

HERMENEUTICS AND TECHNOLOGY: POETRY TRANSLATION WITH CAT TOOL

Pilomena Bana Lolan¹, Elysa Hartati²

Universitas Mercu Buana Yogyakarta^{1,2}

pos-el: pilomenabanalolan@gmail.com¹, elysa@mercubuana-yogya.ac.id²

ABSTRAK

Penelitian ini mengeksplorasi hubungan antara hermeneutika dan teknologi dalam penerjemahan puisi dengan menggunakan alat penerjemahan berbantuan komputer (Computer Assisted Translation/CAT), khususnya Matecat. Penelitian ini menggunakan studi kasus dengan model analisis hermeneutika Ricoeur, yang terdiri dari tiga tahap: pertarungan, verifikasi, dan transformasi. Hasil penelitian menunjukkan bahwa meskipun Matecat memfasilitasi penerjemahan, campur tangan manusia tetap penting dalam mempertahankan makna dan aspek estetika puisi dengan memilih kata-kata yang tepat dalam bahasa sasaran. Keterlibatan manusia untuk membuat terjemahan puisi menjadi akurat, dapat diterima, dan mudah dibaca sangat diperlukan. Penelitian ini menyimpulkan bahwa teknologi tidak dapat sepenuhnya menggantikan penerjemah manusia dalam penerjemahan sastra, khususnya puisi. Oleh karena itu, penelitian di masa depan harus mengeksplorasi perangkat CAT lainnya dan efektivitasnya dalam menerjemahkan teks sastra.

Kata kunci: penerjemahan puisi, CAT Tool, Matecat, hermeneutika, teori Ricoeur.

ABSTRACT

This research explored the relationship between hermeneutics and technology in poetry translation using the Computer-Assisted Translation (CAT) Tool, specifically Matecat. This research employed a case study with Ricoeur's hermeneutic analysis model, which consisted of three stages: wager, verification, and transformation. The findings indicated that while Matecat facilitated the translation, human intervention remained essential in preserving meaning and aesthetic aspects of poetry by choosing the appropriate words in the target language. The human involvement to make the poetry translation accurate, acceptable, and readable was necessary. This research concluded that technology itself could not fully replace human translators in literary translation, especially poetry. Thus, future research should explore other CAT Tools and their effectiveness in translating literary texts.

Keywords: poetry translation, CAT Tool, Matecat, hermeneutics, Ricoeur's theory.

1. INTRODUCTION

The integration of Computer-Assisted Translation (CAT) tools in the translation of poetry presents a unique set of challenges and opportunities. While CAT tools have been widely adopted in technical and applied translation, their application in literary translation, particularly poetry, remains underexplored. The primary issue lies in the inherent complexity and artistic nature of poetry, which involves not only the translation of content but also the preservation of form, style, and emotional resonance. Traditional CAT

tools are designed to handle standard phraseology and terminology, which are often absent in poetic texts (Seago & Cheng Lei, 2024). This discrepancy raises questions about the effectiveness of CAT tools in maintaining the nuanced and intricate qualities of poetry during the translation.

Of the many CAT tool which exists, one of which is discussed in this article is [matecat.com](https://www.matecat.com). Matecat is a web-based computer-assisted translation tool that is also an Artificial Intelligence (AI) designed for language industry

professionals. In the translation process, there are several features possessed by Matecat; one of which is translating texts in the field of literature. This CAT tool provides the users some options of words in the target language that can be selected to meet the essence of the literary translation. By this, the human role in translating process is a necessity.

As a form of literary work, poetry has complex characteristics to be translated, starting from the choice of

words, the language style used, the visual units (typography, stanzas, etc.) which ultimately leads to the meaning of the poem. Hence, in translating poetry, translators need to use appropriate translation methods, techniques and strategies to achieve equivalence between the source text (ST) and the target text (TT). This becomes a challenge for translators, especially if it is translated using a computer machine that is used to help translate it.

