

## **THE TRANSLATION METHODS APPLIED BY TWO INDONESIAN TRANSLATORS IN TRANSLATING “THE MASQUE OF THE RED DEATH”**

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### **ABSTRACT**

This research analyzed the methods applied in translating English short story “The Masque of the Red Death” into Indonesian by two Indonesian translators; Anton Kurnia and Shinta Dewi. In the action of pointing out the methods, the theory of translation method proposed by Newmark was the foundation of the study. The translation methods emphasize the source language and target language. Since translation is both a means of a process and a product, this study also analyzed the readability level of the two translation results. In order to assess the readability, this research involved 7 respondents. Every respondent filled in the questionnaire given related to the product of the short story with open-ended questions. Readability was measured using the theory of Readability stated by Nababan. The outcome gained from this research was different translation methods applied by the two Indonesian translators had affected the readability level as well as the sense of the short story by the target readers. According to the findings, the translation methods used by Anton Kurnia was dominated by free translation method. In contrast to Anton Kurnia, Shinta Dewi frequently adopted literal translation method. Although the distinction of readability level was not very significant between the two, the method which emphasized the target language culture indicated a higher level of readability than the method which emphasized the source language culture.

**Keywords:** Culture; Literary Work; Readability; Short Story; Translation Methods

### **I. Introduction**

In conducting the translation job, a good translator does not only require knowledge of how the process of translation is going on, but also awareness of cultural context both in the source language and target language. This kind of awareness will be beneficial for the translation result in order to achieve a natural result whereas the target text is alike the original. The equivalent forms should not be foreign both in the form and meaning (Nida, 1975). Thus, the text is translated idiomatically rather than literally. In addition, achieving a good result in a

translation work, it is prominent to consider the structure, lexicon, and communication situation of the source text to get the meaning of the source language before being translated to the target by way of semantic structure (Larson,1998). By finding the sense of the source text, a good translator will be able to render the original message in a different language in terms of the message and the style.

Regarding to translation style, different translator tends to apply different translation methods, strategies, procedures as well as techniques which will affect the translation result. This result will end up to the quality of the translation which will also result in the readability level. Readability, as one of the factors to make readers could understand the text has a strong relationship to the translation method applied. This could also be an indication of how enjoyable the text is read. It indicates how good the writing is, how pleasing the style is, and how well the rhythm of the text. Most importantly, does it move along at an acceptable pace? (Larson,1984). In relationship to translation style, different types of texts require different translation methods, strategies, procedures, and techniques. A translator first needs to analyze those type of texts as it can be helpful in choosing the right step. There are many types of text that have been translated from English to Indonesian and one of them is short story, as one of type of the literary works. The way to render short stories from one language to another language require high sensitivity especially related to storyline, characters, plot, setting, title, style, as well as the viewpoint. As a narrative text, short stories present a series of events and is arranged chronologically in the order of time. The aim is to entertain the reader with aesthetic experience through stories. Thus, this type of translation has a distinctive feature compared to the translation of scientific and non-fiction texts. The translator must maintain aesthetic elements of the original story by not ignoring the general idea of the message. Moreover, comprehend the subtleties of meaning, stylistic features, and emotive values of words are also important as well. In short, those who want to translate short stories must own a good storytelling style for it will create style, and style is crucial of how the story is being told.

In the matter of translating short stories, as mentioned above has become the focus of this study whereas two Indonesian translators applied different translation methods in translating English short stories by title “The Masque of the Red Death” written by Edgar Allan Poe into Indonesian. The translators, Anton Kurnia and Shinta Dewi applied different translation methods which affect the readability of the short stories read by the target text readers. The theories of translation methods were proposed by Newmark (1988) as can be seen in the following diagram (Figure 1).

