

ANNOTATED TRANSLATION OF NIGHTS IN RODANTHE BY NICHOLAS SPARKS

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Abstract

Translators always faced difficulties in translating. In order to manage, the translator would need to use strategies to produce effective and natural translation. In this study, the researcher was to find out the difficulties or problems and the strategies in the process of translation from English into Indonesian from the text in a novel titled Nights in Rodanthe by Nicholas Sparks. The researcher was to annotate the words, phrases, clauses, and sentences that she has translated. This area above, namely annotated translation from English into Indonesian, was chosen by the researcher in order to widen her experience in translation which was in line with her study and to detect the problems emerging during the process of translation. The research result was that the translator found some difficult problems in translation such as Lexical, Grammatical, Communication and Cultural problems in translating the words, phrases, clauses and sentences. In order that the message of the SL text could be accurately translated into the acceptable TL equivalence, she did not merely or literally translate them by retaining the forms remaining the same way as the TL text. And to reach the acceptability of the TL equivalence, certain annotated procedures of translation were required.

Keywords: Annotated translation, Lexical, Grammatical, Communication and Cultural problems in translating

Abstrak

Penerjemah selalu saja menghadapi kesulitan dalam menerjemahkan. Solusi dari masalah tersebut, penerjemah perlu menggunakan strategi untuk menghasilkan terjemahan yang wajar dan efektif. Dalam penelitian ini, peneliti menemukan beberapa kesulitan atau masalah dalam menerjemahkan dan strategi dalam proses menerjemahkan dari Bahasa Inggris ke Bahasa Indonesia melalui teks sebuah novel berjudul Nights in Rodanthe karya Nicholas Sparks. Peneliti membubuhi keterangan dalam kata, frase, klausa, dan kalimat yang dia terjemahkan. Ini disebut terjemahan bercatatan dari Bahasa Inggris ke Bahasa Indonesia yang dibahas oleh peneliti agar menambah pengalaman dalam menerjemahkan berhubungan dengan bidangnya dan mengenali masalah yang sering muncul selama proses menerjemahkan. Hasil penelitian menyatakan bahwa penerjemah menemukan beberapa kesulitan atau masalah dalam menerjemahkan seperti leksikal, gramatikal, komunikasi, dan masalah budaya menerjemahkan dari kata, frase, klausa, dan kalimat. Agar pesan dari Bahasa Sumber dapat akurat diterjemahkan menjadi sepadan dalam Bahasa Sasaran yang berterima, peneliti tidak menerjemahkan secara harafiah dengan mengikuti bentuk dari teks Bahasa Sasaran. Dan untuk mencapai kesepadanan Bahasa Sasaran yang berterima, teknik menerjemahkan bercatatan pun diperlukan.

Kata Kunci: Terjemahan bercatatan, Leksikal, Gramatikal, Komunikasi, Masalah Budaya dalam menerjemahkan

INTRODUCTION

BACKGROUND

Many researchers admit that there almost always be problems in translation as there is no 'one- to- one correspondence' between English and Indonesian. In addition, the researcher of this study is also aware of the fact that every translator has his own style of translation. Therefore, the researcher is to find out the difficulties during the process of translation from English into Indonesian faced by the translator by annotating several words, phrases, clauses, and sentences that pose problems for the researcher. The researcher decides to conduct a research in annotated translation from English into Indonesian in order to widen his experience in translation which is in line with his study and to detect the problems emerging during the process of translation. The problems encountered will then be analyzed and given plausible reasons for their translation. The translation from English into Indonesian is taken due to the familiarity of the language, Indonesian, mostly known by the researcher as his native language. It is important to carry out this research, as annotated translation applies in practical sense the theories the researcher has studied in class, namely theories of translation and theories of the English as well as Indonesian language. Besides, this study deepens the student's ability in analyzing the source language and the target language.