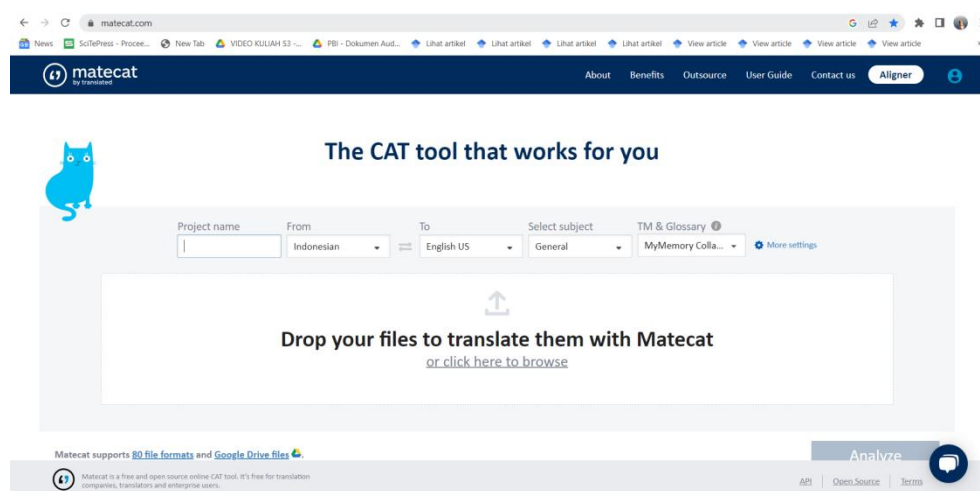


Figure 1. Matecat

Despite the advancements in translation technologies, there is a significant gap in empirical research focusing on the interaction between translators and CAT tools in the context of literary translation, especially poetry. Existing studies have primarily concentrated on the use of CAT tools in institutional and technical settings, leaving a void in understanding their application in creative and literary domains (Bundgaard et al., 2016; Candel-Mora & Polo, 2015). Moreover, while there have been discussions on the ethical implications and the potential of CAT tools in literary translation, there is a lack of comprehensive studies that address the specific challenges and methodologies for translating poetry using these tools (Hadley et al., 2022; Taivalkoski-Shilov, 2019). This gap highlights the need for focused research

to explore how CAT tools can be adapted or enhanced to better support the translation of poetry, ensuring that the artistic and emotional integrity of the original work is preserved by involving the human touch while using the CAT tool, particularly by using the Matecat.com.

In relation to the human role in translating poetry using CAT tool, hermeneutics plays a role in this case. In hermeneutics, knowledge is a prerequisite for translation. To express and understand various features in the text to be translated, the translators need cultural awareness, appropriate terminology, and idiomatic skills. Stolze (2002) mentions that hermeneutics views that translation is a conscious experience with a specific purpose that requires the translator's knowledge of understanding theme, lexis, pragmatics

(extralinguistics), stylistics which is then reflected in the target text. It emphasizes the importance of understanding the deeper meanings, cultural contexts, and subjective nuances of the source text, which are often overlooked by machine translation systems.

By incorporating hermeneutic principles with the technology, the translators can bridge the gap between human interpretation and machine outputs, ensuring that the translated text retains its original essence and emotional impact. For instance, hermeneutics can help address the challenges posed by enjambment in poetry, where the meaning of a line extends beyond its syntactic boundary. Machine translations often distort this effect, but a hermeneutic approach can guide translators to preserve the intended flow and sound network of the poem (Jones & Irvine, 2013; Sariaslan, 2023).

Moreover, hermeneutics provides a framework for understanding the translator's role as an interpreter who navigates between the source and target languages, cultures, and contexts. This approach aligns with the concept of "intersubjective understanding", which emphasizes the need for a shared comprehension between the translator and the audience (Balacescu &

Stefanink, 2005; Wilhelm, 2004). By leveraging hermeneutic methods, translators can ensure that their translations are not merely literal but also convey the intended meanings, emotions, and cultural nuances of the original text. This is particularly important in literary translation, where the goal is to preserve the reader's experience and the text's aesthetic qualities (Jones & Irvine, 2013; Stolze, 2022).

