

## How students translate bilingual picture book using multimodality: Translation process phenomenology

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**Abstract:** The multi-modal translation process greatly influences the results of the translation of children's picture storybooks produced by Universitas Negeri Yogyakarta students. Building from the translator and the method used is a guarantee to produce a quality translation. This study aimed at determining the translation process of children's picture stories from genetic, generic, and affective aspects. The data were analyzed using the distribution and referential methods. Through the SFL and VG (multi-modal) approaches, the translation process carried out by students of English Literature at Universitas Negeri Yogyakarta. The research results show that genetic aspects obtained from interviews and questionnaires are positively correlated with affective aspects. The positive results of both syntheses are also confirmed by positive patterns in the generic aspect. This is proven through the intercorrelation of text and images which complement each other in presenting an interpretation for the reader comprehensively. Based on the intercorrelation of these three aspects, it can be concluded that based on this phenomenon, translators in the translation process use multimodality theory to present appropriate translations with good translation quality.

**Keywords:** *multimodality, SFL, visual grammar, children's bilingual picture story book*

### INTRODUCTION

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How to cite (APA 7<sup>th</sup> Style): Wijaya, I. A., Nugroho, A. B., Alzuhdy, Y. A., & Juppy, D. (2022). How students translate bilingual picture book using multimodality: Translation process phenomenology *Jurnal Kependidikan*, 7(2), 232-246 . <http://dx.doi.org/10.21831/jk.v7i2.66333>.

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Translation of children's literature has a unique characteristic because it accommodates children's abilities in interpreting texts. The interest in comics and picture books in the scope of translation study is a new perspective that is recently happening (Zanettin, 2018). Many books published recently make a relationship pattern between picture books and translation (Zanettin, 2008; Rodriguez-Rogdiriguez, 2019). The pattern can be defined as generally finding children's picture book translations. This pattern consists of how the translator effort to make the picture book plainer in its conveyance when it is intercepted by the reader. There is a tendency of translators as an effort to make a comprehensive and contextual translation product by using Systemic Functional Linguistics and Visual Grammar. Terminologically, the method using both approaches is usually called multimodality.

Multi-modality in literature translation according to Bennet (2021) is a process of transferring meaning and information so that language manifested in graphical and textual use is the object of study that is considered. There are two trends according to Benent (2021) which are also in line with Gentzler (2008). Those are regarding the translation definition that relates to translating language and culture into another culture and how to intercept translation in the way of its information conveyance (adaptation, reinterpretation, or trans

mediation) working as the macro system of Ideology. Another terminology regarding the translation process is also mentioned by Perreira (2008), Ketola (2016), and Echaury-Galvan (2020). Those experts state multi-modality as inter-semiotics. According to them, the use of experiential lexis makes it easier to understand the content of the story. This makes the children who read the book easily comprehend the meaning and plot of the story. The phenomenon of translating this work gives rise to distinctive characteristics when viewed from translation indicators, readability.

The interest in comics and picture books in the scope of translation study is the new perspective that recently happened (Zanetti, 2018). A lot of books published recently make a relationship pattern between picture books and translation (Zanetti, 2008; Rodriguez-Rogdiriguez, 2019) pattern that can be defined as generally especially about finding children's picture book translations.

This research aimed to reveal the phenomenology of children's literature translations produced by English Literature students at Yogyakarta State University. The translation product is a book entitled *Color the Castle*. The book was written and translated by students. Therefore, this research seeks to uncover the phenomenon of translation carried out by students. The description of the process phenomenon can explain the patterns formed by the translator. The patterns are then categorized referring to the relationship between images and text through a multi-modal approach. Therefore, the translation of this picture storybook emphasizes the disclosure of translation carried out by student translators in the English Literature Study Program.

