



EXPLORING STUDENTS' TRANSLATION STRATEGY ON THE *GLIMPSE OF US* SONG BY JOJI

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Abstract: Translating texts from one language to another is often used as a resolution to overcome many challenges nowadays, allowing individuals to understand content that they may not have been able to otherwise. In the case of song lyrics, translation can be particularly useful in helping individuals understand the meaning and emotion behind the words. This study explored the translation strategies employed by ten Translation and Interpretation (TI) students in translating the lyrics of Joji's *Glimpse of Us* song, and investigated their translation products whether they meet the criteria of good translation. Using a qualitative-descriptive research design, the study analyzed 23 sentences from the source text, finding that the most common strategy used was the use of a more general word (44%), followed by paraphrasing with unrelated words (21%), by paraphrasing using related word (18%), by addition (9%), and omission (4%). The least common strategy was the use of loan words or loan words with explanations (3%). The study also evaluated the accuracy, naturalness, and clarity of the students' translation products based on Mona Baker's theory and the criteria of good translation proposed by Larson (1984) out of 230 total data collected, the study found 148 acceptable translations (64%) and 82 unacceptable translations (36%). These findings can inform future teaching practices in TI programs and contribute to the field of translation studies.

Keywords: translation strategy, good translation, song

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INTRODUCTION

Translation is the art of reproducing the process in a written language to other languages without changing its messages and statements to gain more understandable ideas in wider sight Newmark (1984). Furthermore, translation doesn't refer to changing or adding a meaning of a written language, but it intends to widen the particular written work's messages into another language. In a world with more than 7,000 languages spoken, translation has become a necessary tool for cross-cultural communication (Baharuddin, 2022). Especially in understanding the works of art, newspapers, advertisements, journals, etc. written in English, requires a translation process to understand its meaning into a TL.

Translating a song's lyrics is a complex process that requires a deep understanding of both the source language and the target language. To achieve this, translators may draw on various translation theories proposed by linguists such as Newmark (1988), Baker (1992), and Hatim and Mason (1990). These theories provide a framework for understanding the complexities of language transfer and offer strategies for creating an understandable meaning in the target language. Furthermore, a translator's cultural competence plays a crucial role in ensuring the accuracy of the translation, as it allows them to navigate the nuances of the original text and convey its intended meaning in the target language Katan (2004); Venuti (1995). Moreover, Venuti (2021) underlines the importance of translators considering the historical, cultural, and linguistic context of the source text while producing a translation. Therefore, a successful translation of a song's lyrics requires not only linguistic competence but also cultural awareness and sensitivity (Baharuddin et al., 2021).

In order to accurately convey the meaning of the source text in the target language, it is important to utilize effective translation strategies. To this end, this research employs



Baker's (1992: 45-69) theory of translation strategy, which comprises of eight different strategies that can be used to explore the meaning of the source text in the receptor language. Additionally, this study also takes into account Larson's (1984: 529-533) theory of translation acceptance, which assesses the quality of the translation products using three criteria: accuracy, naturalness, and clarity. These three indicators determine whether a translation is deemed acceptable or not. By considering both of these theories, this research aims to achieve its purpose.

Thus, the purpose of this research is to explore the strategy of translation employed to translate the lyrics of the song. The researcher will also present data of translation products of English Education Department students at the University of Mataram, who were provided with English song lyrics to be translated into their native language, Indonesian. Eventually, this study tends to explore the strategies employed to translate the song *Glimpse of Us* by Joji, and to analyze whether the translations produced meet the criteria of good translation.

