THE UNIQUE TRANSLATION STRATEGY OF NOVEL TITLES

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ABSTRACT

Titles of literary works such as novels plays an important role in attracting possible readers. Novel titles should also reflect the contents of the books. When a book is translated to other languages, the title should be translated accordingly. Novel titles are not always translated literally in the target language, they may vary from one country to another. For example, in "Harry Potter and the philosopher stone" in the UK, the phrase 'philosopher stone' is translated into 'sorcerer's stone' in the US and 'batu bertuah' (miracle stone) in Indonesia. In French it is even translated into 'Harry Potter a l'ecole des sorciers' (Harry Potter in the school of witches). This study aims to investigate the translation strategies of English novel titles to Indonesian. By searching the internet and from private book collection, the writer collect 50 English novels which have been translated and published in Indonesian. Based on the writer's personal preference, all the novels belong to thriller/suspense genre. The data collected were 50 English titles and their translations in Indonesian. Before arriving at this number of data, a preliminary selection has been done by eliminating the target text titles that were using literal translation strategy. This is deliberately done to discover the unique translation strategy of novel titles and to find out the reason for the specific translation strategy. Three main theories are used to analyse the novel titles, they are functions of title translation as suggested by Nord (2005) and Viezzi model translation (2013) and Vinay & Dalbernet (1995) translation strategies. In translating the titles, equivalence is pursued, but if it is not possible, there are other ways to accomplish it. The results show strategies such as adaptation, modulation, equivalence, and transposition are used to translate novel titles to Indonesian. Meanwhile based on Viezzi model, the target titles are categorised into explicit, indicative of the genre, suggestive, and seductive. This study would raise the translators' awareness to choose more communicative and creative titles for literary translation tasks, including novels and other literary works.

Keywords: novel, translation strategies, title translation

ABSTRAK

Judul dari karya sastra seperti novel berperan penting dalam menarik calon pembaca. Judul novel juga harus mencerminkan isi buku. Ketika sebuah buku diterjemahkan ke dalam bahasa lain, judul buku juga harus diterjemahkan dengan sesuai. Judul novel tidak selalu harus diterjemahkan secara literal dalam bahasa sasaran, mereka bisa berbeda dari satu negara ke negara lain. Misalnya, dalam "Harry Potter and the philosopher stone" di Inggris, frasa 'philospher stone' diterjemahkan sebagai 'sorcerer's stone' di Amerika dan 'batu bertuah' (miracle stone) dalam bahasa Indonesia. Dalam bahsa Perancis judul tersebut diterjemahkan sebagai 'Harry Potter a l'ecole des sorciers' (Harry Potter di sekolah penyihir). Tujuan makalah ini adalah menganalisa strategi penerjemahan judul novel bahasa Inggris ke dalam bahasa Indonesia. Dengan pencarian di internet dan koleksi pribadi, penulis mengumpulkan 50 novel berbahasa Inggris yang telah diterjemahkan ke dalam bahasa Indonesia. Berdasarkan preferensi pribadi, semua novel dapat dikategorikan kedalam genre thriller/suspense. Data yang dikumpulkan adalah 50 judul novel dalam bahasa Inggris dan Indonesia. Sebelum mendapatkan jumlah ini, seleksi pendahuluan dilakukan untuk menyingkirkan judul dalam bahasa sasaran yang menggunakan strategi penerjemahan literal. Hal ini sengaja dilakukan untuk menemukan strategi penerjemahan unik dari judul novel dan menemukan alasan untuk strategi khusus tersebut. Tiga teori utama digunakan untuk menganalisa judul novel, yaitu fungsi penerjemahan judul dari Nord (2005), model terjemahan Viezzi (2013) dan strategi penerjemahan Vinay dan Dalbernet (1995). Dalam menerjemahkan judul, ekuivalensi dicari, tetapi bila tidak memungkinkan, ada cara lain untuk mencapainya. Hasil penelitian menunjukkan strategi seperti adaptasi, modulasi, ekuivalensi, dan transposition digunakan untuk menerjemahkan judul novel Inggris ke Indonesia. Sedangkan menurut model Viezzi, judul sasaran dikategorikan sebagai eksplisit, indikasi genre, suggestif dan seduktif. Penelitian ini akan meningkatkan kemampuan penerjemah untuk memilih judul yang lebih komunikatif dan kreatif untuk tugas penerjemahan karya sastra seperti novel dan karya sastra lainnya.