From the intermodality of images and text, the target language (TL) text must have relatively the same message and meaning both systemically and culturally as the source language (SL). This refers to the definition of translation which is the realm of the process of transferring text equivalents. Constructions that include messages and meanings in the SL are translated into the TL. This process of translation is very important in determining the results. Barriers and obstacles during the translation process are the phenomena that this research tries to identify. In the literary genre, the register of children's picture stories, the process is important to research because the information obtained in the translation work must be able to accommodate the meaning and message in the TL as a whole and be presented in clear language. Clear language terminology is often an obstacle. When conducting the translation process, technical language is often used which is usually called incongruent, both in word units, and phrases, which form clauses and sentences. Translators are often influenced by thinking epistemes that are not contextual - they do not pay attention to children's cognitive abilities in understanding the information presented with text and images.

Understanding is the realm of interpretation. Therefore, translation has a close relationship with hermeneutics. The first realm of understanding is the categorical description. This categorization is carried out because the process of interpreting one phenomenon is a process that has the function of structure-based validation and falsification of other structure-based phenomena constructively. This means that the process of conveying one constructive pattern to another constructive pattern along with the cultural elements embedded in the construction is the function that must be possessed in a translation process, so the way it is interpreted by the interpreter is based on empirical and logical perspectives. It is the basis of hermeneutic science. Nababan, Nuraeni, and Sumardiono (2012) explains that the realm of achieving complete understanding is by accessing micro and macro aspects. The micro aspect

is the construction that makes up the text-words, clauses, and sentences, while the macro is the analysis of the overall construction of the units to produce the complete meaning of the previously translated text according to its context. Macro and micro aspects can be found in three generic structures. Those aspects are genetic, objective, and effective. These three structures in translation are relevant to the previous theory put forward by Saussure (1916) which is categorized as research prerequisites. Those are the unit and context of analysis (language and parole), the relevance of the time the research was conducted (synchronic and diachronic), and the units that make up the text (signified and signifier). From the previous holistic term, Bühler (1933) emphasized the function of the text according to its context, namely, emotive, conative, and referential which are used to intercept the text operatively.

To make the text functionally operative when it is intercepted by the reader, it must have units that can be measured through the units that form it. Text and images have a very close relationship in translation. This provides a basis for modern science in determining the meaning of a text. Picture storybooks have two constituents, namely text and images. These constituents will be analyzed through a multi-modal approach.

The basic concept built in multi-modal is the combination of more than one mode which is represented as a whole in a narrative. In literary works and translations produced by Universitas Negeri Yogyakarta (UNY) students, there are two constituent constituents that become the basis for the translator to translate the literary work of the picture storybook. So, referring ontologically is multi-modal in this context using the material objects of literary works and the results of translated texts.

Through a hermeneutical phenomenological approach, the researcher will describe the phenomena that occur in the translation process through text synchronization and the translation of picture storybooks created by UNY students. By combining more than one modes, you will get a complete construction related to the episteme of thinking which is thought to be influenced by the translator's background (Saldanha, 2014). In this process, researchers carry out *nachbildung* (reproduction). Because every translation has the aim of making the reader understand (*verstehen*) the contents of the picture storybook. It is suspected that the translation of the picture storybook is a polysemic translation activity. So, understanding the genetic factors of the text and the information obtained from the translator will further open up the phenomenon of translation activities. This phenomenon is related to the functionality and operability of the translation results when read by children.

Multi-modality makes it easy for translators to determine what technique to use to translate pictorial text. The translator provides an escalation of the translation results so that the child can interpret them according to the language and images in the original literary work. In this regard, Gibbon (2012) states that translators must pay attention to the reader's cognition because multi-mode relates to factual data which is processed based on empirical data (visual mode, auditory mode, tactile mode, olfactory mode and gustatory) while still paying attention to the basic idea of making. This is in accordance with what stated about the essence of multi-modal. Apart from conveying messages or forming meals together through each other's interactions. The components, codes/modes in multi-modal text have their meaning or convey a message.

Multi-modal in the context of picture stories has two constituents, namely text and images. This multi-modal approach uses 2 approaches, namely the SFL theory coined by Halliday (2004), and the visual grammar theory coined by Kress & van Leeuwen (2006).

This multi-modality translation tackles part of the interpretation that cannot be conveyed by the text. In other words, part of the interpretation can also be helped by images, or vice versa. This can help readers to minimize linguistic ambiguity. The ambiguity in question can be temporary ambiguity or eternal ambiguity. Providing a visual mode in clauses or sentences can reduce ambiguity when children perceive the text when reading the translated work themselves.

