

TRANSLATING METHOD TOWARDS SEXISM IN ENGLISH VERSION OF ANDMESH SONG TITLED “*HANYA RINDU*”

Rizka Safitri

English Literature, Faculty of Languages and Arts, Universitas Negeri Surabaya

rizkasafitri16020154064@mhs.unesa.ac.id

Abstrak

Topik penelitian ini meliputi penerjemahan lagu Andmesh berjudul “*Hanya Rindu*” yang di terjemahkan ke dalam bahasa Inggris oleh Emma Heesters dan Kurt Hugo Schneider. Penelitian ini menggunakan metode kualitatif deskriptif dengan melakukan dokumentasi untuk mengidentifikasi perbedaan penggunaan bahasa dari lirik lagu Andmesh yang diterjemahkan ke dalam bahasa Inggris dan metode penerjemahan yang digunakan oleh Emma dan Kurt. Teori yang digunakan untuk penelitian ini adalah teori dari Tannen (1990) tentang perbedaan penggunaan bahasa antara perempuan dan laki-laki, Halliday (1994) tentang perbedaan gaya penulisan antara perempuan dan laki-laki, dan Newmark (1988) tentang metode penerjemahan. Hasil dari penelitian ini menunjukkan bahwa berdasarkan teori yang dikemukakan oleh Tannen, hanya ada 3 perbedaan yang muncul dalam penelitian ini yaitu *status vs support*, *information vs feelings and orders vs proposal*. Selain itu, penerjemahan yang dilakukan oleh Emma Heester juga menunjukkan gaya penulisan yang ‘*involve*’ sedangkan penerjemahan yang dilakukan oleh Kurt Hugo Schneider menunjukkan gaya penulisan yang *informative*. Untuk metode penerjemahan yang digunakan oleh Emma Heester dan Kurt Hugo Schneider adalah metode penerjemahan *semantic translation* dan *faithful translation*. Dengan kata lain, perbedaan penerjemahan yang dilakukan oleh perempuan dan laki-laki dapat dilihat dari cara mereka menafsirkan lirik lagu dari bahasa sumber ke bahasa sasaran dan gaya penulisan mereka dalam bahasa sumber.

Kata kunci: metode penerjemahan, teori seksisme, bahasa dan gender, perbedaan penggunaan bahasa antara perempuan dan laki – laki, penerjemahan dan gender.

Abstract

The topic in this study contains the translation works on Andmesh song titled “*Hanya Rindu*” in English version by Emma Heester and Kurt Hugo Schneider. Using a descriptive qualitative method by doing documentation to identify the genderlect of Andmesh song titled “*Hanya Rindu*” and the translation methods applied in English version of the song translated by Emma Heesters and Kurt Hugo Schneider. Moreover, this study is constructed under the theory of the distinction of language used between men and women by Tannen (1990), the differences of writing styles between men and women by Halliday (1994) and the translation method by Newmark (1988). The findings reveal that there are only 3 distinction of language used by Emma and Kurt which are *status vs support*, *information vs feelings and orders vs proposal*. Besides, Emma translation works is more ‘*involve*’ while Kurt translation works is more *informative*. Additionally, both Emma and Kurt are using *semantic* and *faithful translation* works to transfer the message from the source language to the target language. In short, Emma and Kurt translation works are different in term of interpreting the message from the source language to the target language and their writing styles.

Keywords: Translation Methods, Sexism, Language and Gender, The Distinction of Language used by male and female, Translation and Gender.

INTRODUCTION

The topic in this study obtains the translation works on Andmesh song titled “*Hanya Rindu*” in English version by Emma Heester and Kurt Hugo Schneider. In this translation works, both musicians are using English as the target language and Indonesian as the source language. As many people know, English is an international language for communicating in this world. Therefore, this song has been known to the worldwide. Also, Emma is the only

female foreign musician who translates the song to English and Kurt is the only male foreign musician who translates the song to English too. Besides, their translation works are becoming viral both in Indonesia and International music industry. In fact, after listening to Emma and Kurt version of the song in English, there are differences between their versions. These differences draw an intention to analyze the lyric between Emma’s version and Kurt version of Andmesh song titled “*Hanya Rindu*”.

