

The Use of English Title in Gramedia Pustaka Utama Teenlit: A Production Analysis

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Abstract The use of English language has a specific purpose and intent related to the purpose of the writers to produce good literature works and publishers who want to market these products. This study is to investigate the reason of the teenlit's producers using English titles rather than Indonesia. By using production analysis, this study focuses only on the producer's point of views, which are the Gramedia Pustaka Utama's editor and authors. Who has the power to decide the title and what the considerations are the focus of this study. The findings of this study show that actually, the producers not only consider the commercial or economic factors of the teenlit's title but also the aesthetic function that matches the theme of the whole story of the teenlit it self. The result of this study is expected to provide an understanding of the phenomenon of language hybridization that is contained in most Indonesian teenlit.

Keywords: Gramedia Pustaka Utama teenlit; English title; authorship; production analysis.

Abstrak Penggunaan bahasa Inggris memiliki maksud dan tujuan khusus yang berkaitan dengan maksud penulis untuk menghasilkan karya tulisan yang baik dan berkaitan dengan penerbit yang ingin memasarkan produk ini. Penelitian ini bertujuan untuk mengetahui alasan produsen novel remaja menggunakan judul bahasa Inggris dibandingkan dengan bahasa Indonesia. Dengan menggunakan analisis produksi, penelitian ini hanya berfokus pada sudut pandang produser, yang merupakan editor dan penulis Gramedia Pustaka Utama. Siapa yang memiliki kekuatan untuk memutuskan judul dan apa pertimbangannya adalah fokus dari penelitian ini. Temuan penelitian ini menunjukkan bahwa sebenarnya, produsen tidak hanya mempertimbangkan faktor komersial atau ekonomi dari judul remaja tapi juga fungsi estetika yang sesuai dengan tema keseluruhan cerita remaja itu sendiri. Hasil penelitian ini diharapkan dapat memberikan pemahaman tentang fenomena hibridisasi bahasa yang terkandung di sebagian besar remaja Indonesia.

Kata Kunci: Gramedia Pustaka Utama remaja; Judul bahasa inggris; kepengarangan; analisis produksi

INTRODUCTION

Teen and young adult literature as a popular culture have been emerging around the world since the 17th century (Nileen, 2009). It originally started from Britain and the United States. Then it was translated and spread through countries, including Indonesia. Indonesian authors adopted the trend and produced more literature products in teenager and young adult segmentation. According to Sianipar (2010), the emergence of Indonesian teenlit novel is an effect from the success of translated foreign chicklit and teenlit in Indonesia. All of the content also try to copy the foreign teenlit, such as the plot, theme, and characterisations. The emergence of popularity of teenlit in Indonesia attracted publisher companies to produce more and more. They saw it as a promising business.

Gramedia Pustaka Utama as the oldest and biggest publisher company in Indonesia produces this segment of literature and makes a special category which is teenlit, stands for teen literature. Besides its increasing popularity, there is an interesting fact that most of the teenlit they produced use English title while all the stories written in the Indonesian language. This trend keeps happening until now and it captivates my curiosity. Using English title in a local product could be a questionable decision in my point of view because title and cover of a book are the most important part that will attract people to buy or read the book. The title also signifies the identity of the book itself. People would tend to think the GPU teenlit as a foreign product or translated product.

The previous research about Indonesian teenlit only focused on the content of teenlit itself. Dwi Noverini Jenar (2008) did a research about the colloquial writing style in Indonesian teenlit. There are also researchers from Universitas Negeri Malang about the character's lifestyle in Indonesian teenlit, semiotic studies in Indonesian teenlit from Gajah Mada University (2012), and the metaphor in

Indonesian teenlit title from Universitas Pendidikan Indonesia (2012). There was no attention in the English title phenomenon of most Indonesian teenlit. There is no research yet that talked about the background reasons of using English title of Indonesian teenlit.