Kata kunci: *novel, strategi penerjemahan, penerjemahan judul*

INTRODUCTION

A novel's title is not merely a label of a book, but a powerful beacon that captures the essence of the narrative within the book. Titles can give us information about the book by summarizing the main plot, and offering the theme and contents (Alimardani, 2021). A title serves as a reader's first encounter with the book, offering a glimpse into the essence of the story and enticing people to delve deeper.

A title is the novel's name, it informs us about the existence of a cultural product having that name, which differentiates it from another cultural product (Viezzi, 2013). For example, the novel 'Saturday' by Ian McEwans describes a particular day taking place on Saturday. Fiction titles, however, do not only have descriptive or distinctive functions. They also bear other functions such as expressive and suggestive functions. In total, Nord (1995) claimed that there are six functions of titles.

When a novel crosses linguistic borders, the translation of its titles becomes an equally important task. The translated titles should maintain the original's spirit and resonate with the target language (TL) readers. Newmark (1988) argued that a translated title should bear some relation to the original; it should be identifiable with the source language (SL) title, and it should also sound attractive, allusive, and suggestive to attract potential readers.

To invite readers to explore the world within the book cover, the titles should be strategically translated to ensure that the TL title retains its allure and continues to showcase the content effectively. That is why, certain translation strategies must be applied to create TL titles that can meet the expectations of the readers (Nord, 2005).

Lately, researchers have shown an increased interest in title translation (Surdyk & Urban, 2016; Lotfollahi & Moinzadeh, 2012; Mozaheb, Ghajareh, Tarmizi, 2022; Alimardani, 2021). Yet, most of these studies analyzed the strategies in the translation of fiction and non-fiction titles. Translated titles can also be investigated from another point of view, such as by looking at the changes or differences between the SL titles and TL titles as described by Viezzi (2013). Viezzi claimed that nine types of changes can be made in the translation of titles, which in this paper, these changes are termed models.

The present study, therefore, attempts to examine the translation of English novel titles into Indonesian titles from three points of view, Nord's (1995) functions of title, Viezzi's (2013) models of title translation, and Vinay & Dalbernet's strategies of title translation. Thus, the following three research questions are proposed.

1. What models of translation are applied in the translation of novel titles?

2. What strategies are used in the translation of novel titles.

3. What are the functions of the translated titles?

LITERATURE REVIEW

The functions of translated titles

A title is a "capstone of an arc" and a "presumptive guide" because it determines the understandable content of the work (Levinson, 1985). Moreover, Leonardi (2011) defines titles as promises, interpretive hints, and text guides.

Based on its functions, Levinson (1985) divided titles into referential, interpretive, and additive. Referential titles give the work label without adding much meaning. Interpretive titles are used to explore the content of a work as they can lead to different interpretations. Additive titles, on the other hand, form a "semantic puzzle" that attract interpretation without providing any keynotes of the content.

Newmark (1988), conversely, distinguished titles into two groups only, descriptive and allusive titles. Descriptive titles describe the topic of the text, while allusive titles have some kind of referential or figurative relationship to the topic.

A more comprehensive categorization of title functions was proposed by Nord (1995) in her article "Text-functions in translation: Titles and headings as a case in point". In her study, Nord claimed that there are six functions of titles, which are classified into two groups : essential (distinctive, metatextual and phatic) and optional (referential, expressive, and appellative). Below is a summary of each function.

1. The distinctive function differentiates a text from theothers, or one cultural product from other existing works, thus giving it a unique identity. It also makes the same works different in the eyes of the audience. One sample is the title of the novel "The Catcher in the Rye" by J.D. Salinger, which is unique and sets the novel apart from the others.