The multimodality in the SFL and VG approach in this study presents a comprehensive method that differs from the previous studies conducted by Liu (2021) which according to Savchenkova (2022), fails in proposing the inter-semiotic methodological approach. So, Savchenkova proposed inter-semiotic translation according to Perreira (2008), Ketola (2016), Echaury-Galván (2020) which elaborated translation from text to illustration. The Gap of this study with the others, including those proposed by Savchenkova is about the approach used to analyze the text constituents, and its language and genre.

Translating children's literature requires language that is easily understood by the early ages children who read it and the people who might read it. So, understanding the translation process is very important as an initial part of uncovering the phenomenon of children's literature translation in the English Literature Study Program, at Yogyakarta State University. Translators have *bildung* and capital that influence how they translate. This is important in providing good translations of children's literary works. Referring to the quality of translation, the translator must be able to convey the message and meaning by paying attention to the multimodality aspects that exist in the illustrated children's story. In other words, aspects of the translator's knowledge related to the focus of the translation mode, the use of multimodality, and the coherence of the translation results with the theory used as the basis for the formulation of this research problem.

## METHOD

This research is case study research that uses a qualitative approach in the Children's Fiction Genre, a literary register found in UNY students' children's literature translation books. This research is based on a children's storybook created and translated by English Literature students entitled *Color the Castle*. The units of analysis are clauses and pictures in the book. The data source is the translated text of the book entitled *Cookies, Color the Castle, It's Mother's Day, and Melodious Melodies* and the translator and editor of the book. This research is grounded research where the researcher only interprets the findings from the translation of four children's literature books. The research procedure uses an input-process-output model. The input stage is intended to capture data through units of analysis in the form of sentences contained in the source text and their translations in various variations of the target text. The process stage is the data analysis stage which can be divided into two sub-parts: analysis of the source text and target text, and translational comparative analysis. The output stage is the presentation stage of research results in the form of descriptions of patterns based on phenomena found in the children's literature book by English Literature students at UNY.

This research has three main procedures, namely input, process, and output. Each of the steps categorizes the process based on multimodality methodology constructed by SFL and VG theories. Those theories are proposed by Halliday (2004) and Kress and van Leeuwen (2006); from the point of view of semiotics, it is also proposed by Basnett and Johnston

(2019). Input is the stage of determining the text, reading, and understanding the text. The process is a procedure for collecting data and analyzing data to interpret data. Meanwhile, output is the stage of presenting research results and drawing conclusions. That approach mentioned is later constructed using Saldanha and O'Brien, (2014) theory.

Obtaining data requires a separate procedure aimed at classifying and verifying the data (Sudaryanto, 1993). As for the procedures for obtaining data, researchers must determine the texts to be analyzed, and informants to fill out questionnaires and interviews; First, 1 children's storybook is read and understood to get the big theme and overall impression of all the texts. Next, the researcher collected informants to fill out questionnaires and to be interviewed regarding the translation carried out. To obtain a generic data classification, the researcher then identified the translated data and created a questionnaire. After data from the text and informants was found, the researcher looked for the equivalent of each expression in all children's storybooks for categorization. In the next step, the researcher categorized the data found in the text and the questionnaire. To reveal a description of the phenomena found. Especially for the generic, data is classified based on Molina and Albir, (2002) to define translation techniques used by the translator After obtaining the data, researchers interpreted and explained the data using the Multi-Modal theory. For the final step, the researcher described the phenomenon of multimodal translation in the works and translations of picture storybooks by English literature students.

This study contains a new perspective on how to intercept multimodality in the genre of Children's picture books. It is different from the previous study conducted by Zaneettin (2008), and Rodriguez-Rodriguez (2019) debunked the translation phenomena of children's comics, and it is also different from Feng (2014) which only focused on humor translation in comics.