By using production analysis method, which focuses on analysing who is making or producing the cultural product and how the process of the making, this research will try to explain the factors that made the GPU use English title in their teenlit. The following sections will explain how those factors influence the production process. The writer approached both sides of producers which are the publisher, represented by the teenlit editor, and the teenlit authors. This article wants to answer some questions such as whether the producer's decision of using English title only for the marketing strategy of there is another reason.

Kellner (1995) argued that political economy is affected above all possible reasons because commercial entertainment is profit oriented business. It is supported by Bennet (2005) who explained that the shift from rural to urban encourage people to carry the industrial capitalism which is more to be profit oriented.

Another theory that is important in this study is authorship. Authorship is a creation of literary culture and the marketplace, it is invoked to describe not just meaning but value-aesthetic or moral as well as monetary – to works and authors identified by literary criticism (and marketing managers) as 'significant'. Once an author's name has been established, then potentially any writing under that name counts as authored. (O'Sullivan, 1994)

Moreover, the author's intentions do not account for the meanings of a text. Even if the author can be interrogated in an interview, what results from this process is not a direct account of his or her intentions. Once written, a text takes on a life of its own, and what it means depends on the conditions of its circulations and the uses to which it is put in different places and times. Its meanings are always plural, and always exceed what the writer thought was going on, intentionally or otherwise.

Fiske (1989) argued that the text meanings are not located in the text itself. Reading is not akin to using a can opener to reveal the meaning in the message. Meanings are produced in the interactions between text and audience. Meaning production is a dynamic activity in which both elements contribute equally. When the text and the audience are members of a tightly knit culture or subculture, the interaction is smooth and effortless: the connotations and myths upon which the text draws fit closely, if not exactly, with those of the audience members.

Another statement by Fiske (1898) is that ideology is determined by society, not by the individual's possibly unique set of attitudes and experiences. Marxists, who tend to regard the term as their particular property, always relate ideology to social relations. It is socially determined, not individualistic.

To get the data, I interviewed I GPU's teenlit editor and 6 GPU's teenlit authors. For the editor, I directly met and interviewed while for the authors, because most of them are living out of town, I only directly met and interviewed the author in range. I interviewed the other authors by email as well. All the interviews were conducted in Bahasa Indonesia. The direct interviews were audio-recorded and transcribed in writing. All the interview result which are discussed were translated by the author.

DISCUSSION

A Good Title of Teenlit

From the author's point of views a good title that attracts people and gives some explanation about the story of the book.

"The good title is the one which is strange and makes people curious." (Author 1)

"A good title must match with the content of the story and if this title can attract the reader to read the synopsis or the content of the novel." (Author 2)

"The title should be interesting, even if we have not read the synopsis but the title has already made us curious about the contents." (Author 3)

"In my opinion, a good title is when the meaning of the story becomes the title. So the meaning of the story is implied in the title." (Author 4)

While from editor's point of view, a good title is an eye-catching title and must be suitable for the targeted consumer.

"Editors and writers work together to search the eye catching titles." (Editor)

"We do not force or set the Indonesian title is the good and right one. We are looking for an eye-catching title. So for example, if there is the Indonesian term, we would prefer to use the Indonesian rather the English. For example, a teenlit entitled Miss Jayus. It is more appropriate to use Indonesian rather than English. There is no English language for Jayus. Another example, "eh dia lagi nge-stalk aku" (he stalks me). It is more suitable to use 'stalk', rather than 'menguntil' (Indonesian word for stalk). It sounds too formal for teenagers." (Editor)

Who decides the title?

All the authors and the editor agreed that they decide it together, but in the end, the editor has more power to decide it.

"Editors and writers work together to search the titles. But the final decision remains in the hands of the editor." (Editor)

"The role of the editor is quite large since editors know better which title is more interesting for the readers." (Author 1)

"Actually the most influential person is the editor. But sometimes it depends. Sometimes we compromise or work together." (Author 2)

Author 4 submitted her second and third teenlit without titles. She wanted the editor gives the best title with some requirements.