2. The metatextual functions refers to the text's ability to comment on itself or on other texts, thus providing a guidance on how to interpret it. This function also implies that a title should be in line with the target language culture or norms. This function can be exemplified by Milan Kundera's novel. "The Unbearable Lightness of Being" by Milan Kundera that reflects the novel's philosophical theme.

3. The phatic function establishes a relationship between the reader and the title, ensuring that the communication channel is open and culturally acceptable. Phatic function the the text refers to the use of language to create and maintain social contact with the readers. One example of this function is "To Kill a Mockingbird" by Harper Lee, who proposed a moral issue to be pondered by her readers.

4. The referential function relates to the content of the text, providing the information about the subject matter. This function also serves of a reference to one or more informational aspects of the co-text. George Orwell '1984' is a good example of a referential function because the title directly refers to the year in which the story is set.

5. The expressive function conveys the author's personal attitudes, feelings, or viewpoint towards the object of communication. It expresses the author's opininion in relation to the culture it belongs to. Cry, the beloved country by Alan Paton, conveys deep emotional resonance regarding the state of a nation.

6. The appellative functions aims to persuade or influence the reader to elicit a response or action from the reader. It is concerned with the level of persuasiveness which forces readers to buy the book. Catch-22 by Joseph Heller, appeals to the reader curiosity about the paradoxical rule described in the book.

The model and strategy of translation

When a novel is translated into another language, the title becomes the most important thing to consider. TL titles should definitely attract the same reactions from the TL readers. However, in some cases, the determination of titles is no longer the translator's responsibitlity. In Indonesia, for example, Violine (2011) stated that titles of translated novels are determined by the editorial staff of the publishing house. They also decided whether the SL titles should be translated or not. The TL titles proposed by the translators were subject to changes or eliminations. The publishers, in this case, emphasize on the appellative function of the titles, in which the titles should be interesting enough for the potential buyers of the novels.

Be that as it may, titles can be challenging to translate due to their often idiomatic, culturally specific, or connotative nature (Newmark, 1988). He proposed that translators must balance fidelity to the SL with the target audience's expectations. Newmark argued that translation of titles requires careful consideration to maintain the impact and intent of the original work. Since Newmark (1988) proposed two types of titles, descriptive and allusive titles, he also offered two strategies. He proposed to keep the descriptive titles, and to rework allusive ones only if necessary. Newmark even declared that" if the SL text title (original title) adequately describes the content, and is brief, then leave it."

Newmark's propositions for translating novel titles seem inadequate to face the challenges of creating well-formed TL titles. A more comprehensive translation strategy is needed to tackle various challenges in translations. Vinay and Darbelnet (1995) offer seven procedures of translation, which are representing direct and obligue translation method. The followings are the summary of each strategy.

1. **Borrowing**: This is the direct use of a source language word in the target language without any change. The translator does not translate the SL word and just transfer directly to the TL. For example, the English word 'internet' or Japanese word 'sushi' is often used as-is in various language.

2. **Calque**: This is a special kind of borrowing which involves translating a phrase or word by word while preserving the structure. For instance, the French phrase 'gratte-ciel' is a calque of the English 'skyscrapper'.

3. **Literal translation**: This is a straigthforward word-for-word translation where the structure of the SL is preserved as much as possible. For example, English sentence 'I love you' is translated literally into 'Saya cinta kamu' in Indonesian.

4. **Transposition**: This involves changing the grammatical structure from the SL to the TL, without changing the sense. For example, the English passive voice 'It is important to exercise' can be translated into Indonesian active voice "Berolahraga itu penting" (exercising is important).

5. **Modulation**: This changes the semantic and points of view of the source language in the target language. For example, the English "It is not hard to do" might be translated into Indonesian "Itu sih gampang" (That is so easy).

