

AN ANALYSIS OF THE TRANSLATION OF IMAGERY IN “A WALK TO REMEMBER”, A NOVEL BY NICHOLAS SPARKS AND ITS TRANSLATED VERSION “KAN KUKENANG SELALU”

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ABSTRACT

This study investigates the translation of imagery in *A Walk to Remember* novel by Nicholas Sparks. This research aims to reveal the types of imagery and the translation techniques applied by the translator in translating imagery. This study uses qualitative method which focuses on describing and explaining the types of imagery found and the techniques applied to deal with imagery. This study uses the theories of imagery proposed by Perrine and Arp (1992), and translation techniques proposed by Molina and Albir (2002). The types of imagery mostly found are visual and organic imagery. The translation techniques used by the translator are adaptation, amplification, borrowing, established equivalent, literal translation, modulation, reduction and transposition. The result of the analysis shows that the techniques mostly used are established equivalent and literal translation. These two techniques are able to reproduce the message from SL to TL without any distortion in meaning.

Keyword: visual imagery, organic imagery, translation techniques, established equivalent, literal translation.

ABSTRAK

Artikel ini menganalisis penerjemahan imajeri dalam novel *A Walk to Remember* karangan Nicholas Sparks. Tujuan penelitiannya adalah untuk mengungkapkan tipe-tipe imajeri dan teknik penerjemahan yang diterapkan oleh penerjemah. Penelitian ini menggunakan metode kualitatif agar dapat memerikan tipe-tipe imajeri dan teknik penerjemahan yang diterapkan dengan baik. Kajian ini memakai teori imajeri yang dipaparkan oleh Perrine dan Arp (1992), dan teori teknik penerjemahan yang disampaikan oleh Molina dan Albir (2002). Tipe-tipe imajeri yang banyak muncul dalam novel ini adalah visual dan organik imajeri. Teknik penerjemahan yang diterapkan oleh penerjemah adalah adaptasi, amplifikasi, peminjaman, padanan lazim, literal, modulasi, reduksi, dan transposisi. Hasil analisis menunjukkan bahwa teknik yang paling sering diterapkan adalah padanan lazim dan literal. Kedua teknik ini dapat mereproduksi pesan dari Bsu ke Bsa tanpa mendistorsi maknanya.

Kata kunci: pencitraan visual, pencitraan organik, teknik terjemahan, padanan yang mapan, terjemahan literal.

INTRODUCTION

Translating a literary work consisting of many figurative languages is not an easy thing to do, especially when the work has a lot of imagery. Imagery is “a rather vague critical term that covers the use of language in a literary work that evoke sense-impressions by literal or figurative reference to the existing objects, scenes, actions, or states, as different from the language of poetic argument or exposition” (Baldick, 2001. p. 121). The definition highlights imagery as a language related to the senses through an act or condition described in literary works.

Preminger and Brogan (1993) on the other hand, define imagery as images produced in the mind by language, whose words refer to experiences which produce physical perceptions, where the readers actually have the experiences or to the sense impressions themselves. It indicates that the authors use imagery in order that their readers think about what they read and have the same experience by imagining what the authors have described.

Imagery is one of the most common in criticism and one of the most variable in meaning, its applications are based on the mental pictures which are claimed or experienced by the readers (Abrams, 1999). Abram’s definition highlights imagery’s variety in meanings which might be different among the readers. The readers’ background knowledge determines their interpretation of imagery which they find in their reading. There are seven types of imagery; they are visual imagery, auditory imagery, olfactory imagery, gustatory imagery, tactile imagery, organic imagery and kinesthetic imagery. These kinds of imagery are usually found in literary works such as poetry and novel.