## FINDINGS AND DISCUSSION

*Genetic Analysis.* To understand the translation process, data from the author is needed regarding aspects of understanding concepts, understanding related to multi-modality, and aspects of teamwork. The *Bildung* that exists in the author's understanding is dissected through distributing a questionnaire consisting of several questions, and direct interviews with the author. The genetic aspect shows that the writer knows the type of text, the target readers targeted by the text, translation techniques, translation strategies, the role of each mode, and intertextuality between modes, with a good scale from the 5 scales given to the translator. From this, it can be concluded that the translator knows the intended audience, the technical components such as multimodality, and the units that are used as objects of analysis to determine the quality of the translation (Thompson, 2014).

*Affective Analysis.* In relation to the synchronization of data between the opinions of translators and readers, researchers gave questionnaires to respondents who read bilingual children's literature books. In this effective approach, facts are found in the field that readers give good answers regarding understanding, the transition of messages from SL to SL, and the intertextuality of images. A depiction of the data obtained can be seen in Figure 1 and 2..

The respondent response can be seen from the diagram above. it states that the translation results carried out by the translator can be understood by readers through intertextuality. Readers can understand the messages and meanings in illustrated children's storybooks comprehensively. This can be seen through the indication of language use which reached

Figure 1. Reader respond

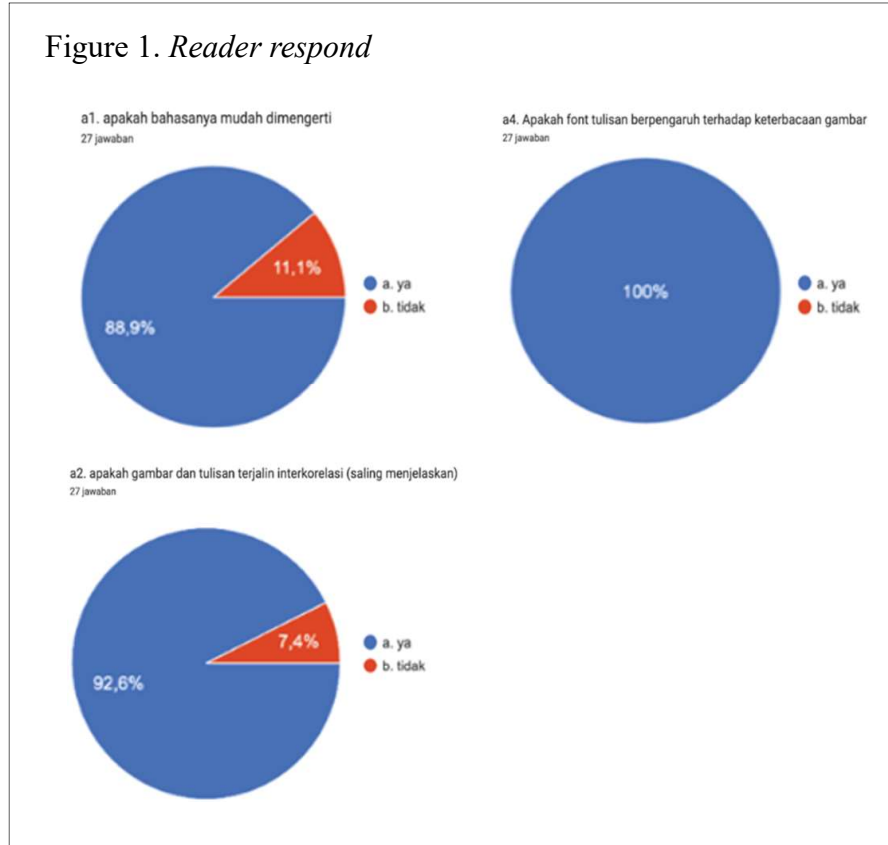
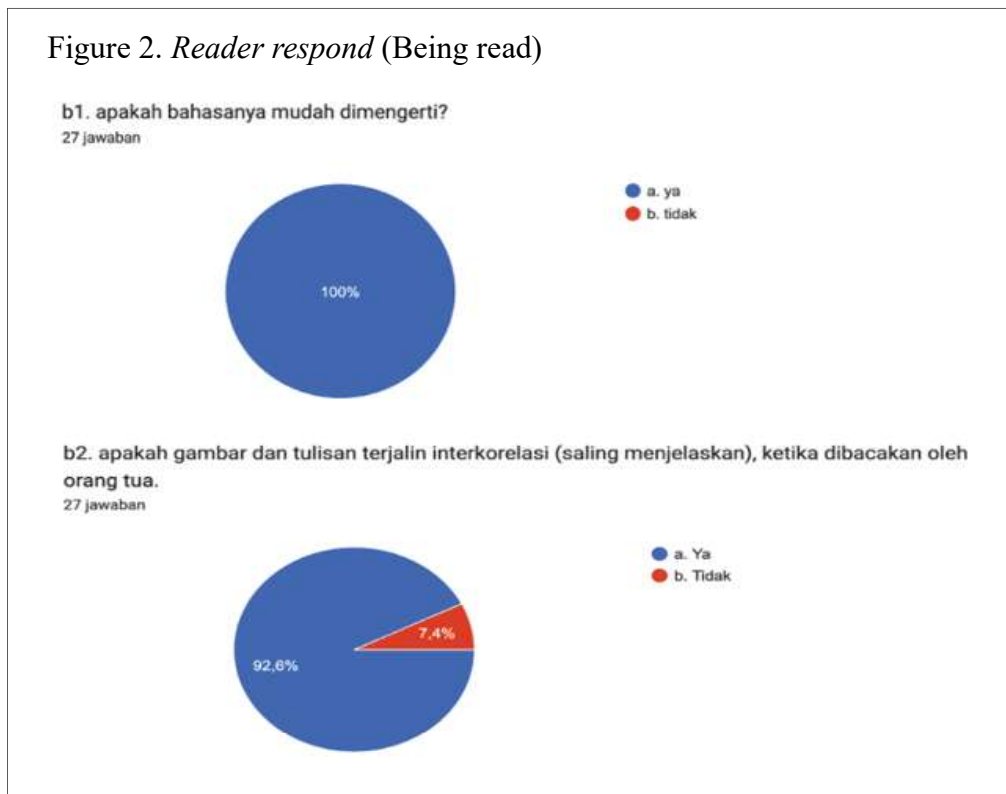