6. **Equivalence**: This strategy is used when there are idiomatic expressions in the SL, so the translator finds an equivalent saying or idiom in the TL. For example, in English "It's raining cats and dogs" might become "Il pleut des cordes" in French (It's raining ropes).
7. **Adaptation**: This strategy involves a cultural reference when a situation in SL culture does not exist in the TL culture, so the translators translate that part according to the culture of the TL. For example, American 'baseball' might be translated into 'sepak bola' in Indonesia.

Irrespective of the strategies used in the translation of titles, the fact remains that the source titles and the target titles are often semantically unrelated. Translating a title, according to Malingret (1998) means choosing a title for a translated product. The translated title is different from the original because of the difference in the conditions and intentions of its creation and reception.

In Viezzi's (2013) theory, target titles may change the source titles in a number of significant ways. Viezzi (2013) detailed the following changes that could happen in the translation of titles.

1. Target titles may present a different point of view. For example, Agatha Christie's 'The Third Girl' was translated as 'Sono un assasina? (Am I a killer?) in Italian. Here, the neutral point of view is replaced by a first-person question.
2. Target titles may be more explicit. For example McEwan's 'The child in time' was translated in French using the title 'L'enfant vole' (The stolen child).
3. Target titles may add genre infomation, e.g. John Le Carre's 'The Night Manager' becomes 'El infiltrado (The undercover agent) in Spanish, indicating that the novel is a spy story.
4. Translated titles may offer a different perspective or a different key to the innterpretation. For example, PD James' 'An unsuitable job for a woman' was translated into Italian 'Un lavoro inconsuento per una donna' (an unusual job for a woman). The word 'unsuitable' may invite different interpretation from 'unusual'.
5. Target titles may suggest a moral lesson, e.g. in Dennis Lehane's 'Mystic river' became 'La morte non dimentica' (death does not forget) in Italian translation.
6. Target titles may add the name of a (famous) character in the novel to attract reader's attention. For example, Agatha Christie's 'Crooked House' became 'Buku Catatan Josephine' in Indonesian.
7. Target titles may contain intertextual references, such as in Agatha Christie'Hickory, Dickory, Dock', an allusion to a nursery rhyme.
8. Translated titles may emphasize the seductive aspect, e.g. the American film 'Coach' was translated into 'L'allenatrice sexy' (the sexy coach) in Italy.
9. Target titles may differ in semantic content. For example, John Grisham's 'The Chamber' was translated as 'Le couloir de la mort' (death row) in French.

METHODS

The data for this study were 50 English novels which have been translated and published in Indonesian. The novels were collected from the writer's personal collection and from the internet source. To get this number, the writer has made a preliminary selection by eliminating the Indonesian titles which were the literal translation of the English ones. Therefore, the collected materials to be analyzed were 50 English titles and 50 Indonesian translations.

The collected data were analysed qualitatively using several theories. First the pairs of SL and TL were categorized based on Viezzi's (2013) model of title translation. Then, the titles were analyzed based on the translation strategies as proposed by Vinay & Darbelnet's theory (1995). Finally, the functions of TL titles were classified using Nord's (1995) theory.

RESULTS AND DISCUSSION

Viezzi's model of title translation

Viezzi (2013) viewed the translation based on the changes or the differences from the source texts. Viezzi (2013) offered nine types of changes, however, in the data, I only found seven models. Figure 1 displays the the translations of novel titles based Viezzi's model.
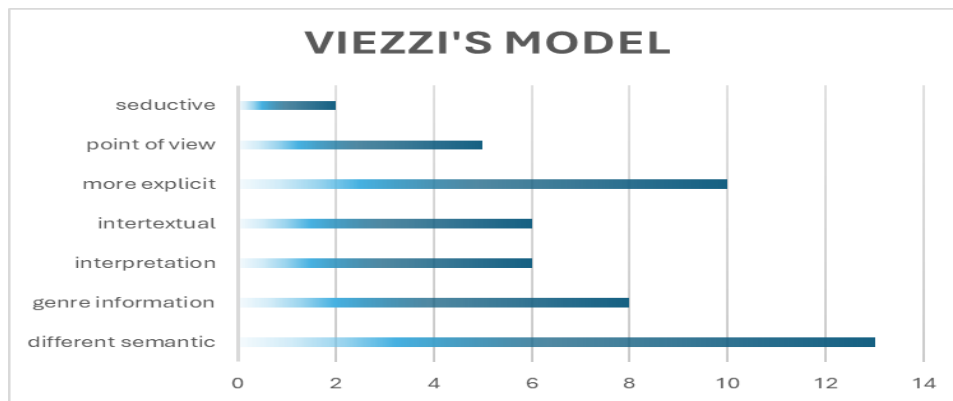
Figure 1. Model of translation