"When I submitted the script of my second book, I gave the title 'Book 2'. Let the editors think the title (she laughed). So after they read, I asked for input, what is the title? At that time Ms. Dona, her editor, immediately came up with an idea, 'From Paris in Eternity'. Nice! The problem that I have ever asked, the first book has Indonesian title, is it okay if the second book title uses English? She said no problem. So it was the title."

"Then the third book, just like before, I did not give a title. I just know one thing in the third book title, there must be 'jejak' word ('trace' in English). I did not want to know. Okay, Ms. Vera (editor) suggestion, how if use 'Love Scars'? That must be 'Luka Cinta' actually in Indonesian. Okay, quite well. Or is there something else? Ms Dona (editor) came up with a title in the French language. I was afraid the reader would not even understand. Then, finally, I said if you wanted in Indonesian, it would be 'Jejak Cinta'. Then Ms. Vera directly said, okay 'Traces of Love'. I thought it was suitable with my wish. So that was the title."

"For me personally, the story is definitely coming up first. The title is later. The title must be according to the story." (Author 5)

In the selection process of the script, the editor also emphasized that the title is not that important. The main important requirement of a good teenlit is the story.

"Title is interesting too. But still, we would see the contents of the story. It is not automatic if the title is good then it would be immediately accepted. If there is a good story with not a great title, the title could be replaced in the future when the books are going to be printed and published."

Factors that make most of the authors use the English title

From the author point of view, the factors that make them use English title are sometimes English words are perceived cooler and more popular among the teenagers, their targeted consumers.

"Maybe it is because there are some words of phrases that are much better known in the English language." (Author 1)

"I think most of the writers love to use the English title as the title because usually English title sounds cooler, and in some cases, it is more appropriate than using Indonesian." (Author 2)

"Sometimes, using the English language is more catchy than Indonesian. For example, For my novel, I think Sandra's Love Lesson sounded more interesting than Pelajaran Cinta Sandra." (Author3)

Another author thinks that sometimes English language can convey her actual message. Some words have different feelings if it translated into English.

"If we talk about the title is about giving the message. When we are talking in Bahasa Indonesia, *Jejak-Jejak Cinta* compares to *Traces of Love* (her third teenlit) in English, you know it would feel different. There are different taste. Well, it is only a translation, *Jejak-Jejak Cinta* and *Traces of Love* have the same meaning, but they have different feelings. Just like *From Paris to Eternity* (her second teenlit), in Indonesia, it is 'Dari Paris ke Selamanya'. What the hell does it mean?? Can you imagine (the message)? It also occurs in *Eiffel Tolong! Help!* (Her first teenlit). I also feel it was little off if I use *Eiffel. Help!* As the title. I do not know how. Although some people said it was okay, I felt it was not comfortable using English. I think the sense of the word is the important thing." (Author 4)

This reason is also mentioned by author 5.

"It is probably because the pronunciation of English title is interesting and simpler. Sometimes the Indonesian title sounds strange. For example, the title of my novel is *Zero Class*. It would be strange when hearing the Indonesian version. Indeed, the Indonesian title would be easier to remember and sound better. However, sometimes, to convey the whole story conclusion, it is easier using English."

Surprisingly, one author explicitly said that it was for the commercial purpose.

"The using of English title could make the teenlit looks more commercial, or because it sounds better." (Author 5)

However, from editor's point of view, still, the eye-catchy-ness and the suitability for teenagers are the important factors. The editor also emphasizes that actually, they prefer using Indonesian title than English.

"If the authors have given a title that is already good, why should we change it? But still we suggest if there is its Indonesian, why should be in English? Usually, there are writers who do not want to change the title. The reason is that they are more eye-catching. I think the amount of teenlit with English title is not that much."

This statement is supported by an author's statement.