In this study, the researcher would like to find out the difficulties during the process of translation from English into Indonesian faced by the translator (researcher) by annotating several words, phrases, clauses, and sentences that pose problems for the researcher (translator). This area above, namely annotated translation from English into Indonesian,

is chosen by the researcher in order to widen her experience in translation which is in line with her study and to detect the problems emerging during the process of translation. Then the problems encountered will be analyzed and given plausible reasons for their translation. The translation from English into Indonesian is elected due to the familiarity of the language, Indonesian, mostly known by the researcher as her native language. The novel entitled *Nights in Rodanthe* by Nicholas Sparks is taken up to be translated as it is number one of the New York Times bestselling author.

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THEORETICAL REVIEW

Translation

Larson (2004, p. 3) said that translation is "basically a change of form. In translation, the form of the source language is replaced by the form of the receptor or target language". In translating, we involve two languages: SL means source language and TL means target language. The important thing in translating is how to replace SL by the appropriate equivalence in TL. Nida and Taber (2009, p.12), explained that "Translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning and secondly in terms of style". Based on the definition, it is clear that according to Nida and Taber, the primary purpose of translating is to reproduce the message, and the reproduction must be in a form of close natural equivalent. Style, although it is not the main concern, should be retained as much as possible. Newmark

(2008 p. 5) stated that the translation as the process of, "... rendering the meaning of a text into another language in the way that the author intended the text". Then the translator should maintain the meaning in SL and reproduce again in TL appropriately.

Theory of Equivalence and Shift.

In his definition of translation equivalence, Popovic (as cited in Basnett, 2008 p. 32) distinguishes four types:

1. *Linguistic equivalence*, where there is homogeneity on the linguistic level of both SL and TL texts, i.e. word for word translation.
2. *Paradigmatic equivalence*, where there is equivalence of 'the elements of a paradigmatic expressive axis', i.e. elements of grammar, which Popovic sees as being a higher category than lexical equivalence.
3. Stylistic (*translational*) equivalence, where there is 'functional equivalence of elements in both original and translation aiming at an expressive identity with an invariant of identical meaning'.
4. Textual (*syntagmatic*) equivalence, where there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of form and shape.

Catford (2005 p.76) says category shifts into four kinds, they are: *structure shifts*, *class shifts*, *unit shifts*, and *intra system shifts*.

Principle in Translation

Based on Alan Duff (2009 p. 10-11) in his translator's handbook, *Translation* as follows:

1. **Meaning.** The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be 'transposed'.

2. **Form.** The ordering of words and ideas in the translation should match the original as closely as possible. But differences of language structure often require changes in the form and order of words.
3. **Register.** Languages often differ greatly in their levels of formality in given context (say the business letter). To resolve these differences, the translator must distinguish between formal or fixed expressions and personal expressions, in which the writer or speaker sets the tone.
4. **Source language influence.** One of the most frequently criticisms of translation is that 'it doesn't sound natural'. This is because the translator's thoughts and choice of words are too strongly moulded by the original text. A good way of shaking off the source language (SL) influence is to set the text aside and translate a few sentences aloud, from memory. This will suggest natural patterns of thought in the first language (L1), which may not come to mind when the eye is fixed on the SL text.
5. **Style and clarity.** The translator should not change the style of the original. But if the text is sloppily written, or full of tedious repetitions, the translator may, for the reader's sake, correct the defects.

Problems in Translation

Lexical problems in translating

Newmark (2008 p.33) explains the following: Difficulties with words are of two kinds: (a) you do not understand them; (b) you find them hard to translate. If you cannot understand a word, it may be because all its possible meanings are not known to you, or because its meaning is determined by its unusual collocation or a reference elsewhere in the text. It means that the lexical problems in