RESEARCH METHODS

This chapter discusses the methods employed to answer the research questions, consisting of six primary parts. Firstly, the research design provides a framework for analyzing the translations of Joji's song *Glimpse of Us* produced by students, provides a comprehensive framework for planning linguistic research studies, which can be applied to explore the complexities of language transfer in translation. The use of a qualitative-descriptive approach to investigate the translation process and language transfer is a valuable proposition. It offers insights into the intricate ways in which meaning is conveyed between languages and can lead to more accurate translations. Nassaji's (2015) argument supports the effectiveness of qualitative research in exploring complex phenomena such as language transfer. This method involves analyzing language use and translation processes in detail, with a focus on the subtle nuances and complexities of meaning transfer between languages. By using this approach, researchers can develop a better understanding of the linguistic and cultural factors that influence the translation process and create more precise and culturally appropriate translations. Baker (2011); Creswell (2014), Djajasudarma (1993) and has been effective in gaining a deeper understanding of the translation process (Munday, 2012).

Secondly, the research setting will take place at the English Education Department at the University of Mataram during the academic year 2021/2022, focusing on fifth-semester students enrolled in the English Education program. This is consistent with previous studies that have explored translation competence in academic settings (PACTE, 2003; Kiraly, 2016).

Thirdly, population and sampling will be determined by selecting ten students from the Translation and Interpretation concentration, reflecting the diversity of the population using a stratified sampling technique. Stratified sampling is a commonly used method in educational research (Cohen et al., 2018) and has been effective in selecting a representative sample in previous studies on translation Göpferich, (2013; Shreve, (2014).

The data instrument, which is the students' translations of the song lyrics, will be 20 analyzed using qualitative methods to determine the appropriateness of the translation strategies employed. Qualitative analysis has been widely used in translation studies to identify the strategies employed by translators Baker, (2011); Shreve, (2014).

Finally, the data analysis will involve a descriptive analysis of the data to provide a detailed and insightful description of the translations produced by the students. This approach has been used in previous studies on translation PACTE, (2003; Göpferich, (2013) and has been effective in providing a comprehensive understanding of the translation process.

FINDINGS AND DISCUSSION

FINDINGS

The first data in the table below presents the strategies employed by the students to translate s *Glimpse of Us* song by Joji. According to Baker's theory of translation strategy (1992), there are eight translation strategy proposed to find the un-equivalent meaning of translation: Translation by more general word, cultural substitution, less expressive/ more neutral, loan words or loan words plus explanation, paraphrase using unrelated word, paraphrase using related word, omission, and addition/ illustration. As the result, the translator employed sic translation strategy out of translation by less expressive/ more neutral and cultural substitution.

Table 1. Translation Strategies Applied by the Students

No	Theory applied	Total Occurrence	Percentage
1.	Translation by General Word	102	44%
2.	Translation by More Neutral/ Less Expressive Word	-	-
3.	Translation by Cultural Substitution	-	-
4.	Translation by Paraphrase Using Unrelated Word	49	21%
5.	Translation by Paraphrase Using Related Word	41	18%
6.	Translation by Addition	21	9%
7.	Translation by Omission	9	4%
8.	Translation by Loan Word or Loan Word Plus Explanation	8	3%
Total		230	100%

The second table below presents the results of data collected from the participants, which were analyzed based on Larson's (1984) theory of naturalness, accuracy, and clarity as criteria for good translation. The translations are deemed to be acceptable once the three criteria are applied in the translation.

Table 2. Acceptability and Unacceptability of Translation

Translation Criteria	Total Occurrence	Percentage
Acceptability	148	64%
Unacceptability	82	36%
Total	230	100%

DISCUSSION

1. Translation Strategy Applied by the Students

Translation by More General Word

Table 3. General Word Translation

Number of data	ST	TT
5P/1TT/T1	She'd take the world off my shoulders	Dia akan mengambil dunia dari pundak saya

In the analyzed data, the Translation by More General Word strategy was used by seven participants to translate line three of the source text into the target language with the same meaning. Specifically, the phrase *turn into* was translated to mean to change something

into something else. The translators conveyed this meaning in the target language using word *merubah* as the informal word (KBBI; 1768).