"Actually, I also wanted to use the titles in English, for example, 'Obsessed' for *Obsesi* (her first teenlit) and 'MOS Members Must Die' in *Pengurus MOS Harus Mati* (her second teenlit). However, my editor really loves the Indonesian language, and she encouraged me to use Indonesian. To deal with this condition. I usually look for the title in English then translate it into Indonesian." (Author2)

The tendency to use English title

Author 4 who has already published three teenlits, two of which are using English title, said that she has no tendency to use English title.

"I actually have no tendency to use English title. But in the end, it would be like this again (use English title). I do not know later for the fourth and fifth books. The possibility would still happen to use English again because it would be weird if not. It is also because, in the beginning, it was English. If the beginning is in Indonesia then I changed to the English title, so it would not come back to Indonesia and then to English again. It is also because the setting of the story is in abroad. So it seems more fit." (Author 4)

Author 1 who has already published six teenlits, which none of them use English title, said that she never prohibited the use of English title.

"I do not forbid using English title in my novel. But it did happen that the novels I have published were more suitable if use Indonesian title. Moreover, my four last novels were more suitable if using Indonesian title. Then again, my four last novels have Indonesian background and the story is very Indonesia. So even if would the English title, it should contain the Indonesian flavor."

Author 5 said that he was trying to use Indonesian, but at the end, he thought that the English version was better. He wrote 17 teenlits with English title and 4 teenlits with Indonesian title.

"Actually, I have also tried to reduce the use of English in my novel, but there are some words that if translated into Indonesian it is going to sound weird."

The data which I have taken from GPU's website on October 13, 2014, shows that there are 88 books in total, which 53 books use English title and 30 books use Indonesian title. (See table 2)

When I said that most of the GPU's teenlit use English title, the editor said that it is not right.

"The last years I think the numbers of the teenlit that use English and Indonesian title is a balance. So it's wrong to say that there are more teenlit which is entitled in English. Perhaps you happen to read many which use the English language."

The influence of English title

All of the respondents said there is no influence from the using of English language. The more important thing is the story itself. The editor also said that sometimes the author's name influences the reader more. Even if the title in Indonesian, if the author is a famous author, so the reader would buy.

"Actually, it depends on the story. But back to what I had already mentioned, sometimes, there are few sentences or words that are better or more beautiful if we are using the English language. For example, title 'Cinta Segitiga' will be 'catchy' if changed to 'Love Triangle'." (Author 1)

"I think for the reader, it is not important titles in English and Indonesian, what matters is the title that is easy to remember of pronounce." (Author 2)

"Sale of a product, in this case the novel, is influenced by some factors: one of the factors is the title. Personally, it does not matter if we use Indonesian or English language. Which makes the novel can be sold or not is the appropriate title. As long as the title is appropriate, even if it is in Indonesia or other languages, the novel will keep attracting the interest of the readers." (Author 3)

"Nothing. We are in teenlit department analogizing teenlit as a train. Teenlit is a train with several carriages. If there is a new author with a cool title, cool Picture, and GPU's teenlit logo, teens would definitely buy it. Whether the story was good or not, it is a natural selection. A good teenlit will surely be remembered by

the reader. And will be forwarded to other readers.”
(Editor)

“They did not choose the title but the content of the book or the author. As an example, Esti Kinasih, every teenlit she wrote people would buy it. Another example is Lexie Xu.

That is because their name has already popular among the readers. Each of their teenlit must be sold. Just like Tere Liye, no matter what the title he gave in his novel, people would buy.” (Editor)

The editor also emphasized the factor of GPU’s teenlit logo which influences the sales of the teenlit.

“For the teenlit fans, the teenlit’s logo is the first one that they see. The name of the author, cover, and the title of the teenlit are the next considerations.”

These answers are supported by the sales data that I have got from GPU’s management (table 3). From the top ten lists, five of them use Indonesian title. It means that title does not really affect the sales number. Like Ms.Vera (Editor) has mentioned earlier. Two teenlits by Esti Kinasih, both of which uses Indonesian title, are in the second and sixth position of the most sold teenlits. Two of the authors who are the participant in this research also take six positions from the chart.