There are many articles written and research conducted about imagery. One of them is conducted by Nanda Putri (2012). She wrote for her thesis for her undergraduate study at STBA LIA Jakarta titled *An Analysis of the Translation of Imagery in The Adventure of Huckleberry Finn Novel by Mark Twain*. The research focuses on the seven types of imagery by Perrine and Arp and the procedures of translation applied by Newmark. After analyzing 48 imageries in the novel based on imagery theory by Perrine and Arp and the translation procedure by Newmark, the researcher found that all the imagery are translated into the same category and only ten procedures are used in translating imagery. There are even types of imagery found in the novel. The types of imagery

that mostly appear in this research are auditory imagery and kinesthetic imagery. Additionally, the mostly used procedures in this research are literal and couplet procedures.

Another study about image in translated novel was conducted by Gholam Reza-Parvizi (2016) in his writing titled *Image in Translated Novel from English into Persian*. His research discussed two novels *For Whom the Bells Toll* by Ernest Hemingway and *The Grapes of Wrath* by John Steinbeck. He analyzed the first fifty pages of both the English versions according to the following frameworks. The first framework is Jiang's proposed model (2008) for translating literary image with a little bit of adjustment in order to fit the objective of this study. The other theoretical framework is the translation strategies by Chesterman. Types of imagery found in this research are visual imagery, auditory imagery, and kinesthetic imagery.

This study is quite similar to those discussed above with some differences. This study investigates imagery as conducted by Putri and Reza-Parvizi, and applies the seven types of imagery proposed by Perrine and Arp as in Putri's research. Unlike the other two studies, this research focuses on explaining the techniques applied by the translator based on Molina and Albier's proposed techniques. This theory is applied because it is considered to be more comprehensive in revealing all procedures and strategies of translating.

This study uses qualitative method because it describes and explains the phenomenon under study and it aims to understand the "what" and "how" of this research. Bryman and Bell (2007) stated that qualitative research is a research strategy indicating the relationship between theory and research. It is usually emphasizing on how theories are generated. It means this research is based on the theory used to conduct a study, so that it focuses on the results obtained from the theory. The data of this study are imagery taken from a novel entitled *A Walk to Remember* by Nicholas Sparks. The novel was published by Warner Books in New York in October 1999. The novel was translated into *Kan Kukenang Selalu* by Kathleen S.W. and published by PT. Gramedia Pustaka Utama in Jakarta in April 2002. There are 100 data of imagery found in the English and Indonesian versions.

Literature Review

Imagery is a figurative language usually used by writers to create a mental image for the readers, so they are able to see, hear, feel, think and understand more clearly what the writer wishes

to convey (Croft & Cross, 2000). It means an image is one of the ways the writer tells the reader about what he/she wants to convey. In literary works, the image or picture is a representation of words or something that the writer feels. The mental picture is an object that is seen, heard, smelled, tasted, touched or in a form of physical sensation, or feeling of tension and movement of the body.

Kirsznner and Mandel (2017) stated that imagery is created from words or phrases. Imagery creates a mental image that represents sensory experiences to describe what is seen, heard, smelled, tasted or touched. It has a strong effect from a writer to convey an impression about a situation or a character. From this statement, an image is created from a word or a phrase in order to give a certain effect to the readers. Images in literary works make the readers feel that they are involved in situation described in the literary works.

Imagery is defined as the representation of sense experiences through language. The word ‘image’ suggests a mental picture. There are visual imagery, auditory imagery, olfactory imagery, gustatory imagery, tactile imagery, organic imagery, kinesthetic imagery (Perrine & Arp, 1992). The explanation of seven types of imagery is defined below:

1. Visual Imagery

Visual imagery is the kind of imagery that occurs most frequently to describe what is seen. An example of visual imagery is taken from “Meeting at Night” poem which is written by Browning (1845): **And the yellow half-moon large and low** quoted by (Perrine & Arp, 1992). This phrase is related to the sense of sight and is categorized as visual imagery.