Table 4. General Word Translation

Number of data	ST	TT
10P/2TT/T2	If it was ever hard to move	Jika keadaan sulit untuk berpindah

The table presented above illustrates a student's use of a general word in translating the sentence *If it was ever hard to move* to *Jika keadaan sulit untuk berpindah*, resulting in both sentences having the same structure and word meanings. The word "to move" refers to changing position and location, and this meaning is conveyed in the target language using *berpindah*, which is a commonly used and understood word. Therefore, the translator focused on this particular word to ensure that the meaning of the SL text is maintained in the TL.

Translation by Paraphrase Using Unrelated Word

Table 5. Paraphrase Using Unrelated Word Translation

Number of data	ST	TT
3P/23TT/T23	Maybe you'll start slipping slowly And find me again	Mungkin kamu akan sedikit teralihkan dan melihatku lagi

The above data illustrates the use of the paraphrase using unrelated word strategy. In line 23 of the translation, the phrase *Maybe you'll start slipping slowly and find me again* was rendered as *Mungkin kamu akan sedikit teralihkan dan melihatku lagi* in the target language. The translator used the word *sedikit* to translate *slowly*, even though *slipping slowly* would be more accurately translated as *tergelincir secara perlahan*. According to the Oxford Advanced Learner's Dictionary, *slip* is a verb that means to lose balance and slide unintentionally, while *slowly* is an adverb that indicates something is happening at a leisurely pace. On the other hand, *teralihkan* in the target language means to be distracted by something, and *sedikit* means a small amount. Thus, the translator's choice of words resulted in a slight shift in the meaning of the original text Latifah, Baharuddin, & Udin, (2022).

Table 6. Paraphrase Using Unrelated Word Translation

Number of data	ST	TT
6P/3TT/T3	She'd turn the rain to a rainbow	la mengubah hidupku

The datum provided above showcases the paraphrasing using unrelated word strategy. The words *the rain* and *a rainbow* are related to a cause-and-effect relationship where rain can evoke feelings of sadness, restlessness, and anxiety, while a rainbow is a symbol of hope and happiness, as it brings a spectrum of colors to the sky. In this particular case, the translator was able to understand the context of the situation and the emotions that the rain and rainbow represent in their life, which resulted in the paraphrased sentence *hidupku*, meaning "my life" in English. This approach illustrates the importance of grasping the nuances of the source language and understanding the cultural and emotional contexts that underpin the text.

Translation by Paraphrase Using Related Word

Table 7. Paraphrase Using Related Word Translation

Number of data	ST	TT
1P/4TT/T4	When I was living in the blue	Ketika aku berada dalam kesedihan

The translator in line 4 used the paraphrasing using related word strategy by translating *When I was living in the blue* into *Ketika aku berada dalam kesedihan* in the target language. The phrase "living in the blue" was the focus of this strategy, and the translator rendered it as *berada dalam kesedihan*. In this case, "living" is a verb that denotes a situation where someone resides and develops for a certain amount of time, while *blue* is a noun that refers to a color but can also signify a state of unhappiness. Despite the different expressions, the TL and SL convey the same idea. Specifically, the original video clip of this song shows a boy cutting his hair in response to the problem he faced with the main character, his ex, which caused him to give up and feel sad.

Table 7. Paraphrase Using Related Word Translation

Number of data	ST	TT
7P/15TT/T15	I'm only here passing time in her arms	Saya disini hanya menghabiskan waktu dalam pelukannya

In the data presented, the translator used paraphrasing with related words to translate the lyric in line fifteen. The phrase 'passing time' was transformed into *menghabiskan waktu* in the target language. The verb *pass* means to go past something without stopping, suggesting that the singer continues moving towards something until they give up and run out of time. Similarly, the translator used the word *menghabiskan*, which means *to spend*, to represent the meaning conveyed in the source language. Additionally, the word 'her arms' refers to a part of the human body - someone's arms - which is emphasized throughout the song. The translator paraphrased this word using *pelukannya*, which means her embrace, her hug, or her cuddle; an action of wrapping arms around someone and holding them tightly. Therefore, this sentence refers to an action or event that the singer experienced entirely in the girl's embrace until time ultimately tore them apart.