Figure 1 exhibits the translation models of the novel titles. The use of different semantic words is found in 13 titles, thus comprising 26% of the total. The use of more explicit words is found in 20% of the translations, followed by the use of genre information in 16%. In the next two models, the use of different perspectives and intertextual references are found in 12% each. The use of different points of view is used in 10%, and finally, the use of seductive words is found in 4% of the novels.

Using different semantic content is mostly used in translated titles. This model is used when the TL titles seem unrelated to the ST in terms of semantic meaning. For example, Agatha Christie's novel titled 'Dead man's folly' is translated into 'Kubur Berkubah' (A tomb with a cupola). While the ST title hints at a story of the foolishness of a dead man, the TL title indicates a story of a vaulted tomb. The novel tells a story about a mock murder game that became a real murder case, which was then investigated by Hercule Poirot.

Using more explicit words can be exemplified by Sidney Sheldon's novel entitled 'The stars shines down'. In the TL translation, the title is rendered as 'Kilau Bintang Menerangi Bumi' (literally 'the starlights shines down the earth'). In the translation, the translator added the words 'kilau' and 'bumi' to clarify the meaning of the ST title, even though it can be implied. The novel recounts about a ruthless and beautiful billionaire faced with series of life-shattering decisions that imperile her life.

Although all the novels used in this study belong to the thriller/suspense genre, not many of them use the information of genre in the titles. Words that indicate thriller novel genre include murder, death, dead, and the like. One example of this genre information is found in Agatha Christie's novel 'Sleeping murder' which was translated as 'Pembunuhan terpendam'. The word 'pembunuhan' is a strong indicator that the book belongs to thriller genre.

Applying different perspectives or different keys to interpretation is found in 6 titles or 12 % of the whole. The main point of this model is that the TL titles lead to different interpretations from the original SL titles. For example, Lianne Moriarty's novel 'Big Little Lies' leads the readers to assume that the little lies are 'big' in the sense that these lies will cause devastating trouble. There is a wordplay using antonyms 'big' versus 'little' to create the intended interpretation. However, in the TL translation, only the words 'dusta – dusta kecil' (little lies) are used. Consequently, the readers' interpretation will also differ. The book itself recounts a story of the little lies in the lives of three women that can turn lethal. The translated title does not carry the impression that these lies are dangerous.

An intertextual reference is used when the TL translation refers to other types of text. Like in a novel by Sandra Brown titled 'Bittersweet Rain'. Bittersweet is an adjective meaning containing a mixture of sadness and happiness, or something that is both bitter and sweet. Literally, a bittersweet rain means the rain that brings both misery and bliss. The story is about a woman whose extremely rich husband has just died and left her with immense wealth, but then her stepson came to settle the score with his stepmom for the death of his father. The translation of this title is 'Dalam derai hujan' (in the rain). The TL title uses the poetic word 'derai' which means 'patter', but the whole phrase simply means 'in the rain'. The word 'bittersweet' is not translated in the TL title, instead, an intertextual reference to poetry is used to carry a similar poetic sense of the ST title.

Applying a different point of view is also used in the TL translation. This model can be exemplified by Agatha Christie's novel 'Destination unknown' which was translated into 'Menuju negeri antah berantah'. In the ST title, the main focus is the 'destination', while in the TL translation, it becomes an action 'heading toward an unknown country'. Thus, there is a shift of point of view, from the target

location to the process to get there. This book tells a story about a woman who embarks on a certain suicide mission to find a missing scientist.