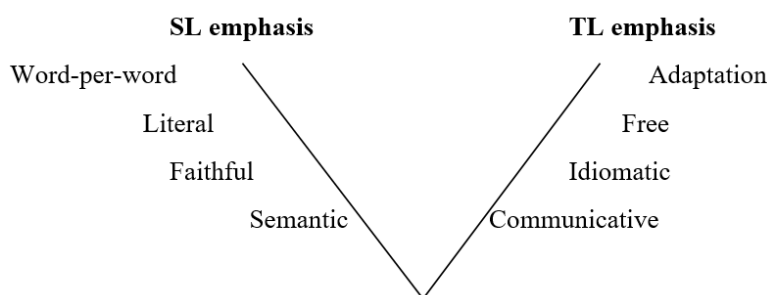


Figure 1. Theories of translation methods (Newmark, 1988)

Newmark proposed the method of translation that can be said as a systematic way used for completing translation job based on the purpose of the translation. Newmark (1988) stated that two references whether the source language or target language can be applied by the translator. The method applied will be subjectively based on the translator style and understanding of the text thus it will produce different results in the translation texts. The V diagram describes the emphasis in the source language culture (SL emphasis) or emphasis on the target language culture (TL emphasis).

Readability is known as a piece of writing that is easily understandable by the reader and it is no need to reread the text for it is concise. Oxford English dictionary defined readability as the ease with which a text may be scanned or read; the quality in a book, how enjoyable the book is. Moreover, readable means clear, comprehensible, easy, enjoyable, interesting to read, and written in a lively or attractive style. Meanwhile, Larson (1984) stated readability as a text which has a good writing, a pleasing style, a good rhythm, and moves along at an acceptable pace. A theory of Readability is also supported by Nababan (2012). In his research by title “Pengembangan Model Penilaian Kualitas Terjemahan” showed that the quality of a translation encompasses 1) accuracy instrument, 2) acceptability instrument, 3) readability instrument. This study focuses on the instrument which can be seen on the Table 1.

Table 1. Level of Readability

Translation category	Score	Qualitative Parameter
<b>High level of readability</b>	3	Words, technical terms, phrases, clauses and sentences or translated texts can be easily understood by the reader
<b>Medium level of readability</b>	2	Generally, the translation can be understood by the reader, but there are certain parts that must be read more than once to understand the translation.
<b>Low level of readability</b>	1	The translation is difficult to be understood by the reader.

This topic is infrequently raised by the researches of the identical field. Limited researches investigated the relationship between translation methods along with the readability aspects. Safaei (2017) had investigated the impact of the translation's style on figurative language translation from English into Persian. This journal analyzed the strategies applied to translate figure of speech into Persian found in the English novel *Alcot's Little Women* by Alcot (1880) and the impact to the figure of speech after it had been translated into Persian. As the materials of this research, three Persian translators namely Raiszadeh(1997), Akhavan (1996) and Morvarid (2000) adopted the theory of Newmark (1988) and Baker's (1992) about models of translation strategy. As the result, the translation's stylistic tendencies could be seen by the variation of strategies. Their research did not analyze the readability aspect as the result of the translators' styles and the methods applied.

The issue mentioned above is the focus of this study. This research aimed at analyzing the translation Methods applied to translate English short story by title "The Masque of the Red Death" by Edgar Allan Poe into Indonesian by two Indonesian translators namely Anton kurnia and Shinta Dewi. Furthermore, this research will also come up with the effects of the translation Methods applied to the readability of the target language. The readability can be seen from the point of view of the Indonesian reader.

## II. Methods

This research aimed at analyzing the effect of the translation methods adopted in translating English short story to the readability of the Indonesian translation. The source to be analyzed is the English short story written by Edgar Allan Poe (1842) which have been translated into Indonesian by Anton Kurnia (2004) and Shinta Dewi (2016). The study was both qualitative descriptive and quantitative with a case study design and oriented to product translation. Since then, the data was analyzed in the form of words as well as numbers and it provides a wide descriptive of process that happened in the area which is observed (Miles,1992). This research was a single case study for the objective is to analyze the translation methods in the form of words or phrases.

In doing this research, 7 respondents were involved in the process of analyzing the readability of the target language. The respondents were writers, editors, lecturers, and college students. After they read the whole text, they were given questionnaires. Type of questions in the questionnaire was open-ended question, whereas the respondents must answer some questions by writing down their opinion or point of view about the short story. The questions asked in the interview are open questions. Another way was through oral interview with respondents. Open-ended questions give respondents the freedom to provide answers, as well as the opportunity to provide in-depth answers (Morrisan,2012) Furthermore, the respondent also answered questions such as "why did you say this?" or "could you explain your answer in more detail?"