Translation by Addition

Table 8. Addition Translation

Number of data	ST	TT
1P/6TT/T6	Do I still wish that it was you?	Mengapa aku masih mengharapka dia itu kamu?

In the table above, the translation was achieved using the addition strategy, as evidenced by the sentence *Do I still wish that it was you?* being converted to *Mengapa aku masih mengharapka dia itu kamu?* in the target language. Throughout the text, the translation featured two added words, *mengapa* and *dia*, which were absent from the source language. The translator included these words to clarify that the sentence is a question directed at a female individual, as indicated by the second addition *dia*, meaning *she* and serving as a pronoun for a girl.

Table 9. Addition Translation

Number of data	ST	TT
3P/7TT/T7	Perfect don't mean that it's working	Sempurna bukan berarti bahwa perubahan yang dia bawa berhasil

The above data can be categorized as an addition strategy employed by the translator, as evidenced by the translation of the sentence *Perfect don't mean that it's working* into *Sempurna bukan berarti bahwa perubahan yang dia bawa berhasil* in the target language. In the source language text, the translator added *perubahan yang dia bawa*, which was absent in the original text. This addition can be attributed to the pronoun *it's*, which implies ownership. In the context of the song, refers to an action performed by an implicitly mentioned girl throughout the song. Ultimately, the translator added more information in the target language to ensure a more comprehensible translation.

Translation by Omission

Table 10. Omission Translation

Number of data	ST	TT
6P/9TT/T9	When you're out of sight in my mind	Ketika kamu berada didalam benakku

The translation of the line *When you're out of sight in my mind* in the target language is an example of an omission strategy. The translator omitted the phrase *out of sight* in the target language, which alters the original negative meaning of the source text to a more positive one. The phrase *out of sight* is a crucial part of the original sentence, and its omission changes the intended meaning. The omission strategy is often used to simplify the translation process or to make the target language text more concise, but it can result in a loss of meaning or a misinterpretation of the source text. Therefore, it is crucial for the translator to carefully consider the context and intended meaning of the source text before deciding to omit any words or phrases in the target language translation.

Table 11. Omission Translation

Number of data	ST	TT
5P/12TT/T12	And I try to fall for her touch	Dan aku jatuh pada sentuhannya

The data presented above reveals the use of the omission strategy by the translator. The verb 'try' in the source language text was not translated in the target language. According to the Oxford Advanced Learner's Dictionary, *try* means to attempt to do something with the hope that it will be successful. In the source language text, this word was left out. Although the omission may not cause a significant issue, it can affect the meaning of the context, which portrays the effort made by the singer to establish a connection with someone mentioned in the song. Therefore, this omission can potentially alter the interpretation of the text in the target language

Translation by Loan Word or Loan Word plus Explanation

Table 12. Loan Word or Loan Word plus Explanation Translation

Number of data	ST	TT
1P/14TT/T14	Said I'm fine and said I moved on	Katakan aku baik-baik saja dan aku sudah move on

The data presented above illustrates the application of loan word translation strategy, as seen in the translation of the sentence *Said I'm fine and said I moved on* to *Katakan aku baik-baik saja dan aku sudah move on* in the target language. The translator maintained the phrase *moved on*, which refers to the act of leaving a place or a moment, in this context meaning leaving behind memories shared with someone. The word *moved on* is translated to *move on* in the target language, using a different verb tense. The source language text used the past perfect tense (verb two), while the target language text used the simple past tense (verb one). However, the addition of the word *telah* (meaning already in English) in the target language indicates that the action has been completed. This translation strategy was used eight times, and the same translation was consistently used in the target language to maintain the same meaning as the source language.