Figure 2. Reader respond (Being read)



88%. That percentage portrays the use of the experiential and congruent lexis that is widely applied by translators. This also strengthens the translator's statement which was found and concluded on the genetic aspect.

*Generic Analysis.* The dissection of this generic aspect serves to strengthen the evidence that the results produced/existing in the text reflect what has been found in the genetic and affective aspects. If the translator states that he uses multimodality as a method to facilitate the interpretation of understanding the text in children's picture story books and the reader agrees that the use of multimodality text makes it easier for the reader to understand the text, then it is necessary to prove the use of this method from the perspective of the generic aspect.

In Figure 3, there are 2 texts (written and drawn). The written text consists of SL and TL texts, and the visual text consists of 1 picture that can be found in the illustrated children's storybook "Crayon the Castle." Both have the same function, namely providing a comprehensive understanding to the reader. To find out the relationship between images and text in a multi-modal perspective, the text is dissected by combining multi-modal elements consisting of Functional Systemic Linguistics that is applied to written texts (TL and TL), and Visual Grammar that is applied to images.

The SL and TL written texts show that there is a shift using Transposition and Addition techniques. The use of structural transposition in the TL text was made without the translator realizing it. Changes in information in the theme of a sentence in TL make the projection change. These changes make it difficult for children to understand. Problems are characterized by information in short clauses in the TL turning into incongruent sentences in the TL. This makes the TL more incongruent because of the emergence of the prefix -meng which causes a shift in word class (Saedi, 2020; Nubert, 2001).

Through ideational meaning, we can see the shift in this structure. The SL clause indicates an indicative relational process. However, after being translated it turns into an existential process. Illustrations can be seen in Table 1 and Table 2.