translating consists words, collocations, and idioms. The translators are lacking abilities to translate words because they do not understand the source language or they cannot find the equivalence in a receptor language. Newmark explained that the first signs of translation problems are when these automatic procedures from language to language are not adequate, and the struggles between words in SL and TL. We can see it in Newmark's (2008 p.31) statement below: The first signs of translation problems are where these automatic procedures from language to language are not adequate. Then comes the struggles between the words in SL –it may be one word, it may be collocation like 'a dark horse', it may be a structure like 'the country's government' (who governs what?), it may be a referential, cultural or idiolectal problem – in any event, the mental struggle between the SL words and the TL thought then begins. Newmark (2008 p. 31) stated that to never forgetting the SL words, "If you are like me, you never forget the SL words, they are always the point of departure; you create, you interpret on the basis of these words.", he stated that to never forgetting the SL words because the SL words are the start line of the translations. Newmark (2008 p. 32) stated, "Within the clause, you may take next the two obviously cohesive types of collocation, adjective-plus noun or verb plus object, or the various groups that are less context-bound.". When the translators find difficulty to translate a clause, Newmark explained them to take two cohesive types of collocation, adjective-plus noun or verb plus object, or various groups that are less context-bound. When the translator finds difficulty to translate the sentences translation, Newmark (2008 p. 32) explained us to reproduce a corresponding deviation from the target language norms in our own version, as we

see in this quotation below: You should bear in mind, however, if long sentence and complicated structures are an essential part of the text, and are the characteristic of the author rather than of the norms of the source language, you should reproduce a corresponding deviation from the target language norms in your own version."

Grammatical problems in translating

1. *Sentence structure*. Nida and Taber (2009 p.113-115) explained that "There are numerous features of the sentence structure which must be adjusted in the process of transfer from one language to another".
2. *Word structure*. Nida and Taber (2009 p.115-117) explained that "The relationships of word structure to the problems of translating are of two principle types: (1) the grammatical classes of words which may be used and (2) the so-called morphological categories which are associated with the various classes".

Communication situational problems in translating.

1. *The author*. Larson (2004 p. 421-422) suggested that "The goal of the translator is to communicate to the receptor audience the same information and the mood as was conveyed by the original document to the original audience. To do this, he must have the author's intent firmly in mind as he translates".
2. *The audiences*. Larson (2004 p.426) says, "The author's attitude towards the audience also plays an important part in the communication situation. Every good writer writes with his audience mind. He writes to a certain person or group of people. The translators must be aware of who the original text was written for. But he

also has a further factor; who is his translation intended for?”.

3. *The relationship between the author and his audiences.* Larson (2004 p.429) explained that “The social relationship between the original author and his audience affects the content and form of the original document. These relationships may have to do with such matters, such as age, status, and the culture’s ideas of superiority and inferiority”.
4. *Culture.* More explanation about the communication situation he says that “Culture is a complex of beliefs, attitudes, values, and rules which a group of people share. The writer of the source document assumed the beliefs, attitudes, values, and rules of the audience for which she wrote. The translator will need to understand them, in order to adequately understand the source text and adequately translate it for people who have a different set of beliefs, attitudes, values and rules” (p. 431).

Cultural problems in translating.

Larson (2004 p. 137) explains, “One of the most difficult problems in translating is found in the differences between cultures. The people of a given culture look at things from their own perspective and many words which look like equivalence, are not”. They have special connotations, and different cultures have different focuses. As the example, in England, they have ‘autumn’, ‘spring’, ‘summer’ and ‘winter’ but in Indonesia, we have only *kemarau* and *hujan*. **Over-translation.** Newmark (2001 p. 39) stated that:

A semantic translation tends to be more complex, more awkward, more detailed, more concentrated, and pursues the thought-processes rather than the intention of the transmitter. It tends to over-translate, to be more specific than

the original, to include more meaning in its search for one nuance of meaning.”.

Under-translation. Newmark (2001 p. 39) said that “Generally, a communicative translation is likely to be smoother, simpler, clearer, more direct, more conventional, conforming to a particular register of language, tending to under-translate, i.e. to use more generic, hold all terms in difficult passages”.

Process and Procedure of Translation.