2. Larson's Criteria for Good Translation Acceptable Translation

Table 13. Acceptable Translation

Number of data	ST	TT
9P/2TT/T2	If it was ever hard to move	Jika keadaan tengah sulit

The translation is considered acceptable because it effectively conveys a natural, accurate, and clear meaning in the target language. An example of this is seen in the phrase *hard to move*, which is appropriately rendered using a paraphrasing strategy in Indonesian that conveys the intended meaning of a challenging situation that restricts movement without causing any misunderstanding. Additionally, the translation can be easily understood by readers without reference to the source text, as it accurately transfers the original information into the target language. Therefore, the translator has successfully preserved the meaning of the sentence, meeting the criteria for a good translation that is both accurate and clear, without any distortion of meaning.

Furthermore, in the song, each lyric must be related to the others. For instance, the phrase *take the word* in the first lyric refers to a problem or burden belonging to the singer. The second lyric then emphasizes the situation being undergone by the singer, which is represented through the line *if it was ever hard to move*. This coherence of lyrics is a creative way to find the original meaning of the source text in the target language.

Table 14. Acceptable Translation

Number of data	ST	TT
3P/3TT/T3	She'd turn the rain to a rainbow	Dia mengubah kesedihan menjadi kebahagiaan

The above data implies meaning that cannot be translated literally. The 3P/3TT/T3 translation accurately conveys the natural meaning of the original text while maintaining clarity for the reader. The translation accurately represents the original text, with each word

precisely translated into the target language. The translator's word choice of *kesedihan* and *kebahagiaan* instead of the literal translations of *rain* and *rainbow* accurately conveys the emotions expressed by the singer in the song. This aligns with the song's theme of the singer's struggle to move on from the past and is easily understood in the song's context. The translation meets Larson's theory of translation by using commonly familiar language that meets Indonesian language standards. The translator's use of implied meaning to convey the meaning of *rain* and *rainbow* preserves the clarity of the song's meaning and avoids potential confusion. Thus, the translation using implied meaning is the most accurate representation of the song's meaning.

Table 15. Acceptable Translation

Number of data	ST	TT
1P/4TT/T4	When I was living in the blue	Ketika aku berada dalam kesedihan

The provided data suggests that the translation of the fourth lyric was successful, as the translator utilized natural, accurate, and clear indicators of good translation to convey its meaning in the target language. The phrase *when I was living in the blue* was translated into *ketika aku berada dalam kesedihan* in the target language, which conveys a clear and understandable meaning. The word "*living*," which implies a particular kind of life experience within a certain circumstance, was translated appropriately using *berada*, which semantically relates to the original word. The translator's decision to use *kesedihan* to represent the word *blue*, which can refer to both a color and a sad feeling, helps readers to grasp the meaning of the translation and avoids ambiguity or vagueness in the sentence.

Additionally, the translated text preserves the precise meaning of the original text and avoids any distortion. The word *kesedihan* is a familiar term in the target language, which accurately represents the unhappy feeling conveyed by the singer. The resulting translation sounds natural to native speakers of the target language. Each word in the translation was appropriately translated, resulting in a clear and natural meaning. It is evident that the translator's accurate translation of the fourth lyric was successful, as eight out of ten participants agreed.

Table 16. Acceptable Translation

Number of data	ST	TT
9P/12TT/T12	And I try to fall for her touch	Dan aku mencoba untuk Jatuh cinta Pada sentuhannya

The datum above can be deemed acceptable as it accurately conveys the intended meaning of the source language (SL). According to the data received from the respondents, four out of ten participants were considered successful in translating the given sentence. This translation aligns with the commonly accepted indicators of a good translation, namely, accuracy, clearness of meaning, and naturalness in the target language (TL).

In particular, the translation with the code 9P/12TT/T12 was accurately translated and conveyed a clear meaning to the readers. The translator added the phrase *jatuh cinta* to the word "*fall*" to clarify its meaning and make it more understandable in the target language. Translating *fall* literally according to the dictionary would result in an ambiguous and incomprehensible translation. However, the addition of *jatuh cinta* preserves the logical and natural meaning of the sentence, making it easily understandable to the readers in the target language.