The data was analyzed using systematic steps. The data were collected, grouped, analyzed, and interpreted. The first step was analyzing the translation method adopted in translating English short stories by two different translators. The next step was collecting the translation result as well as contrasting the different methods applied. After data collection, 7 respondents read the short story and afterward, questionnaires were distributed in order to gain point of view to analyze the readability of the text. The purpose of the interview was to get more in-depth information since the respondents were those who have experiences in literary works.

### III. Findings and Discussion

#### Translation Methods

##### 1. Word-per-word translation

Word-per-word translation can be applied when the translator wants to find out the structure of a language. The main use is either to understand the mechanics of the source language. In other side, this type of method is also used to translate a very difficult language or sentence, with a lot of terms that cannot be interpreted as the original. Every word is translated orderly apart from the context of the sentence. Cultural terms will be rendered literally. This method is best used when the structure of the SL is the same with the structure of the TL. In accordance with the purpose of the method, the two translators, Anton Kurnia and Shinta Dewi did not apply this kind of translation method since the work they had translated was short stories that classified as literary work which has a figurative sense. When the figurative sense in the SL is translated literally and word-per-word in a TL, they will not be acceptable in the TL culture and does not make any sense.

##### 2. Literal translation

Literal translation is chosen when the translator tries to render the message from the source language to target language by using the structure in the target language. The translation was written right into the original, between the lines. The analyses can be seen in the following:

###### a. He had come like a thief in the night.

*Ia datang seperti seorang pencuri di malam hari (Anton Kurnia).*

###### b. He bore aloft a drawn dagger, and had approached, in rapid impetuosity, to within three or four feet of the retreating figure, when the latter, having attained the extremity of the velvet apartment, turned suddenly and confronted his pursuer.

*Sang pangeran mengangkat tinggi-tinggi sepucuk belati, dan dengan tergesa-gesa telah mendekati sosok itu dalam jarak sekitar satu meter, ketika sosok itu, setelah mencapai sudut terjauh di ruangan beledu, berbalik tiba-tiba dan menghadap kearah pengejanya. (Shinta Dewi)*

In sentence a, the phrase “a thief in the night” indicates someone who comes secretly without the knowledge of anyone for the purpose of wickedness. This is something which is

strongly related to a “thief”. The translation is alike the original for the purpose of the story is to express the presence of the red death figure which came and killed everyone in the city. “Had come” indicates past action that had been done, however in Indonesian, it was translated into *datang* whereas it follows the grammatical structure in the target language, in this case, Indonesian. The original meaning was still preserved as the translator followed every sentence in the source language. The result is original and similar to the source language; thus, the reader could simply understand the message that is being conveyed. Anton Kurnia applied literal translation method and so do Shinta Dewi.

In sentence b, it can be seen that the translator kept up every comma and period of the sentence in the source language. The phrase “in rapid impetuosity” in the source language showed an exaggeration expression. Based on the story, the prince was shocked with the coming of the red death figure thus, he spontaneously raised the dagger in order to kill the mean figure. The closest equivalent in Indonesian is *tergesa-gesa*. The source language grammatical constructions are converted to their nearest target language equivalents, but the lexical words are again translated singly. Besides, the phrase “confronted the pursuer” was translated into *menghadap kearah pengejanya*. Both has the same meaning, there is no loss and gain meaning in the target language as the purpose of the literal translation method. Shinta Dewi used literal translation method in translating this sentence. Meanwhile, Anton Kurnia applied free translation method in this sentence.

### 3. Faithful translation

Faithful translation method results to a weird translation product since the cultural expressions of the TL cannot make any sense although this method try to form a contextual meaning but it still tied to grammatical structure of the SL. This type of translation aims at conveying the writer’s intention as faithfully as possible into another language. It focuses on the culture of the source language and keeps the sense of the source language although it may sound unnatural and does not fit the target language culture.

- a. Blood was its avatar and its seal- the redness and the horror of blood.