According to Larson (2004 p. 3) Meaning has a priority over form in translation. “It is meaning which is being transferred and must be held constant”, so that, it was meaning which is to be carried over from the Source Language to the Target Language, not the linguistic forms. Larson explained that the goal of translator should be to produce in a receptor language text (a translation) which is idiomatic; that is, one which has the same meaning as the source language but is expressed in the natural form of the receptor language. Translator should maintain the meaning, not the form. We can see it in Larson’s (2004 p.10) statement below: The translator’s goal should be to reproduce in the receptor language by using the natural grammatical and lexical choices of receptor language. His goal is an idiomatic translation. An idiomatic translation reproduces the meaning of the source language (that, the meaning intended by the original communicator) in the natural form of receptor language. The meaning, not the form, is retained.” According to Williams and Chesterman’s work (as cited in Sudarya, 2007 p. 1) is: A translation with a commentary (or annotated translation) is a form of introspective and retrospective research where you yourself translate a text and, at the same time, write a commentary on your own translation process. This commentary will include some discussion

of the translation assignment, an analysis of aspects of the source text, and a reasoned justification of the kinds of solutions you arrived at for particular kinds of translation problems. One value of such research lies in the contribution that increased self-awareness can make to translation quality. You might also want to show whether you have found any helpful guidelines for your translation decisions in what you have read in Translation Studies.

RESEARCH METHOD

Nunan explained that there are two kinds of research method for annotated translation. Firstly is introspective method, as Nunan (2002 p. 115) defined, "Introspection is the process of observing and reflecting on one's thoughts, feelings, motives, reasoning processes, and mental states with a view to determining the ways in which these processes and states determine our behavior."

Secondly is retrospective research. Nunan (2002 p. 124) stated, "...retrospective data are collected some time after the event under investigation has taken place."

Introspective research is a study investigating one's own thought and feelings: a looking into oneself; in line with translation: asking one-self the following questions:

1. In the process of translation, in which part has the researcher had difficulty?
2. Are the difficulties syntactically, semantically, or pragmatically?
3. What is the best translation for this term/word/phrase/clause/part of the sentence/sentence in line with the context?
4. Why has the researcher translated as such? Retrospective research is a study investigating the mental processes through the researcher's

original memory immediately after he/she has translated:

- a. which theory of translation has the researcher used during the process of translation?
- b. which structural rule has the translator used in rendering from English into Indonesian and vice versa?
- c. is the result of translation in line with the cultural context of source and target audience?

RESEARCH DESIGN

The process of this study will be as follows:

1. The source text is read thoroughly to obtain a full understanding of the content.
2. Independently the researcher translates the source text into Indonesian (the source is in English).
3. At the same time the researcher marks down the words/ phrases/ clauses/ sentences or any other language components that has becomes a problem in the process of translating.
4. During the course of translating the text, the researcher regularly consults her advisor to discuss problems she encounters referring to the task undertaken

SOURCE OF DATA

The source of data in this research is the text in an English novel about *Nights in Rodanthe* written by Nicholas Sparks, published by Bantam Books, London in 2002. It contains 224 pages divided into 19 chapters.

COLLECTION OF DATA

During the process of translating the source text, the translator/researcher collects the data being investigated. The data represents the problems under study.

These problematic items should be analyzed and the researcher then should

give plausible reasons as to the solving of these problems.

order to be analyzed in line with the relevant translation theories.

Analysis of Data

The collected data will then be categorized and classified into words, idioms, phrases, clauses, and sentences in 1.

RESULT AND DISCUSSION

ANNOTATION AND ANALYSIS

Source Text	Target Text
<p>Page 1 lines 1: . . . , Adrienne Willis had returned to the Inn and the first glance had thought it unchanged, ...</p>	<p>Halaman 1 baris 1: . . . , Adrienne Willis telah kembali ke Penginapan dan pandangan sekilas yang pertama tidak mengubah pikirannya, ...</p>

Analysis and Discussion:

'*had returned*' means '*telah kembali*', '*telah pulang*', '*telah balik*'. The translation should reflect accurately the meaning of the original text. The problem in translating is in lexical. One of those choices shows that '*telah kembali*' is the closest equivalence (Duff's meaning: clarity). The reason why "*had thought it unchanged*" is translated into "tidak mengubah pikirannya" or "membuat pikirannya tidak berubah" is because in line with the content of the novel story which describes some places that unchanged. This is shown by the following sentence: "as if the small Inn were impervious to sun and sand and salted mist. The porch had been 2.

freshly painted, and shiny black shutters sandwiched rectangular white-curtained windows..." Larson (2004 p. 11). From this context, it is clear that the writer would like to show the readers how Adrienne thought that some places unchanged. Thus, in order to convey the same message, the translator has chosen to translate the sentence above into "tidak mengubah pikirannya" in line with the first translation principle of Duff (1990 p. 10), "Meaning". The translation should reflect accurately the meaning of the original text. Nothing should be arbitrarily added or removed, though occasionally part of the meaning can be 'transposed' ...".

Source Text	Target Text
<p>Page 11-12 lines 6-7: But looking closer, she gradually began to notice changes that cosmetic work couldn't hide: ... The inn seemed to be winding dawn, ...</p>	<p>Halaman 11-12 baris 6-7: Tetapi melihat lebih dekat, berangsur-angsur dia mulai memperhatikan perubahan bahwa pekerjaan kosmetik tidak dapat mengalangkannya dari itu: ... Penginapan yang nampak berubah saat dinihari, ...</p>

Analysis and Discussion:

. . . 'But *looking closer*'. 'Looking closer' means 'melihat lebih dekat', 'akrab', 'teliti', 'pendek', 'karib',

'pengap', 'kikir' (adj) → 'lebih dekat' is the closest equivalence, as it includes 'melihat lebih dekat, akrab'. The problem in translating is in grammatical. The

literal translation of the phrase “cosmetic work couldn’t *hide*” is “pekerjaan kosmetik tidak dapat menyembunyikannya”. According to Larson (2004 p. 15), “This literal translation makes little sense in English”. Thus, the translator translated the phrase into “Pekerjaan kosmetik tidak dapat mengalingkannya dari itu”. The literal

translation of the phrase “*The inn seemed to be winding dawn*” is “Penginapan yang nampak membelit atau berliku-liku saat shubuh”. According to Larson (2004 p. 15), “This literal translation makes little sense in English”. Thus, the translator translated the phrase into “Penginapan yang nampak berubah saat dinihari”.

3.

Source Text	Target Text
<p><u>Page 22 lines 13-16:</u> ... I knew that would be impossible, but for some reason, it made leaving you just a little easier. ...</p>	<p><u>Halaman 22 baris 13-16:</u> ... Saya mengetahui bahwa akan mustahil, tetapi untuk beberapa alasan, membuat benar-benar meninggalkanmu sedikit lebih mudah. ...</p>

Analysis and Discussion:

In the sentence above, the word “*just*” was used by the author to emphasize the sentence. The problem in translating is in communication. Based on Cobuild (2004), “In English, “you use an emphasizing adverb such as ‘absolutely’,

*‘just’, ‘quite’, or ‘simply’ to add emphasis to the action described by a verb” (p. 194). The word “*benar*” has a function of an adverb. “*Benar-benar*” in this sentence is “predikat adjektiva yang berbentuk ulang” showing intensity.*

4.

Source Text	Translated Text
<p><u>Page 49 lines 2-3:</u> ... the merchants and planters <u>resident</u> in London, and interested in the West Indies <u>possessions</u>, ...</p>	<p><u>Halaman 49 baris 2-3:</u> ... para saudagar dan pekebun <u>yang menetap</u> di London, dan yang tertarik pada <u>kekayaan</u> asal India Barat itu.</p>

Analysis and Discussion:

‘resident’ means *‘warga’, ‘penduduk’, ‘yang menetap’, ‘yang tidak berpindah-pindah’*. The problem in translating is in cultural. The translation should reflect accurately the meaning of the original text. One of those choices shows that *‘yang menetap’* is the closest equivalence (Duff’s meaning: clarity). West Indies possessions: possessions

means *‘milik, pemilikan, kekayaan, harta, daerah di bawah kekuasaan negara lain tetapi tidak masuk dalam pemerintahannya’*. Its contextual meaning refers to *‘kekayaan’* as the closest correspondence to *‘possession’*, because the plant represented the identity of West Indies people to which they were proud of. This sense of belonging was a representation of their spiritual property.