2. Auditory Imagery

Auditory imagery is an image that is used to represent a sound. An example of auditory imagery is taken from “To Autumn” poem which is written by Keats (1820): **Hedge-crickets sing** quoted by (Khan & Jabeen, 2015). This phrase is related to the sense of hearing and is categorized as auditory imagery.

3. Olfactory Imagery

Olfactory imagery is an image used to represent a smell. An example of olfactory imagery is taken from “Meeting at Night” poem which is written by Browning (1945): Then a mile of **warm sea-scented beach** quoted by (Perrine & Arp, 1992). This phrase is related to the sense of smelling and is categorized as olfactory imagery.

4. Gustatory Imagery

Gustatory imagery is an image used to represent a taste. An example of gustatory imagery is taken from “Harlem” poem which is written by Langston Hughes (1951): like a **syrupy sweet?** This phrase is related to the sense of taste and is categorized as gustatory imagery.

5. Tactile Imagery

Tactile imagery is an image used to represent a touch such as hardness, softness, wetness, or heat and cold. An example of tactile imagery is taken from “Meeting at Night” poem which is written by Browning (1845): Then a mile of **warm sea**-scented beach; (Perrine & Arp, 1992). This phrase is related to the sense of touch and is categorized as tactile imagery.

6. Organic Imagery

Organic imagery is an image used to represent an internal sensation, such as hunger, thirst, fatigue, or nausea. An example of organic imagery is taken from “After Apple Picking” poem which is written by Frost (1914): Of apple-picking: **I am overtired** (Mahfouz, 2012). This phrase is related to the sense of inner feeling and is categorized as organic imagery.

7. Kinesthetic Imagery

Kinesthetic imagery is an image used to represent a movement or tension in the muscles or joints. An example of kinesthetic imagery is taken from “The Onset” poem which is written by Frost (1923): And I shall see **the snow all go downhill**. (Raffique, Saddique, & Khan, 2014). This phrase is related to the movement and is categorized as kinesthetic imagery.

1.1. Translation Techniques

Translation techniques used in this study are taken from Molina and Albir’s theory. Molina and Albir (2002) state that translation techniques are the procedures to analyze and classify how translation equivalence works. According to Molina and Albir (2002), there are 18 kinds of translation techniques namely adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization,

linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

The explanation and examples of the 18 kinds of translation techniques are as follow:

1. Adaptation

This technique is used to replace a ST cultural element with one from the target culture.

(SL): The film **swept** the world.

(TL): *Film ini **merambah** dunia.* (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the word ‘swept’ is translated by using adaptation technique into *merambah*. The word *merambah* is familiar in the target culture.

2. Amplification

This technique is used to introduce details that are not formulated in the ST: information, explicative paraphrasing.

(SL): I want you to eat well, to rest and **sleep**.

(TL): *Aku ingin kau menyantap makanan yang bergizi, istirahat dan **banyak tidur**.*

(Kuncara, Nababan, & Samiati, 2013)

From the example above, the word ‘sleep’ is translated into ‘*banyak tidur*’ by using amplification technique. The word ‘*banyak*’ is added to give information about certain activity clearly.

3. Borrowing

This technique means to take a word or expression straight from another language. It can be pure (without any change) or it can be naturalized (to fit the spelling rules in the TL).

a. Without any change

(SL): His complete **master key system** will also help you become the master of your thoughts.

(TL): ***Master Key System** selengkapnya juga akan membantu Anda menjadi tuan dari pikiran-pikiran Anda.* (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the phrase ‘master key system’ is translated into ‘master key system’ by using borrowing technique (without any change). The phrase ‘master key system’ in the TL is pure borrowing from the SL.

b. Naturalized

(SL): **Meditation** quits your mind, help you control your thoughts, and revitalizes your body.

(TL): ***Meditasi** menenangkan akal, membantu mengendalikan pikiran, dan menghidupkan kembali tubuh Anda.* (Hendrastuti, Nababan, & Wiratno, 2013)

The example shows that the word ‘meditation’ is translated into ‘*meditasi*’ by using borrowing technique (naturalized). The word ‘*meditasi*’ is adapted from meditation to fit the spelling rules in the TL.