In Table 1 and Table 2, we can see the process shift that occurred. The process changes



Table 1

*Source text*

Her Name	Is	kay
Token	Proces: Relational identifiable	Value

Table 2

*Target text*

Ada	Anak Yang suka menggambar	Bernama kay
Proses: existential	existence	circumstance

when the clause is translated into the target language. This change also affects the position of the subject which consists of psychological subject, grammatical subject, and logical subject. This affects the information put forward in the TL. This influence influences the interpretation of the targeted readers. Children will find it easier to read short clauses that are congruent with experiential lexis.

*Text And Picture Narrative Structures (SFL & VG).* The narrative structure shows that images and text are intercorrelated in meaning. The intercorrelation can be seen through the influence of text and images on each text. For example, Figure 3 explains how the introductory conditions are depicted using vectors and also the proportions of the image. The explanation below elaborates in detail the evidence of this intercorrelation.

*Ideational Meaning and Representational Meaning.* At the text level, Halliday (2004) introduces representational meaning while Kress & Van Leeuwen (2006). Based on Figure 3. The data shows a transactional reactionary process. Figure 3 shows that the reactor gaze is in line with the phenomenon being gazed at. This shows a transactional relationship. Based on the narrative phase. The beginning of the story is the opening of a phase which is represented through text construction which has the function of self-introduction. So based on the conceptual structure that represents the analytical process, text and images are a mutually supporting unity.

*Interpersonal Meaning and Interactive Meaning.* This meaning in the image is identified from the gaze point of view which is measured from the vector reactor towards a phenomenon which shows that the translator wants to accommodate the image so that it can provide more articulation to the text. Figure 3 shows a picture of a woman in a half-body portrait frame (close shot). This is accommodated by the author who provides a translation that brings the text and images closer together. However, this process makes the SL which consists of clauses into one clause that is denser or incongruent. This makes the sentence constituents dominated by affixing words that change the class of words in the SL. As a result, sentences become difficult for child readers to understand. However, thanks to the presence of Figure 3, the text is easy to understand because it is supported by image references. The brightness of the colors in Figure 3 shows the articulation of the introduction which shows cheerfulness in the initial phase of a narrative story which generally has the function of wanting to get closer to the reader, building engagement.

*Textual Meaning and Compositional Meaning.* This textual meaning shows the flow of information which in SFL is represented by old information-new information (themes), and in VG it is represented by compositional meaning through the upper and lower zones. Theme and rheme show the projection of a text, while the top and bottom show ideal and real information;



Information that states a better situation is usually placed in the ideal and reality is in the real. This composition in visual grammar shows modal intercorrelation. Through this composition, the relationship of dependency (interdependence) between the two modes can be identified. From this composition it can be concluded that verbal elements do not depend on visual elements and visual elements depend on verbal elements. Meanwhile, intermodal interactions can be expressed with the proposition that visual elements extend verbal elements. This is proven by the pictures and writing that both convey the request. And for related translations even though it shifts structurally. But the meaning & meaning is still conveyed clearly.

*Translation Technique Frequencies.* In the generic aspect, the translator uses certain translation techniques. In order to provide elaboration regarding the translation phenomenon, research must present generic aspects through techniques that are intentionally or unintentionally applied by translators in the realm of texts (Nida, 2001). The technique found was then converted based on the translation technique developed by Molina and Albir (2002). The findings obtained from the analysis are shown in Table 3:

Table 3  
*Translation Technique*

No	Technique	Frequency
1	Transposition	7.15%
2	Literal	3.57%
3	Explication	3.57%
4	Compensation	14.28%
5	Linguistic amplification	3.57%
6	Faithfull Translation	14.28%
7	Reduction	7.15%
8	Modulation	14.28%
9	Variation	7.15%
10	Particularization	14.28%
11	Addition	3.57%
12	Compensation	3.57%
13	Amplification	3.57%

Table 3 shows 13 translation techniques in the translation of children’s bilingual picture storybooks. The data found that translation techniques are dominated by compensation techniques, common equivalent techniques, modulation techniques, and particularization techniques.

*Translation Techniques Elaboration.* Knowledge related to translation techniques can be seen from the construction of microstructures (Molina & Albir, 2002; Poucke, 2019), therefore it is necessary to explain the concept construction in identifying translation techniques in the data. Although important, engineering is not the only tool for analyzing the quality of translated texts. Molina and Albir (2002) states that coherence, cohesion, theme, and context also play a role in determining the quality of the translation. The description of data related to the techniques used by translators can be explained in the data below.