Unacceptable Translation

Table 17. Unacceptable Translation

Number of data	ST	TT
5P/23TT/T23	Maybe you'll start slipping slowly And find me again	Mungkin kamu akan mulai terjatuh dan menemukanku lagi

Larson (1984) suggests that a good translation must meet three criteria: accuracy, clarity, and naturalness. However, in the translation of the sentence above, there is an ambiguity in the meaning due to the use of lexical translation for the word *slipping*, which creates a contextual difference between the source language (SL) and target language (TL). The word *slipping* can be interpreted in isolation as the singer having an accident or losing balance and falling, which is not the intended meaning in the context of the sentence. Furthermore, the word *slipping* is not related to any other word in the sentence, which makes it inappropriate to interpret the meaning as the singer finding the girl if he falls. This ambiguity results in a distorted message that does not convey the intended meaning clearly. To avoid such issues, it is crucial to consider the context in which words are used and choose translations that accurately reflect the intended meaning. By doing so, the translation can avoid any unintended meanings and better convey the original message.

Table 18 Unacceptable Translation

Number of data	ST	TT
6P/9TT/T9	When you're out of sight In my mind	Ketika kamu berada didalam benakku

The above data represents an example of an unacceptable translation that fails to convey the intended meaning of the source language text. This failure can be attributed to the omission of the phrase *out of sight* which results in the opposite meaning being conveyed in the receptor language. This type of omission is considered risky since it can significantly alter the original meaning of the text. Furthermore, this translation violates the three criteria of good translation proposed by Larson (1984), namely accuracy, fluency, and fidelity. The accuracy criterion requires that the translation conveys the same meaning as the source language text. The fluency criterion demands that the translation is easy to read and sounds natural, while the fidelity criterion requires that the translation remains faithful to the message, intention, and style of the original text. By adhering to these three criteria, translators can produce high-quality translations that accurately and naturally convey the intended meaning of the source language text.

Table 19. Unacceptable Translation

Number of data	ST	TT
7P/11TT/T11	And that's where I find a glimpse of us	Dan itu dimana saya menemukan itu sekilas

The translation at the datum coded 7P/11TT/T11 did not satisfy Larson's (1984) criteria for good translation, particularly in terms of accuracy, clarity, and naturalness. The use of the repetitive word *itu* in the TL may have been intended to convey the meaning of the SL, but it created an awkward and unnatural sentence in the receptor language. This addition strategy resulted in a less precise and less clear rendition of the SL meaning in the TL. A



high-quality translation should be accurate, clear, and natural, as specified by the criteria of good translation. By avoiding unnecessary additions or omissions and prioritizing the faithful transmission of the original message, translators can produce translations that meet the standards of good translation.

CONCLUSION

It was found that students used six out of eight strategies to translate Joji's *Glimpse of Us* song lyrics. These strategies included translation by more general words was the most common strategy, accounting for 44% of the data set, or 102 occurrences. Translation by paraphrasing with unrelated words accounted for 21% of the data set, or 49 occurrences, while translation by paraphrasing with related words accounted for 18%, or 41 occurrences. Translation by addition accounted for 9% of the data set, or 21 occurrences, while translation by omission accounted for 4% with 9 occurrences. Translation by loan word or loan word plus explanation accounted for 3%, or 8 occurrences. In addition, the writer applied Larson's theory of translation acceptability (1984: 529-533), which emphasizes three criteria: accuracy, clarity, and naturalness. As a result, it was found that 141 translations met all three criteria and were considered acceptable (61%). However, 89 translations were considered unacceptable since they did not meet these three criteria or solely met one criterion in the target text (39%).

For future researchers interested in analyzing the field of translation, it is recommended to acquire a thorough understanding of translation strategies. There are numerous sources available from experts in the field that can be utilized and applied to this issue. One such strategy is proposed by Baker (1992), which consists of eight strategies used by professional translators. This theory can be helpful in identifying the strategy needed to deliver the same meaning of the original text in the receptor language. However, to obtain more reliable results, the quality of the translation must be examined against indicators of good translation. Many theories can be used to assess the quality of translation, but Larson's theory of good translation (1984) is a common and applicable theory in this field.

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