4. Calque

It is a literal translation of a foreign word or phrase. It can be lexical or structural.

(SL): **A kiss goodnight.**

(TL): ***Kecupan selamat malam.*** (Fahrurrozi & Wicaksono, 2016)

From the example above, the phrase ‘a kiss goodnight’ is literally translated into ‘*kecupan selamat malam*’ by using calque technique in the TL, but it applies the appropriate grammatical structure in the TL.

5. Compensation

This technique is used to introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.

(SL): You can let your imagination **go wild** with a Vision Board.

(TL): *Melalui Papan Visi, Anda bisa membiarkan imajinasi **mengembara sejauh mungkin**.* (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the phrase ‘go wild’ is translated into ‘*mengembara sejauh mungkin*’ by using compensation technique. The stylistic effect in the SL cannot be applied to the TL, so that it is converted into a language that is commonly used in TL without changing the meaning.

6. Description

This technique is used to replace a term or expression with a description of its form or/and function.

(SL): Civil **Libertarian**.

(TL): *Seorang penganut paham kebebasan sipil*. (Wuryantoro, 2018)

From the example above, the word ‘libertarian’ is translated into ‘*seorang penganut paham kebebasan*’ by using description technique. It is translated by giving the description and the information what the context talks about.

7. Discursive Creation

This technique is used to establish a temporary equivalence that is totally unpredictable and/or out of context.

(SL): Snuggly, huggly, sleepyhead.

(TL): *Berbaringlah dalam pelukan jika mengantuk*. (Fahrurrozi & Wicaksono, 2016)

From the example above, the words ‘snuggly, huggly, sleepyhead’ are translated into ‘*berbaringlah dalam pelukan jika mengantuk*’ by using discursive creation technique. It is translated by using temporary equivalence which appears unexpectedly. The word ‘*berbaringlah*’ is not an equivalent of any element in the source language text.

8. Established Equivalent

The technique is used to apply a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL.

(SL): You are blocking all the love and all the good that **the Universe** has for you.

(TL): *Anda menghalangi semua cinta dan kebaikan yang disediakan **Semesta** bagi Anda*.

(Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the phrase ‘the universe’ is translated into ‘*semesta*’ by using established equivalent technique. The word ‘*semesta*’ is a word recognized by dictionary in TL.

9. Generalization

The technique is used to apply a more general or neutral term. It is in opposition to particularization.

(SL): Money **loves** me.

(TL): *Uang **menyukai** saya*. (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the word ‘loves’ is translated into ‘*menyukai*’ by using generalization technique. The word ‘*menyukai*’ is the super ordinate of the word *loves*.

10. Linguistic Amplification

The technique is used to add some linguistic elements. It is often used in consecutive interpreting and dubbing. It is an opposition to linguistic compression.

(SL): The David you are sculpting is **you**.

(TL): *Patung David yang Anda ukir adalah **diri Anda sendiri***. (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the word ‘you’ is translated into a phrase ‘*diri anda sendiri*’ by using linguistic amplification technique, the addition of linguistic elements makes the translation longer than the SL.

11. Linguistic Compression

The technique is used to synthesize linguistic elements in the TT. It is often applied in simultaneous interpreting and in subtitling. It is in opposition to linguistic amplification.

(SL): The mind is actually shaping **the very thing that is being perceived**.

(TL): *Akal membentuk **segala sesuatu yang ada***. (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the phrase ‘the very thing that is being perceived’ is translated into ‘*segala sesuatu yang ada*’ by using linguistic compression technique. The SL is synthesized to make the translation in the TL shorter than the SL.

12. Literal Translation

The technique is used to translate a word or an expression word for word.

(SL): **I am the master of thoughts**.