The purposes of this study are to identify the genderlect of Andmesh song titled “*Hanya Rindu*” and the translation methods applied in English version of the song. Furthermore, this study is using Deborah Tannen’s theory about the distinction of language used between men and women and Halliday’s assumption about the differences of writing styles between men and women to identify the genderlect of Andmesh song titled “*Hanya Rindu*” and using Peter Newmark’s theory about translation methods to identify the translation method applied in English version of the song. According to Deborah Tannen (1990), genderlect is a term for describing a different communication between men and women in interpreting the message in conversation. She proposed 6 differences which are status versus support, independence versus intimacy, advice versus understanding, information versus feelings, orders versus proposal and conflict versus compromise.

Status vs Support

Men and women have different ways to see the world. For men, the world is a place for a people to gain status and keep it. Therefore, men are very competitive in conversation. They seek for an achievement to be upper handed or dominated others. However, women see the world as a network of connections to look for a support and consensus. Thus, women are often leading the communication to the way for gaining a confirmation or supporting ideas.

Independence vs Intimacy

As it mentioned before that men are concerned with his status, it often leads men to focus more on independence. On the other hand, women tend to seek closeness and support. Therefore, women often have a struggle to preserve intimacy. For instance, men would not talk about their problems in their conversation unless he really needs a solution. Otherwise, women will talk about their problems in their conversation because they think by sharing their problems, it will bring intimacy between them.

Advice vs Understanding

For men, complaint is a challenge for them. It gives them a chance to come up with a solution. As a result, men tend to give advice when her spouse is complaining. On the contrary, women are looking for emotional support rather than a solution. Thereby, conversations between women are often leading to an understanding rather than solution.

Information vs Feelings

Deborah Tannen’s distinction of information and feelings is described as report talk for women or men. Women tend to talk too much, speak in private contexts, build relations, overlap and speak symmetrically while men tend to get more air time, speak in public, negotiate status or avoid failure, speak one at a time and speak asymmetrically. For instance, a call to a mother from a young man compared to a young girl. The conversations between a young man and his mother will emerge that he has an appointment to go specific place, with a specific person and what he is doing there. Conversely, the conversation between a young girl and his mother will

contain that she has an appointment with someone without giving specific name and talking about her feeling.

Orders vs Proposal

Women are more comfortable suggesting people to do what they want while men prefer to order people to do what they want. For instance, women would use “let’s..., would you..., I wonder if...” and etc while men prefer to use direct imperative.

Conflicts vs Compromise

In trying to prevent fights, women tend to refuse to oppose the will of others openly while men tend to show their status and value on others. It is far more effective for women to assert themselves but men will feel no weight of facing a conflict.

Also, Halliday (1994) assumes that in writing styles, women are prefer to be more involved while men are prefer to be more informative. Involved means the writer or the author is assuming that the readers or the audiences know about the references in her written text and need to be involved in the writer’s perspective. As a result, the readers or the audiences will sense a kind of personal and author involvement in the text. Reversely, informative means the writer or the author assumes that the audiences or the readers need background knowledge toward his written text. Therefore, he provides more information in his written text and being as detail as he can in providing the information in his written text. In short, based on Tannen and Halliday, the differences of language used between men and women can be seen through their interpretation of the message in the text and their writing styles.

According to Peter Newmark (1988), the translation methods differ into a division of emphasizing the source language and emphasizing the target language. The translation methods which emphasizing the source language are word-for-word translation, a literal translation, faithful translation, and semantic translation and the translation methods which emphasizing the target language are adaptation, free translation, idiomatic translation and communicative translation.



Picture 1. The Diagram V of Translation Methods by Newmark

Word-For-Word Translation

Word-for-word translation is regularly shown as interlinear interpretation, with the target language quickly underneath the source language words. It is commonly translated in the same structure with the source language or as close as possible with the source language in term of the structure and sometimes a cultural word does not translated into the target languages.