*Darah adalah perwujudannya dan segelnya- merah darah dan horror yang menakutkan*

In sentence b, the phrase *its avatar and its seal* which was translated to be “perwujudannya dan segelnya” seems unnatural in the target language. The translator kept the sense of the source text. In Indonesian language the word *segel* or seal has nothing to do with blood. By translating faithfully, the sense is still the same as the source language although the result is a bit complicated by the target reader. In other side, Anton Kurnia applied free translation method in this sentence.

In contrast to Shinta Dewi, Anton Kurnia did not apply faithful translation method in his work.

#### 4. Semantic translation

Semantic translation method is neutral and objective. It is not reducing nor repairing the source language text, but it is transferring the meaning in source language into target language culture which is more neutral by the target reader. The aesthetic elements of the target language still appear. Anton Kurnia applied 5 semantic translation methods. Meanwhile, Shinta Dewi applied 9 semantic translation methods in translating “The Masque of the Red Death” into “Topeng Maut Merah”. Some examples of semantic translation methods were found in the data and some will be analyzed as follows:

- a. He had a fine eye for colors and effects

*Warna warni hiasan yang berlainan di ketujuh ruangan adalah gagasannya* (Anton Kurnia)

- b. There was a sharp turn at every twenty or thirty yards, and at each turn a novel effect.

*Ada belokan tajam di setiap dua puluh atau tiga puluh meter, dan di tiap tikungan terhampar pemandangan baru* (Shinta Dewi).

In sentence a, the phrase “a fine eye for colors and effects” implies a good taste concerning in colors and effects. The target language result in explaining the same value although the sense is different. Naturally, Anton Kurnia rendered the message into *warna warni hiasan* combined with the word *gagasannya* whereas the target reader could comprehend the message well. In short, it was translated objectively. Meanwhile, Shinta Dewi translated this sentence using literal translation method.

In sentence b, the phrase “novel effect” aimed to make a story more magical (Nickelsburg, 2017). Nowadays, novel effect is available in iOS and Android. It allows readers to add sound effects. Shinta Dewi rendered this phrase into something neutral especially for the target reader. It was translated to be *pemandangan baru*. This phrase is easily understood by the target reader since many persons may not be familiar to the phrase “novel effect”. In contrast with Shinta Dewi, Anton Kurnia applied adaptation translation method in this sentence.

#### 5. Adaptation translation

The idea of adaptation translation method is to replace the cultural elements in the source language with ones in target language. There are only a little number of source language culture used and even none of them appear in the target language. This method is applied in translating poetry. In the short story “The Masque of the Red Death”, Anton Kurnia used 8 adaptation translation methods and 11 sentences were translated using this method by Shinta Dewi. The following were the data found:

- a. And one by one dropped revellers in the blood-bedewed halls of their revel

*Satu demi satu ia merubuhkan para tamu di atas lantai bangsal puri yang kini penuh darah* (Anton Kurnia)

- b. His plans were bold and fiery, and his conceptions glowed with barbaric lustre.

*Ada beberapa orang yang menganggapnya gila* (Shinta Dewi)

In sentence a, the phrase “the blood-bedewed halls” were translated to be *lantai bangsal puri yang kini penuh darah*. Hall in English language means a large room for meetings, concerts, or other events. Such word is normally used in Indonesia as a formal meeting. However, Anton Kurnia translated it to be *bangsal puri* to fit the cultural elements of the target reader and to gain an image of majestic impression as the purpose of the literary work. In contrast to Anton Kurnia, Shinta Dewi applied literal translation method in this sentence.

In sentence b, the phrase “his conceptions glowed with barbaric lustre” means an idea which is savage and uncivilized and is identical to something crazy. Thus, Shinta Dewi translated this phrase with *menganggapnya gila*. It is only a few senses of the source language is used and even nothing appeared in the target language. Different to Shinta Dewi, Anton Kurnia translated this sentence applying semantic translation method.

6. Free adaptation translation

Free adaptation method deals with the ability of the translator in interpreting the meaning of the SL, then modify it using his/ her own expressions. It is in accordance with the translator’s understanding; therefore, the translation result of one translator can be different to another translator. This method put the content in the first place than the structure, and freely express the meaning in the TL although the structure of the SL does not appear in the TL. The examples can be seen in the following:

- a. But first let me tell of the rooms in which it was held. There were seven-an imperial suite.