Table 4  
*Technique, method, and ideology*

No	Ideology	Method	Technique
1	Foreignization	Literal Translation	Literal
		Faithfull translation	Faithfull translation
		Faithful translation	Transposition
2	Domestication	Explication	Explication
		Compensation	compensation
		Linguistic amplification	Linguistic amplification
		Reduction	Reduction
		Modulation	Modulation
		Particularization	Particularization
		Addition	Addition
		Substitution	Substitution
		Amplification	Amplification

### 1. Transposition

SL: Her name is Kay. And She loves drawing.

TL: *Ada anak yang suka menggambar bernama Kay*

In the data, there is a shift in structure which results in a shift in themes) at the textual level and a shift in subject, namely psychological subject, grammatical subject, and logical subject in TL when referring to the theory mentioned by Halliday (2004). “Her” at the textual level has a position as a theme, a focus that is presented first in a clause, and has a position as a psychological subject, grammatical subject, and logical subject in the clause. A shift also occurs in the number of clauses in the SL, which are two *simplex clauses* that turn into *complex* when translated into the SL. This type of translation technique uses transposition translation from down to up.

### 2. Literal Translation + Particularization+ variation

SL: Ever since she knew how to grip the pencil, she started to draw anything she wanted.

TL: *Sejak Kay bisa memegang pensil, Kay bisa menggambar apapun yang kay mau.*

The literal translation technique is a direct translation technique that translates word for word. This identification can be seen from the translation results in the TL. Next, there is a particularization of the pronoun ‘her’ which is translated as “Kay”. The translation results refer to the translation function intended for children. So, referring to the functional perspective, these changes are identified as the use of variation techniques. Variation technique supports translators to represent the reader’s closeness to the reader’s language system in the children’s fiction story genre.

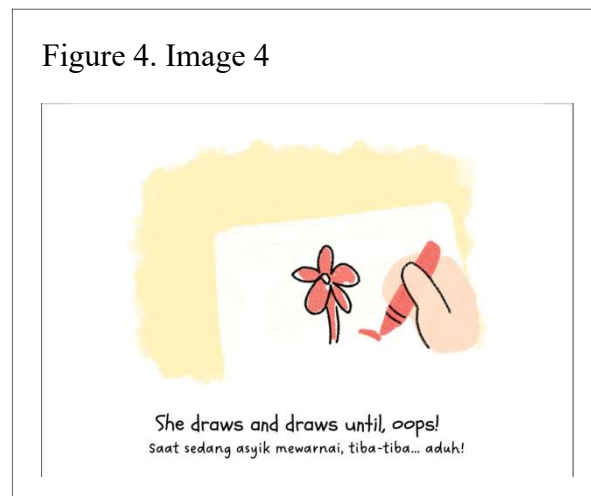
### 3. Compensation

SL: And today is not an exception.

TL: *Sampai sekarang Kay masih suka menggambar loh*

Translation shifts can be identified from the emergence of TL. Not an exception is changed to be more explicit by providing compensation techniques. This gives rise to information that is not conveyed in the SL. This technique makes it easier for readers to understand more clearly the meaning of the resulting translated text.

### 4. Linguistic Amplification.



SL: She draws and draws until, opps!

TL: *saat sedang asyik mewarnai, tiba-tiba, aduh!*

Changing themes indicate the translation techniques used by the translator. TL data shows the occurrence of discursive cation. The words “draws and draws” which change to “fun to color” are identified as Finite and Predicate. Changes in the TL were made to match the image text. These changes cause a match between the image and text. Discursive creation techniques result in changes that conflict with accuracy but are still acceptable because they are assisted by the visual mode.