(TL): ***Saya adalah tuan dari pikiran***. (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the sentence ‘I am the master of thoughts’ is translated into ‘*saya adalah tuan dari pikiran*’ by using literal translation technique, it is translated word for word with the actual meaning.

13. Modulation

The technique is used to change the point of view, focus or cognitive category in relation to the ST, it can be lexical or structural.

(SL): **Don't worry about it.**

(TL): *Lupakan saja.* (Kuncara, Nababan, & Samiati, 2013)

From the example above, the phrase 'don't worry about it' is translated into '*lupakan saja*' by using modulation technique. There is a change of point of view in the translation into '*lupakan saja*' but still has the same meaning.

14. Particularization

The technique is used for a more precise or concrete term. It is in opposition to generalization.

(SL): My daughters are the precious **jewels** of my life.

(TL): *Putri-putri saya adalah mutiara berharga dalam hidup saya.* (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the word 'jewels' is translated into '*mutiara*' by using particularization technique. 'Jewels' is translated into its subordination that is '*mutiara*'.

15. Reduction

The technique is used to suppress a ST information item in the TT. It is in opposition to amplification.

(SL): I didn't attract **the car accident**.

(TL): *Saya tidak menarik kecelakaan.* (Hendrastuti, Nababan, & Wiratno, 2013)

From the example above, the phrase 'the car accident' is translated into '*kecelakaan*' by using reduction technique. It is translated into '*kecelakaan*' and the word *car* is not translated in the TL.

16. Substitution

The technique is used to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa. It is used above all in interpreting. It translates the gesture of '*someone shakes his/her head as he/she disagrees*'.

17. Transposition

The technique is used to change a grammatical category. The technique is also known as shift.

a. Singular to plural / plural to singular

(SL): Musical **instruments** can be divided into two basic groups.

(TL): *Alat musik bisa dibagi menjadi dua kelompok besar.* (Junining, 2018)

From the example above, the word ‘instruments’ is translated into ‘*alat*’ by using transposition technique (plural to singular). Instruments are plural form that is translated into singular form *alat*.

b. Position of adjective

(SL): Be a **good son**.

(TL): *Jadi anak yang baik.* (Pratama & Hartono, 2018)

From the example above, the phrase ‘good son’ is translated into ‘*anak yang baik*’ by using transposition technique (position of adjective). The phrase *good son* (adjective-noun) is changed into *anak baik* (noun-adjective).

c. Changing word class or part of speech

(SL): The neighbours were **hostile** to the family.

(TL): *Para tetangga itu memusuhi keluarga tersebut.* (Hartono, 2017)

From the example above, the word ‘hostile’ is translated into ‘*memusuhi*’ by using transposition technique (changing word class or part of speech). There is a change of word class, the word *hostile* is adjective and changes into *memusuhi* that is verb.

18. Variation

The technique is used to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc. For instance, the technique introduces or changes dialectal indicators for characters when translating for the theater. It changes in tone when adapting novels for children, etc.

Data Analysis

The data are analyzed based on the imagery theory by Perrine and Arp and the translation technique by Molina and Albir’s theory. The researcher found that all of the data in the SL were translated into the same category of imagery in the TL. The following table contains the classification of imagery which is found in the novel.

Table 1 Classification of Imagery

Classification	Total
Visual Imagery	40
Auditory Imagery	12
Olfactory Imagery	1
Gustatory imagery	1
Tactile Imagery	2
Organic Imagery	32
Kinesthetic Imagery	12
Total Data	100

All types of imagery are found from 100 data in the novel. The types mostly found in the novel are visual imagery consisting of 40 data and organic imagery consisting of 32 data. These two types of imagery are followed by auditory imagery consisting of 12 data, kinesthetic imagery of 12 data, and tactile imagery of 2 data. The types least found are olfactory imagery and gustatory imagery having only one datum for each.

