with Berteman dengan Hantu, the direct explanation to the cause of one side relationship with a ghost is lost. The original title overtly explains why the ghost like the character, because of the habit of never finish her meal. While the translation offers only the theme. In this translation, therefore, the descriptive function is not fulfilled.

Expressive: Any evaluations or emotions expressed in the title have to be judged in relation to the value system of the culture in question. A title fulfilling this function communicates the reader/audience an opinion or evaluation about an explicit aspect. There is one case in which this implicit expressivity is not included in the translation, for example, the title Dikrubut Pocongan is translated as Dikelilingi Pocong. The verb dikrubut has a closer meaning to be enclosed so as to cut off communication or retreat or similar to the verb invest. While the translation is dikelilingi which means surrounded by without any aggressive aspect of the act. On the other hand, the story was about a man who was swarmed and invested by a group of pocong (Indonesian white clad traditional ghost) so that he could not see his way and his car hit a tree.

Appellative or operative: Any appellative intention has to take into account the culture-specific susceptibility and expectations of the prospective readers. The intention is to call the attention of the audience. Since this function must be reflected in both SL and TL, the translator must look for something that is going to be commercially successful. Unfortunately, in the data there was no appellative intention present so that there was no analysis conducted.

Conclusions
The translation of Javanese ghost stories into Indonesian by the author cum translator has successfully fulfill the three most important language functions: distinctive, phatic and metatextual. It means that the titles are communicative and that the target readers are aware that they read ghost stories with Javanese background. The translated titles are also exposing the genre of the story rather than summarizing the story as the original titles which effect is commercially interesting.

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