Finally, emphasizing the seductive aspect is found in 2 novels. One of which is Sandra Brown's 'Ricochet'. A ricochet means something that rebounds one or more times off a surface, usually describing a gunshot. The story is about a judge's trophy wife who fatally shot a burglar in her house, but a detective found that she was lying about the shooting. This title is translated using seductive words, 'Pantulan gairah' (a ricochet of passion), emphasizing that the thing that rebounds is the passion, not the gunshot. 'Gairah' (passion) is a seductive word that can be associated with sexual activity.

Translation strategy of novel titles

Vinay and Dalbernet (1995) proposed seven translation strategies. In this study, however, the literal translation strategy was deliberately left out to find out the unique translation strategies used in the translation of novel titles. Thus, out of the six strategies left, only five strategies were found in the data. Figure 2 shows the results of the translation strategies of novel titles.
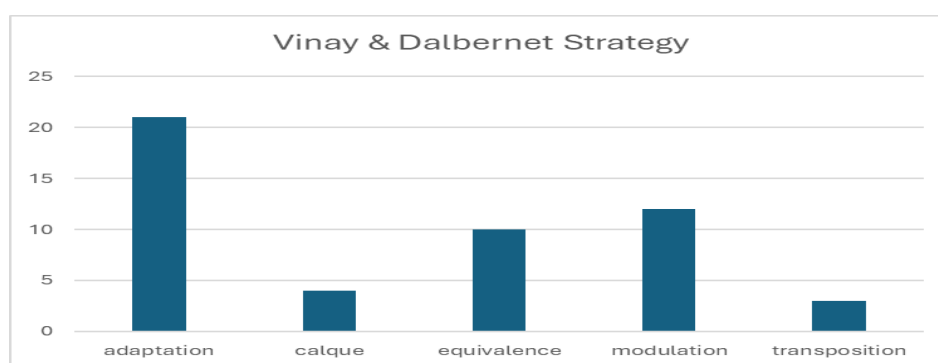

Figure 2. Vinay & Dalbernet translation strategy

The results in figure 2 demonstrate that Adaptation strategy is used in 42% of the novels, Modulation strategy is used in 24%, Equivalence strategy is used in 18%, Calque strategy is found in 8%, and transposition is used in 6%. Borrowing strategy is not found in the data.

Adaptation strategy is the most used strategy to translate TL novel titles. Basically, adaptation is used when something specific in the source culture is not found in the target culture. However, in the translation of novel titles, adaption here can be applied when the TL titles are totally unrelated to the SL titles. One example is the novel 'Fat Tuesday' by Sandra Brown. Fat Tuesday is the practice of the last night of consuming rich, fatty foods in preparation for the fasting season of Lent. In French, Fat Tuesday is called Mardi Gras, which is usually celebrated by the Catholics before beginning the Lent fasting. This book is translated as 'Menjelang tengah malam' (towards midnight). Unlike the ST title, the translation does not give a hint about the content, yet it happened near midnight. Indonesians do not celebrate Fat Tuesday or Mardi Gras, nor do they know the tradition. Therefore, it is adapted into 'Menjelang Tengah malam', which indicates something that happens at midnight.

The next strategy, modulation was found in 12 titles. Modulation strategy usually changes the semantics (word meaning) or the point of view. For example, Agatha Christie's novel 'Death in the cloud' is translated into 'Maut di udara'. This book tells a story about Hercule Poirot investigating a death in an airplane. Both SL and TL titles 'cloud' and 'udara'(air) can be associated with an airplane, yet there is a semantic shift from the word 'cloud' (awan) to 'udara' (air).

The third used strategy is equivalence. In this strategy, the translator finds the TL equivalent for a term in the ST. Another Robert Galbraith's novel titled 'Silkworm' was translated into 'Ulat Sutera' in Indonesian novel, which is the equivalent term for the ST word. A silkworm is a commercially bred caterpillar of silkworm moth, which spins a silk cocoon to produce silk fiber. In Indonesian, 'worm' is rendered as 'ulat' (caterpillar), thus it is considered the TT equivalent. The book itself tells Strike's investigation of a missing and then murdered novelist Owen Quine. The mistery around the life and death of the novelist is likened to the process of spinning silk thread.