Literal Translation

Literal translation is transferring a message from the source language to the target language but syntactic developments are changed over to their closest target

language counterparts yet the lexical words are again interpreted independently, outside of any relevant connection to the subject at hand.

Faithful Translation

Faithful translation is transferring a message from the source language to the target language by trying to reproducing the message in the source language to the target language with a limitation of grammatical structure in the target language.

Semantic Translation

Semantic translation is transferring a message from the source language to the target language by putting the translator's intuitive empathy in the source language to the target language.

Adaptation

In this method, the translator attempts to change the source language culture in the target language which ultimately is not seen as a translation but rather re-writing the meaning of the source language text into the target language.

Free Translation

A free translation method is a free translation procedure. It is define as a re-producing a message from the source language to the target language without the form of the original.

Idiomatic Translation

An idiomatic translation method emphasizes the idiomatic language of the source translated in the target language. In this method, sometimes the translator finds it difficult to find equivalent words and cause a loss of nuances of meaning that exist in source languages in the target language.

Communicative Translation

A communicative translation method seeks to return contextual meaning from the source language into the target language by using word equivalents that can be easily understood and accepted by the target language community.

METHOD

This study aims to identify the genderlect appeared in Andmesh song titled "*Hanya Rindu*" and the translation method in English version of the song. This study is a qualitative research which is designed to explore the deeper understanding towards statements of problems and to make the findings more valid.

The object of this study is the song lyrics by Andmesh titled "*Hanya Rindu*" in Indonesia and English version. Therefore, the data of this study is the transcription of the lyrics which collected by using documentation technique. It is taken from Hits Record YouTube channel, Emma Heesters YouTube channel and Kurt Hugo Schneider YouTube channel. Additionally, the data will be provided in the form of written text. The original lyrics will be shown as SL, the lyrics translated by Emma Heesters will be shown as TL I and the lyrics translated by Kurt Hugo will be shown as TL II.

The data is taken when the researcher is listening to the song in Indonesia and English versions of the song by

transcribing the lyrics in the form of written text. After that, in selecting the data, the researcher used the lyrics which show significant differences in word choices. Then, the data which is already selected will be analyzed by using Deborah Tannen theory, Halliday assumption and Peter Newmark theory.

RESULTS AND DISCUSSION

Results

This chapter will provide the results of genderlect of Andmesh song titled "*Hanya Rindu*" and the translation method applied in English version of the song which translated by Emma Heesters and Kurt Hugo Schneider.

Sample Data 1

SL : Hancur hati ini melihat semua gambar diri yang tak bisa ku ulang kembali

TL I : And with my broken heart, I see all the pictures of myself. Living life without you just feels so wrong.

TL II : And though it breaks my heart seeing pictures of myself with you. But we know, those moments are gone.

From the sentences above, it can be seen that the words "Hancur hati ini..." are translated to "And with my broken heart..." in TL I and "And though it breaks my heart..." in TL II. Also, TL I used the words "Living life without you just feels so wrong" which do not exist in SL. These words are meant to describe the words "...yang tak bisa ku ulang kembali". Conversely, TL II used the words "But we know, those moments are gone" to refer to the words "...yang tak bisa ku ulang kembali". In addition, TL II used the words "... with you" which do not exist in SL and TL I. Last but not least, TL I used semantic translation method and TL II used faithful translation method.

Sample Data 2

SL : Ku ingin saat ini engkau ada disini

TL I : I want you to be here with me, I know it sounds crazy

TL II : I kept on wishing that you could be back here beside me

From the sentences above, it can be seen that the words "Ku ingin saat ini engkau ada disini" are translated to "I want you to be here with me, I know it sounds crazy" in TL I and "I kept on wishing that you could be back here beside me" in TL II. The words "...I know it sounds crazy" do not exist in SL and TL II. Also, the words "...kept wishing on..." do not exist in SL and TL I. Moreover, TL I is using simple present tense while TL II is using past continue and simple past tenses. Furthermore, in this sample data, it can be seen that TL I used semantic translation while TL II used faithful translation method.