After classifying all data into the types of imagery, the data are analyzed and classified the translation techniques applied. The following table shows the result of the translation techniques used:

Table 2 Translation Technique

Technique	Total
Adaptation	3
Amplification	25
Borrowing	8
Calque	-
Compensation	-
Description	-
Discursive Creation	-

Established Equivalent	63
Generalization	-
Linguistic Amplification	-
Linguistic Compression	-
Literal Translation	37
Modulation	1
Particularization	-
Reduction	8
Substitution	-
Transposition	1
Variation	-

There are 18 translation techniques proposed by Molina and Albir. However, only eight techniques are applied in translating 100 data of imagery found in the novel. The technique mostly used is established equivalent. There are 63 data are translated by using this technique. Literal technique is applied in 37 data, and it is followed by amplification technique which is used for 25 data. There are eight data apply borrowing technique and eight data use reduction technique. Adaptation technique is applied in three data. Transposition technique is used in one datum and modulation technique is also used in one datum. For more analysis concerning which techniques are applied in translating which imagery, it is presented in the following table:

Table 3 Translation Techniques Used in Each Imagery.

Translation Technique	Classification of Imagery						
	Visual	Auditory	Olfactory	Gustatory	Tactile	Organic	Kinesthetic
Adaptation	2	-	-	-	-	-	1
Amplification	14	4	1	-	-	4	2
Borrowing	5	-	1	-	-	-	2
Established Equivalent	24	7	-	1	-	25	6
Literal Translation	16	5	1	-	2	7	6
Modulation	-	-	-	-	-	1	-
Reduction	5	1	1	-	1	-	-

Transposition	-	1	-	-	-	-	-
Total	65	18	4	1	3	37	17

There are six techniques applied in translating visual imagery. They are established equivalent 24 data, literal translation 16 data, amplification 14 data using, borrowing 5 data, reduction 5 data, and adaptation 2 data. There are five techniques applied in auditory imagery. The technique that mostly used is established equivalent 7 data, literal translation 5 data, amplification 4 data, reduction 1 datum, and transposition 1 datum.

While translating olfactory imagery, the translator applies four translation techniques: amplification, borrowing, literal translation and reduction, but only one datum for each of the techniques. One datum of gustatory imagery is translated by using established equivalent, and three data in tactile imagery are translated by using literal translation for two data and reduction for one datum.

Five techniques are applied in translating organic imagery. 25 data are translated by using established equivalent, 6 data using literal translation, 4 data using amplification, and one datum using modulation. The last imagery is kinesthetic imagery applying five techniques. There are 6 data translated by using established equivalent and literal translation, and 2 data using amplification and borrowing, 1 datum using adaptation.

Thus, it can be summed up that 2 types of imagery are mostly found in this research. They are visual imagery and organic imagery. The sense of sight and inner feeling are often used by the character in *A Walk to Remember* novel. Two techniques are mostly used in this research, namely established equivalent and literal technique.

CONCLUSION

Based on the analysis, it is concluded that the messages of imagery in this novel are conveyed well from the SL into the TL mostly by using established equivalent and literal translation. Established equivalent technique is used to translate the data in the SL into the term that is recognized and familiar as an equivalent in the TL. All 63 data of imagery translated by using this technique show no distortion in meaning in transferring the message. The literal translation is used whenever the established equivalent cannot be found and translating it literally

can convey the message well. These two techniques are applied by the translator in order to achieve the closest natural equivalent, and it can be observed from the translation of imagery that those 2 techniques best transfer the message from SL into TL. Applying amplification technique which means adding some additional information is also a good choice, because the translator can better explain what the writer in SL wants to convey by using more words and phrases. Sometimes the translator needs to apply reduction technique because there are some words which cannot be translated; even though it sometimes may cause distortion in meaning, using this technique is unavoidable. The techniques of adaptation, modulation and transposition that are used for translating the imagery can also transfer the message well; meanwhile borrowing technique can make the readers confused especially if they are not familiar with the SL.

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