Calque is the next strategy used in the TL novel titles. A calque involves word-by-word translation and maintaining the structure. This strategy can be exemplified by John Grisham's novel titled 'The Whistler'. Literally, it will be rendered as 'Si peluit', however in Indonesian, the term for this is 'Sang informan'. The word 'whistler' is another term for 'whistle blower' which means a person who

informs on a person or organization engaged in an illicit activity. The story is about an investigator Lacy Stotlz who investigated the corruption case of a crooked judge as reported by an unknown whistleblower. The TL title is a calque as 'informan' is the correct translation of 'whistler'.

The last strategy is transposition. This involves changing the grammatical structure, such as changing an adjective into a noun. An example of this strategy is found in the novel by Robert Galbraith's 'Troubled blood', which can literally be translated into 'Darah bermasalah', both of which belong to a noun phrase, with the headword 'blood' (darah) and an adjective 'troubled' as the modifier. However, the TL translation is changed into 'Kecamuk darah', which is a noun phrase, meaning 'the blood rage'. Although the TL translation is also a noun phrase, there is a shift in the headword. In the TL title, the noun 'darah'(blood) functions as an adjective modifying the headword 'kecamuk' (rage). The novel tells about Strike's investigation of a doctor who had been missing for 40 years. The daughter of the missing woman asked Strike's help to find her mother's whereabouts.

The translation strategies used in Indonesian novel titles might be similar to those used in Arabic fiction titles had the literal translation strategy been included in the analysis. Farghal & Bazzi (2017) found that 60% of 100 English fiction titles were translated into Arabic titles using a literal strategy, and 20% used adaptation strategy. Similarly, Tarmizi (2022) who analyzed the translation of 70 Agatha Christie's novel titles into Persian, found that Literal translation was mostly used and modulation was at the second position. These two studies used Vinay & Darbelnet's (1995) translation strategy.

Functions of translated novel titles

Every title of a book has a distinctive function. Thus, both SL titles and TL titles might have different functions, especially when they used different wordings or they were not literaly translated from one language to the other. Nord (2005) elaborate six functions of titles. In this study, only the TL titles were being analyzed, and the results can be seen in figure 3.
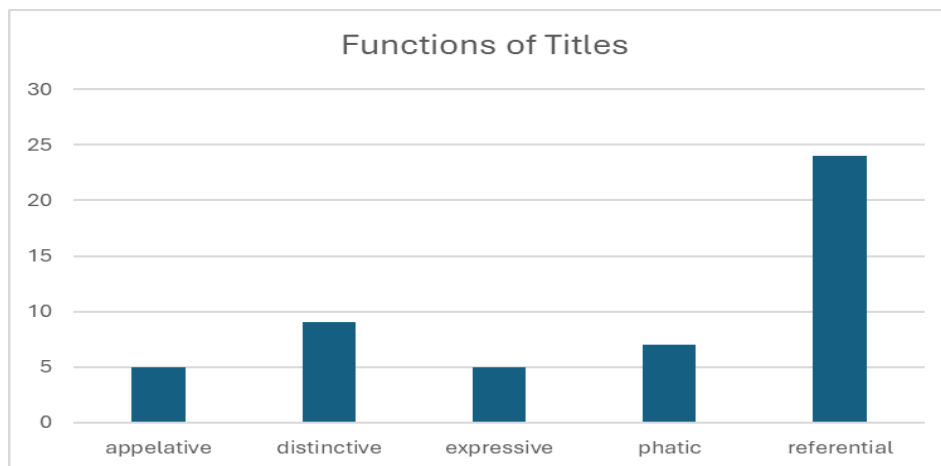
Figure 3. Function of Titles

Figure 3 displays the results of the functions of the translated titles. Since the SL titles are not translated literally into the TL titles, the functions of SL titles might differ from the translated titles. However, this study only analyzed the functions of the translated titles, and did not seek the comparison between the SL and TL titles. The results show that Referential function is used in 48% of the novels, Distinctive function is used by 18%, Phatic function is found in 14%, both appellative and expressive functions have 10% each.