In many places, however, such suites form a long and straight vista, while the folding doors slide back nearly to the walls on wither hand, so that the view of the whole extent is scarcely impeded. Here the case was very different; as might have been expected from the duke’s love of the bizzare. The apartments were so irregularly disposed that the vision embraced but little more than one at a time.

*Ada tujuh ruangan dalam bangsal itu* (Anton Kurnia)

- b. When the eyes of Prince Prospero fell upon this spectral image (which with a slow and solemn movement, as if more fully to sustain its role, stalked to and fro among the waltzers) he was seen to be convulsed, in the first moment with a strong shudder either of terror or distaste; but, in the next, his brow reddened with rage.

*Sang pangeran berjalan mendekat dengan Gerakan lambat dan sikap angkuh, menyeruak di antara para tamu. Ketika memandang sosok hantu ini, Pangeran Prospero terlihat mengejang, awalnya karena gemetar rasa ngeri atau jijik yang hebat. Tapi, sesaat kemudian, keningnya memerah karena marah.* (Shinta Dewi)



In sentence a, the translation result is unlike the original, even extremely dissimilar to the source text. Every sentence is not rendered singly for the translator tends to unfollow the style and form of the original ones. However, the message does not fail to correspond to the source text. Free translation method is applied whenever the translator feels to not pay attention towards the grammatical structure or language culture. The result is much shorter compared to the original but since translating literary work requires high sensitivity, this kind of method can be used in order to create a new aesthetic sentence by using the translator's own words without disobeying the message that is being conveyed. Unlike Anton Kurnia, Shinta Dewi translated this sentence using literal and semantic translation method.

In sentence b, many words were not translated literally. The choice of method applied is free translation method. Free translation method gives translator a fully freedom to express the way he is going to interpret the translation of the text without following every phrase or sentence in the source text. In the source language, the phrase " he was seen to be convulsed" was translated to be *Ketika memandang sosok hantu ini, Pangeran Prospero terlihat mengejang*. The translator added new phrase which has nothing to do with the source language, but it did not omit the whole meaning. Instead, it can give a clear definition to the target reader. This translation may consider the coherence of the whole text therefore there is no need to follow every single word or sentence. Similar to Shinta Dewi, Anton Kurnia applied free translation method as well.

#### 7. Idiomatic translation

Idiomatic translation method communicates the meaning of the source language to a natural form in the target language. This method tends to distort the figurative sense of the SL, that the TL sounds like an ordinary sense. There is no exact same meaning detected in the TL. Here are some idiomatic translation methods found in the translation of the short stories:

- a. This was an extensive and magnificent structure, the creation of the prince's own eccentric yet August taste.

*Gedung ini indah dan megah, didesain oleh sang Pangeran sendiri* (Anton Kurnia)

- b. He disregarded the decora of mere fashion

*Tidak dipedulikannya dekorasi-dekorasi yang sedang tren saat itu.*

(Shinta Dewi).

In sentence a, the phrase "August taste" means taste or sense of glorious and precious. Based on the story, the Prince intended to create a shelter to prevent the terrible pestilence. He made a building which is designed by himself in order to raise a comfortable feeling. The idiomatic phrase in the source text is translated into *didesain oleh pangeran sendiri*. There is no exact same meaning detected in the target language. However, the translator preferred colloquialisms. In other side, semantic translation method is applied by Shinta Dewi in this sentence.

In sentence b, the phrase “mere fashion” means no more or better than what is specified. The idiomatic translation method is applied in order to create a natural form in the target language. The ordinary sense is gained by distorting the figurative sense. Different to Shinta Dewi, Anton Kurnia applied semantic translation method.

8. Communicative translation

Communicative translation method is intended to make the text smoother and easier to read, in which the structure in the SL is changed; some unclear sentences are deleted for the communicative purpose.

- a. And then for a moment, all is still, and all is silent save the voice of the clock

*Setiap kali jam itu berbunyi semua orang terdiam dan hening terasa kecuali suara jam tersebut* (Anton Kurnia)

- b. The abbey was amply provisioned.

*Persediaan makanan dan minuman di biara itu begitu melimpah* (Shinta Dewi).