Sample Data 3

SL : Tertawa bersamaku seperti dulu lagi.

TL I : I miss your laugh and I miss everything we used to be.

TL II : I still remember the way you smile laughing with me

From the sentences above, it can be seen that the words “tertawa bersamaku seperti dulu lagi” are translated to “I miss your laugh and I miss everything we used to be” in TL I and “I still remember the way you smile laughing with me” in TL II. The words “...miss...” in TL I are additional words because these words do not exist in SL. Moreover, the words “...still remember...” in TL II are additional words too because these words do not exist in SL. Also, the word “tertawa...” is translated to “... your laugh...” and “...everything...” in TL I and “...the way you smile laughing...” in TL II. Furthermore, TL II used the words “...with me” to translate the word “bersamaku...” in SL which do not exist in TL I but TL I used the words “...we used to be” to translate the words “...seperti dulu lagi” which do not exist in TL II. Additionally, from the data, it can be seen that both TL I and TL II applied semantic translation methods to transfer the message in the source language to the target language.

Sample Data 4

- SL : Walau hanya sebentar Tuhan tolong kabulkanlah!
TL I : And even if it is just for a while God please gives us the time.
TL II : I gave it all for a chance. Please God! Give us one moment back.

From the sentences above, it can be seen that TL I used the words “And even if it is just for a while...” to translate the words “Walaupun hanya sebentar...” in SL. In a contrast, TL II used the words “I gave it all for a chance” which considered as additional words because those words do not exist in SL. Furthermore, the word “...kabulkanlah!” is translated to “...give us the time” in TL I and “...give us one moment back” in TL II. Also, TL II used direct imperative in the words “please god!” while TL I did not use direct imperative words in the words “...god please...”. In addition, from the data, it can be seen that TL I applied faithful translation method while TL II applied semantic translation method.

Sample Data 5

- SL : Bukannya diri ini tak terima kenyataan, hati ini hanya rindu.
TL I : I can't deal with the reality. There's nothing that I can do cause my heart is just missing you.
TL II : This can't be reality. My heart is still holding on and my heart is missing you.

From the sentences above, it can be seen that the words “...hati ini hanya rindu” translated to “...cause my heart is just missing you” in TL I and “...and my heart is missing you” in TL II. Also, TL I used the word “I...” as a subject pronoun while TL II used the word “This...” as a demonstrative pronoun. Moreover, from the sentences it can be seen that both TL I and TL II used semantic translation method in transferring the message from the source language to the target language.

Sample Data 6

- SL : Segala cara telah ku coba agar aku bisa tanpamu.
TL I : I tried everything, every way I could forget you. Just so I can live my life without you.
TL II : I tried it all but still I listen for your call. It's so hard to find a way living without you.

From the sentences above, it can be seen that the words “...I could forget you” in TL I are additional words

because those words do not exist in SL. Moreover, the words “...but still I listen for your call” and “It's so hard to find my way...” are additional words too in TL II because those words do not exist in SL. In addition, from the sentences, it can be seen that TL I applied faithful translation method while TL II applied semantic translation method.

Discussion

Discussion of this study will provide the analysis of this research based on the theory which has already been mentioned in introduction section. The discussion section obtains the analysis of the results in genderlect of Andmesh song titled “*Hanya Rindu*” and the analysis of the results in the translation works done by Emma Heester and Kurt Hugo Schneider. Also, in this section the theme of the song will be discussed so there will be no miss understanding in analysing the results of this research.