Referential function is also called informative function, since the title reflects the content of the book, or it indicates what the book is about. The referential function is found in 24 novels, making it the most used function in Indonesian titles. One example is the novel by Agatha Christie titled 'A pocketful of rye' which is translated into 'Misteri burung hitam' (the mystery of blackbird). This book tells Ms Marple's investigation of the bizarre death of a financial tycoon, who had bits of cereals in his pocket, thus the title 'A pocketful of rye'. The TL title 'Misteri burung hitam' indicates that the story is about a mystery relating to the appearance of a black bird that was fed with the cereals by the victim. In Indonesian culture, a blackbird is usually associated with death or catastrophe.

Distinctive function is used to differentiate one product from another product. In my data, this function is found in 9 novel titles. The phrases that may cause several interpretations or meanings are grouped in this function. For example, the novel 'Lethal white' by Robert Galbraith that is translated into 'Kuda putih'. Both the SL and TL titles do not represent the contents of the book. This is a story of detective CB Strike who was trying to investigate the crime that a troubled young man Billy witnessed as a child. The TL title 'Kuda Putih' (white horse) has a distinctive function because the story is not about a white horse, nor something that is associated with a white horse, such as in a chess play or in a fairy tale princess story.

Sandra Brown's novel 'Breath of scandal' is chosen as the novel that used phatic function in the translation. The title is translated into 'Luka masa lalu' (Wound of the past). The word 'luka' here does not refer to physical wounds but rather psychological wounds. The book tells a story about a woman who returns to her hometown to avenge the people who have hurt her in her past. Phatic function is used to maintain social contact with the readers. The title 'Luka masa lalu' can relate to the readers because everyone must have some disheartening story in the past.

The next function found is an expressive function, which is exemplified by Sandra Brown's novel 'Sting'. This novel is translated using the simile 'Setajam sengat' (as sharp as a sting). This title shows the translator's opinion that a sting is sharp. The story however does not have anything to do with bee or sting or something sharp. It tells the story of a savvy businesswoman and an assassin who struggle to outwith the FBI. Probably, their actions of deception and romance are associated with a sting.

The final function is appellative function. This function asks the reader to react or do something. Linguistically, the titles with this function are written in imperative form. For example, in Agatha Christie's novel "One two buckle my shoes", which was translated into "Satu, dua, pasang gesper sepatunya". Both titles contain an imperative sentence 'buckle my shoes', 'pasang gesper sepatunya', which appeal the readers to buckle their shoes. The book itself tells the story of Hercule Poirot who tried to investigate the death of a dentist that he feared deeply.

CONCLUSION AND SUGGESTIONS

This paper was set out with three research questions. The first one asked the changes of the target titles based on Viezzi's model of translation. The finding shows that 26% of Indonesian novel titles use different semantic words. This means the TL titles use words/phrases that have different meanings from the original SL titles. The finding seems to corroborate Viezzi's indication that source titles are not necessarily semantically related to the target titles. This first finding is further confirmed by the finding of the second research question. The most used translation strategy in title translation is Adaptation strategy, which was applied in 42% of the titles. Adaptation means that target titles do not necessarily correspond to the source titles, thus the translators (or the publishers) might choose to create new titles. Finally, the last question asked about the functions of translated novel titles. The finding of this question shows that the most used function is Referential function, which serves as the indication of the content of the book. 48% of the translated titles apply this referential function, demonstrating that Indonesian readers might be persuaded to read a book when the title gives a hint of its content.

For future research, it will be useful to add the number of novels and vary the genres to find out how TL titles change from one genre to another. It is also interesting to triangulate between the translation strategy, the translation model and the translation functions in the translations of titles.

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