5.

Source Text	Translated Text
<p><u>Page 49 lines 10-14:</u> The arrangement for disposing the plants was undertaken and completed <u>in a most ingenious and effective manner</u>, by Sir Joseph Banks, who superintended the whole equipment of the ship <u>with the greatest attention and assiduity</u> till <u>she was in all respects ready for sea</u>.</p>	<p><u>Halaman 49 baris 10-14:</u> Pengaturan untuk penempatan tanaman itu telah dilaksanakan dan diselesaikan <u>dengan kemahiran serta keefektifan sangat tinggi</u> oleh Sir Joseph Banks, yang mengawasi seluruh peralatan kapal <u>dengan pemusatan penuh pikiran dan ketekunan paling tinggi</u> sampai <u>ia siap sepenuhnya untuk melaut</u>.</p>

Analysis and Discussion:

. . . ‘in a most ingenious and effective manner’. ‘Ingenious’ means ‘banyak akal, kreatif’ (adj); ‘kemahiran’ (n). → ‘kemahiran’ is the closest equivalence, as it includes ‘banyak akal, kreatif’. The problem in translating is in lexical. ‘. . . who superintended the whole equipment of the ship with the greatest attention and assiduity’. ‘Greatest attention’ means ‘pemusatan penuh pikiran’; ‘assiduity’ means ‘constant or close attention to what one is doing’, or ‘ketekunan’ . . . ‘till she was in all respects ready for sea’. ‘in all respects’

means ‘dalam segala hal’; ‘ready for sea’ = siap melaut.

‘. . . sampai **ia** siap sepenuhnya untuk melaut’. ‘She’ refers to the *Bounty*, the ship.

It is translated into ‘ia’ (pronomina). Some Indonesian linguists don’t agree to use personal pronoun for animal and material things. Some other experts, however, subscribe to this idea considering that it is necessary for the development of Bahasa Indonesia in the future. Time is running forward, so the language is.

6.

Source Text	Translated Text
<p><u>Page 49 lines 14-16:</u> He named the ship the <i>Bounty</i>, and <u>recommended</u> Lieutenant Bligh, who had been with Captain Cook, <u>to command her</u>.</p>	<p><u>Halaman 49 baris 14-16:</u> Dia menamai kapal itu Bounty dan <u>mempercayakan</u> kapal itu kepada Letnan Bligh, yang pernah bersama Kapten Cook, <u>untuk memimpinnya</u>.</p>

Analysis and Discussion:

‘recommend’ in this sentence does neither mean ‘menyarankan, menganjurkan, menasehatkan, nor menyenangkan’. The problem in translating is in lexical.

It means ‘to direct authoritatively, to commend or entrust (to a person or person’s care) something important’ or

‘mempercayakan’ (untuk mengurus sesuatu yang penting). It relates to the phrase that follows ‘to command her’ = to have official authority to exercise a dominating influence over a ship. These analysis refer to the principles of translation advocated by Duff regarding the ‘meaning’ on clarity and suitability.

CONCLUSION

The writer can conclude that in annotated translation ‘Nights in Rodanthe’ by Nicholas Sparks found some difficult problems in translation such as Lexical, Grammatical, Communication and Cultural problems in translating the words, phrases, clauses and sentences. In order that the message of the SL text could be accurately translated into the acceptable TL equivalence, she did not merely or literally translate them by retaining the forms remaining the same way as the TL text. And to reach the acceptability of the TL equivalence, certain procedures of translation were required. So, the terms being annotated covered four categories: words, phrases, clauses and sentences.

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