The Original Song Interpretation

Based on the lyrics of the song, the theme of the original song is a relation between a child and her or his mother. The end of the lyrics song which is “*Ku rindu senyummu, Ibu*” provides a clear judgment of the song. It is clear that the song is made by a son or a daughter for her or his mother. Also, based on Hits Records YouTube Channel in the comment column, Andmesh said that this song is made because he wants to express that he misses his mother so bad. He is the only man in the family because his father is already passed away back in 2014 before his mother died. He has 2 older sisters and a younger sister. This made him as a man of the house. Also, in 2018 he has to face the reality where his older sister passed away. It breaks him because he kept losing the person he loved the most. In the comment column, he stated that the song was made for his mother because it made after his mother passed away but it clearly helped him to remember his older sister and father too. Unfortunately, the interpretation in the target language is becoming more general. Both Kurt and Emma changed the person in the message. The words “*Ibu*” which is “mother” in the target language did not appear. This word is changing to a pronoun such as “you” and “we”. There is no specific person in the target language.

Discussion for Genderlect of Andmesh Song

According to Tannen (1990), genderlect is a term for describing the different way of communication between men and women in interpreting the message. She proposed 6 distinction of language used between men and women which are status versus support, independence versus intimacy, advice versus understanding, information versus feelings, orders versus proposal, and conflict versus compromise. On the other hand, Halliday (1994) assumes that in writing styles, women are tend to be more involved while men are prefer to be more informative.

This study adopted only 3 distinction of language used between men and women which are status vs support, information vs feelings and orders vs proposal. From the sample data, it can be seen that Emma is focusing more on telling about her feelings or talking about feelings while Kurt is focusing more on telling about information. For instance, the words “and with my broken heart...”, “...feel...” and “...miss...” in TL I show that Emma is

talking about feelings. Conversely, TL II used the words "...and though it breaks my heart...", "But we know..." and "...still remember...". These words show that Kurt is focusing more on telling the facts which are happening to him. These facts are referring to the information he given to the audiences. The second features are status versus support. Since men see the world as people to gain status and keep it so they do not want to look weak and always trying to avoid failure or negotiate their status. Therefore, men are very competitive. From these statements, it can be concluded that Kurt is very competitive while Emma is focusing on seeking support or showing sympathy. Instead of using pronoun subject, he is using a demonstrative pronoun to refer to other thing than directly pointing at him. For instance, the word "I..." in TL I and the word "This..." in TL II. Furthermore, the last features are orders versus proposal. This last features show that men are prefer to order people to do what they want while women are more comfortable suggesting people to do what they want. Therefore, one of the indications of men translation is the use of a direct imperative. From the sample data it can be seen that TL II used a direct imperative while TL I did not use direct imperative. For example, the words "...please God..." and "Please God!...". Also, to know that a translation works done by male or female can be seen through their writing styles. According to Hallidays (1994), men are preferred to be more informative in writing styles while women are more involved. Informative means he is assuming that the audiences need background knowledge so he provides information to the audiences as detail as possible. In a contrast, involve means she is assuming that the audiences know her references on her written text. Therefore, she is forcing the audiences to be in her perspective. As a result, the audiences will sense a kind of personal and author involvement in the written text. From these statements, it can be concluded that TL I is more involved while TL II is more informative. For instance, the words "...all the pictures of myself" compared to "...pictures of myself with you", "...here..." compared to "...here beside me...", "...miss..." compared to "...still remember...", "...laugh and everything..." compared to "...the way you smile laughing with me", "I tried everything..." compared to "I tried it all but still I listen for your call..." and "just so I can..." compared to "It's so hard...".

In short, the distinction of translation works between men and women can be seen through the way they interpret the lyrics from the source language to the target language and their writing styles in the target language.

Discussion for Translation Methods Applied in English Version of the Song Translated by Emma Heesters and Kurt Hugo Schneider