Indonesian Teenlit and Relations with English

An important finding from this research is, in terms of packaging of the product, the editors have more power than the authors. The novel is the author’s work. However, when it comes to sales problem, the editor has more knowledge and role than the author. Most of the authors fully depend on the editor’s policy. It is supported by the fact that the authors usually leave the final decision of their teenlit’s title to the editor. Some of them think that the editors know better about a good title. Even though the editor and the author said that they always work together, I strongly believe that most of the influence comes from the editor.

Another interesting fact from my interview result is the editor strongly denied the fact that the number of teenlit which use English title is bigger than the teenlit which use Indonesian title. From the data that I have gathered from GPU website, around the year of 2013 up to 2014, the teenlit catalog consist of 83 books, which 53 books use English title and only 30 books use Indonesian title. In my opinion, somehow the editor wants to create a good image of the company. She does not want the public think that GPU does not love the Indonesian language. She keeps emphasizing that many of GPU teenlit use Indonesian title too.

This research also focuses on the producers' reasons of using English title in their teenlits. From editor's point of view, the most important factor of a good title is eye catchyness. The editor did not say clearly that it was actually for the marketing reason. If we investigated further, the eye-catching title would definitely attract consumers to buy the book. It is as described by Bennet (2005) in his book that the shift from rural to urban living in Indonesia has encouraged people to carry the industrial capitalism which is more to be profit oriented. It occurs in the editor's point of view. Their actual goal is to publish more to be profit oriented. Their actual goal is to publish more bestselling books, to get more profit. One of the successful method is using a good title to approach the reader. It is supported by one of the authors who mentioned explicitly that English title is used because of commercial reason.

The second factor that is mentioned is the suitability for the targeted consumers. The editor tends to suggest a title that is famous in teenager's world. It is really connected to the consumer's condition. Bennet also argued (2005) that both the producers and consumers play their part in determining the aesthetic meanings of images, text, and objects provided by the media and cultural industries. To adjust the title to the consumer's desires also could be a method to sell the books.

From author's point of view, the most important factor is the aesthetics function of the title. They do not pay too

much concern of the using of a specific language in the title. It is a good title as long as the message could be conveyed and it is marketable. However, these intentions could be misunderstood by the public. People might conclude that they do not really appreciate the Indonesia language, or they could have been influenced by the westernisation (by using the English language which is from the western countries). Just like what O'Sullivan (1994) has mentioned in his book, the author's intentions do not account for the meanings of a text. The one who constructs the meaning is the reader, the consumer. Fiske (1989) also mentioned that meanings are produced in the interactions between text and audience. It depends on the audience's perceptions whether the message in the title could be conveyed or not.

CONCLUSION

The use of the English language in GPU's teenlit titles has several reasons. The first is as an attention grabber for the readers and consumers. The second is because some words in the English language is considered to have more aesthetic meaning compared to the Indonesian version. The aesthetic reason is an important factor that cannot be avoided. A few words and idioms in the English language is considered to have a greater sense of meaning and more suitable to use in literary work compared to the Indonesian language translation. Some Indonesian words are also considered have more formal and serious meaning for the teenagers consumers.

This study shows that writer's and the general public assumption that the use of the English titles is merely to raise the sales is not true. The producers also emphasize their opinions that using the English language in a public place or on a literary work does not mean that people or the producers do not appreciate the Indonesian language as their mother tongue. Another important consideration that we get from this study is the contextual conditions of the readers, such as culture, social status, and economic condition of the readers or the consumers may give the

biggest influence of this phenomenon. Encoding and decoding of message are occurring in the process.

This study could lead to the next level of research in the consumption analysis. This study recommends further research on gathering the opinions from consumer aspects about this phenomenon. Another question that should be answered is whether the producers really intend to use English or it was only because of public or consumers demand. It is because the producers and consumers have an interrelationship that affects each other.

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