### 5. Faithfull Translation+reduction

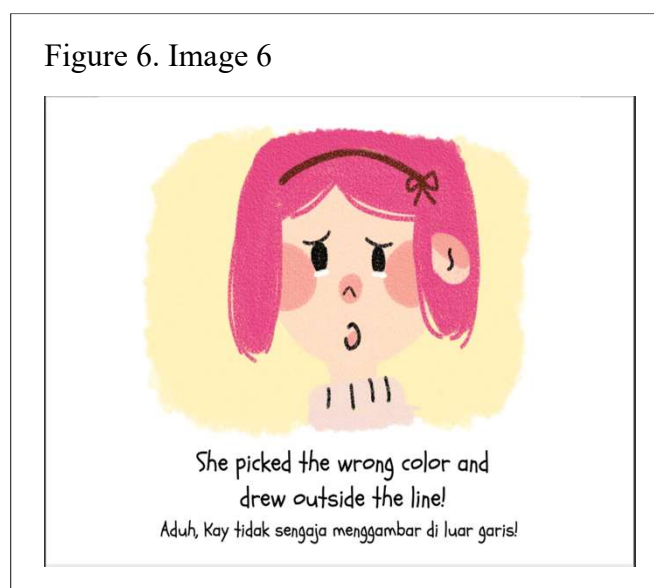
SL: Kay is feeling very upset.

TL: *Kay merasa sedih.*

The data in Figure 5 shows the Calque/Literal translation. This translation makes the TL text a text that is the same as the language in the TL. This can be seen from the accuracy of using dictionary references. Apart from this, there is also a reduction which can be seen by the loss of the word “very”. The translator omits this to make the lexis easier to understand.



**6. Transposition + Reduction+ modulation + variation + particularization**



SL: She picked the wrong color and drew outside the line!

TL: *Aduh, Kay tidak sengaja menggambar di luar garis!*

The text translator above uses transposition and reduction techniques. The transposition technique used is the structural transposition technique. In the translation, there are changes in sentences that turn into clauses. the translator deleted “she picked the wrong color” and only translated “drew outside the line!” so that TL only displays the clause if you accidentally draw outside the line.” In fact, there is an accidental addition in the TL which is a modulation technique. So, it can be concluded that in translating texts, translators use three techniques,

namely structural transposition, reduction, and modulation techniques. The appearance of “Kay” in TL replacing “She” in SL indicates that the translator also used the “Variation” method. Apart from that, by looking at the change in “She” to “Kay”, the translator also uses particularization techniques. This technique changes general terminology into more specific ones.

Based on the collection of techniques found, the researcher found a translation method that was applied by the translator. Translators use communicative methods as stated by Newmark (1988). It is enhanced by the word’s constituents working as the unit constructing the clause or sentence based on values semantically as stated by Martin & Rose (2003) and Martin & White, (2005). In his findings, translators often use this method to make translations easier for readers to understand the story. Through this pattern, the translator’s translation ideology was discovered. Based on the data, translators have a domestication ideology.

## CONCLUSION

From the three aspects of genetic, generic, and affective, it can be concluded that translation does not focus only on lingual units. In translation practice, the student’s scalar (translator) affected the translation process comprehensively. It also can be comprehended that the translator is influenced by *Bildung* (*forseeich forhbe, vorsicht, vorgriff*). That is considered to take a major role in this translation process. The translator’s cultural capital indirectly influences the quality of translation from SL to TL. This phenomenon can be known through the translation ideology found which tends to adopt a translator’s cultural system, leading to domestication. This conclusion was obtained from the validation and classification of interview and questionnaire data. The results of interview data (genetic approach) and text (affective approach) state that the two intersect. When there is allusion it means the translator is applying his translation knowledge; multi-modal. This opinion was then proven by the results of the (generic) approach which stated that both written and visual texts had an intercorrelation so that the message and meaning of the source language were conveyed. The results of the translation state that the intersecting images and writing make it easier for readers to understand the message and meaning in the source language. This statement is in line with Kress and Van Leeuwen (2006) who proposes that translation quality including readability, accuracy, and acceptability) is based on translation ability in comprehending intertextuality which is contextually later called the multimodality method. Multimodality makes it easier for readers to understand it easily. This is associated with texts that are based on local culture and the tendency of local translators that use techniques categorized into a domestic ideology.

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