According to Peter Newmark (1988, p. 45), there are two groups in translation methods. The first groups consist of four translation methods emphasizing in source language or can be called as SL emphasizes and the second groups consist of four translation methods emphasizing in target language or can be called as TL emphasizes. The translation methods he proposed are word-for-word translation, literal translation, faithful translation, semantic translation, adaptation, free translation, idiomatic

translation and communicative translation. Unfortunately, this study only adopted 2 translation methods which are semantic and faithful translation methods. Faithful translation method is a method to translate the text in the source language to the target language by reproducing the contextual meaning in the source language to the target language with a limitation of the grammatical structure in the target language. Therefore, the will be some part of meaning in the source language will appear in the target language but it can be also other words which appear in the target language as the consequences of the grammatical limitations. Otherwise, semantic translation is a method to translate text from the source language to the target language by allowing the translator to give their intuitive empathy in the source language to the target language. This method is more flexible than faithful translation. From these statements, it can be seen in the sample data that TL I is using semantic translation methods for sample data 1, sample data 2, sample data 3 and sample data 5. Also, TL I is using faithful translation methods for sample data 4 and sample data 6. Besides, TL II is using semantic translation methods for sample data 3, sample data 4, sample data 5 and sample data 6. Also, TL II is using faithful translation methods for sample data 1 and sample data 2.

In conclusion, both Emma and Kurt are using semantic and faithful translation methods to translate the lyrics from the source language to the target language which is Bahasa Indonesia to English.

CONCLUSION AND SUGGESTION

Conclusion

The findings of this research reveal that there are differences in translation works done by Emma Heesters and Kurt Hugo Schneider. The differences can be seen through the way they interpret the original lyrics, the used of word choices and the translation methods applied in English version of the song.

There are 6 distinctions of language used between men and women proposed by Deborah Tannen but only 3 of them are used for this research which is status versus support, information versus feelings and orders versus proposal. Based on the data, it can be seen that Emma translation works is focusing more on telling about feelings and building relations by showing sympathy to the audiences, gaining sympathy from the audiences and seeking a support. In a reverse, Kurt translation works is focusing more on telling information by providing detail information in the lyrics and being straight forward in the lyrics. Also, the word choices in Kurt translation works show an achievement to be upper handed and dominant by using a direct imperative in the lyric. In addition, the differences of translation works done by female and male can also be seen through their writing styles. Based on the data, Emma's translation works show that she is forcing the audiences to be in her perspective. She is assuming that the audiences know her references toward her translation lyric in this song. As the consequences, the audiences will sense her personal and involvement in the song lyric.

Conversely, Kurt translation works provides information in the lyrics. Since he assumes that the audiences need background knowledge toward the song so he provides more detail information in the lyric compared to Emma's translation works. Hence, Emma translation works are more involved while Kurt translation works are more informative.

Additionally, both Emma and Kurt are using sematic and faithful translation methods to translate the lyrics from the source language to the target language. They used different methods in some part of the lyrics. For instance, in the sample data 1 and 2, Emma used semantic translation method while Kurt used faithful translation method. Then, in the sample data 4 and 6, Emma used faithful translation method while Kurt used sematic translation method. Nevertheless, there are similarities of using translation method in some part of lyrics. For example, in the sample data 3 and 5, both Emma and Kurt used semantic translation method. In short, there are differences and similarities in applying translation method on English version of Andmesh song titled "*Hanya Rindu*" translated by Emma Heesters and Kurt Hugo Schneider.

Suggestion

The purposes of this study are to know the distinction of translation works done by Emma Heesters and Kurt Hugo Schneider in English version of Andmesh song titled "*Hanya Rindu*" and the translation method applied on the English version of Andmesh song titled "*Hanya Rindu*" which translated by Emma Heesters and Kurt Hugo Schneider. This study is using Deborah Tannen theory about the distinction of language used between men and women, Halliday's assumption about the differences of writing styles between men and women and Peter Newmark's theory about the translation methods. The object of this study is the lyrics of Andmesh song titled "*Hanya Rindu*" in Indonesian and English versions. The object of this study is very popular in the worldwide. Since there are other translation works done by Emma Heesters and Kurt Hugo Schneider, the study of translation in a relation to gender can be conducted even more in the future. For instance, how gender role affected the translation works done by male and female translator, what factors can cause the differences between men and women translation works, and etc. Furthermore, considered the English version of the original song has become popular too both in the original country and abroad, a study of translation combined with other study fields are very interesting in the future research.

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