In sentence a, the phrase “save the voice of the clock” does not mean to rescue the clock from harm and danger, however based on the story, this phrase means the silence in the room made the voice of the clock can be heard clearly or it is the only voice that can still be heard. Thus, the target reader will easily grasp the meaning in the target language as the purpose of communicative translation method is to deliver the message communicatively towards the readers. The words, phrases, and sentences were translated to its common meaning for the communicative purpose. Meanwhile, Shinta Dewi translated this sentence using idiomatic translation method.

In sentence b, the source language shows that somebody was provided some food stocks at the abbey. It was not explained who did that thing. The word *amply* indicated that everyone who stays in the abbey will not run out of food. Therefore, the translator translated the sentence to be *persediaan makanan dan minuman di biara itu begitu melimpah*. It attempts to render the contextual meaning of the original text thus; the result is acceptable and comprehensible to the target reader. Anton Kurnia applied free translation method.

The data analyzed in this study are taken by two Indonesian translators, Anton Kurnia and Shinta Dewi who chose different methods as can be seen in the Table 2. In accordance with the Table 2, the translation methods applied by Anton Kurnia were dominated by free translation method. In the other hand, Shinta Dewi's translation product was influenced by literal translation method. The two translation methods applied differently based on the purpose of the translation, that is, focuses on the source language or emphasis on the target language. When it focuses on the source language, it means that the translator does not want to leave the sense of the source text. When it focuses on the target language, the goal of the translator is to make the text sounds familiar to the target reader and sense naturally. It is related to the readability of the text.

Table 2. The Data Analyzed

Translation Methods	SL	
	TL 1 Anton Kurnia	TL 2 Shinta Dewi
Word-per-word	-	-
Literal	8	36
Faithful	-	1
Semantic	5	9
Adaptation	8	11
Free	65	12
Idiomatic	8	10
Communicative	37	30

In accordance with the table above, the translation methods applied by Anton Kurnia were dominated by free translation method. In the other hand, Shinta Dewi's translation product was influenced by literal translation method. The two translation methods applied differently based on the purpose of the translation, that is, focuses on the source language or emphasis on the target language. When it focuses on the source language, it means that the translator does not want to leave the sense of the source text. When it focuses on the target language, the goal of the translator is to make the text sounds familiar to the target reader and sense naturally. It is related to the readability of the text.

### Readability

Nababan (2012) stated that there are 3 (three) indication of a translation quality, they are 1) accuracy instrument, 2) acceptability, and 3) readability instrument. Readability is an enjoyable reading, a good writing as well as a text that has an acceptable pace (Larson,1984). To do a readability test, the translator may ask someone to read a part of the translation aloud. As they read, the tester will notice any places where the reader hesitates. If the readers stop and re-read the sentence, this should be noted as it indicates some problem in readability. For this research, there were 7 respondents involved in doing the readability aspects. The questions were open-ended questions whereas they were allowed to give opinion to the sense of the short stories. Based on the result of the questionnaire, all respondents responded positively to Anton Kurnia's translation work. Terms and phrases could be easily understood and went along a good phase. There were no confusing phrases or sentences found. Meanwhile, 2 of the 7 respondents stated that the work of Shinta Dewi could be well interpreted although certain parts might have to be read more than once in order to get the idea of the phrases or sentences. However, there were 5

respondents who stated that the work of Shinta Dewi was excellent since it was alike the original, especially the aesthetic elements. The readability level between them showed no significant distinctions. However, the translation which focused on the source language culture was more readable than the translation which focused on the target language culture.

#### IV. Conclusion

In translating literary work which has lots of aesthetic elements, a good translator does not only require good knowledge in translation theories but also skill to maintain those aesthetic elements and stylistic features of the source language therefore the target readers could enjoy reading the target language. Based on the research that has been done, translation methods applied in translating short story by the title “The Masque of the Red Death” by two Indonesian translators affect readability of the target language. The translation work that used free translation method gain higher readability level than the translation work that applied literal translation method. In short, this study has discovered that the translator who adopted methods which focus on the target language culture will produce more readable text.

The analysis can be an illustration to those who wish to do the same work. A translation of short story needs carefulness in choosing the right method in order to preserve the same values of words as in the source language.

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