With the existing concepts and facts, this article explores descriptively how the relationship between hermeneutics and technology is related to poetry translation using CAT Tool, especially [matecate.com](https://www.matecate.com) that provides human involvement to verify and transform interpretations that meet the truth criteria of computer translation results. This research is necessary to bridge the gap between the technological capabilities of CAT tool and the artistic demands of poetry translation. By investigating the specific challenges and potential solutions for using CAT tool in this context, this study aims to contribute to the development of more effective translation technologies that can support the nuanced requirements of literary translation.

2. METHOD

This study employed a case study design to explore how hermeneutics and technology could contribute to the translation process of poetry. This was process-based research where the researcher also took a role as the translator while using [matecat.com](https://www.matecat.com) as the CAT tool. Though [matecat.com](https://www.matecat.com) could help translate, it also gave some options to the translator to choose the words. In other words, the existence of the translator was necessary in this case. The poem in Indonesian language entitled "Ibu" or "Mother" that consisted of 14 lines was translated using

[matecat.com](https://www.matecat.com) into English. Then, with the hermeneutics approach, the results of the poetry translation using [matecat.com](https://www.matecat.com) were analyzed using Richoeur's three-stage model of recovery/completion; the wager, verification, and transformation.

3. FINDINGS AND DISCUSSION

Hermeneutics has dealt with the problem of how to explain spoken or written language, which is unclear, vague, or contradictory so that it is very easy to understand and does not give rise to doubts and misunderstandings for the listener or reader. Then in its further

development, hermeneutics became a philosophical discipline that focused its field of study on problems “understanding of understanding” of a text. When someone reads or understands a text, they indirectly reproduce and interpret the text according to their abilities and subjective tendencies. Therefore, when rereading the same text, new understanding will emerge.

Fitria (2016) stated that, in terms of terminology, hermeneutics can be translated into three meanings: 1) Expressing thoughts in words, translation and action as an interpreter; 2) An attempt to divert from a foreign language whose dark meaning is unknown into another language that can be understood by the reader; dan 3) Transferring less clear expressions of thoughts, changing them into clearer forms of expression. Thus, hermeneutics can be interpreted as an effort to convey

meaning to readers through intralingual and interlingual translation.

Before carrying out a translation, an understanding of the source text needed to be obtained. Analysis of the choice of words used, language style used, and other linguistic aspects needed to be done beforehand, including reading the source text repeatedly to get the message or meaning conveyed. This stage could then provide an interpretation of the meaning of the source text to the target text.

The poem entitled “Ibu” written by anonymous, had become a booming poem in the 90s which was widely used as material for poetry reading competitions for elementary school children. This poem was still used by some teachers as teaching material at the elementary school level. This poem told a very deep meaning of how sincere a mother's love for her child was until the end of her life. A more detailed analysis of the poem can be seen in table 1.

Table 1. Poetry Analysis

Line	Title: <i>Ibu</i>	Language style	Information
1	<i>Terbentang telaga kasih</i>	Metaphor	The word <i>telaga kasih</i> is a metaphor that symbolizes expansive love.
2	<i>Dalam</i>	Hyperbole	Then the word <i>dalam</i> here means a very deep lake, very deep love. This word is also written in a separate line which means it emphasizes a meaning of love that is so great that it is included in the figure of speech of hyperbole
3	<i>Tiada tersurut</i>	Hyperbole	<i>Tiada tersurut</i> is also still a hyperbole, which exaggerates that love is always there, never stops.
4	<i>Ketulusan terpancar</i>	Metaphor	<i>Ketulusan terpancar</i> is included in the metaphor of sincerity that is always given.
5	<i>Bak mentari menyinari bumi</i>	Personification	<i>Bak mentari menyinari bumi</i> , this sentence gives a parable that the sincerity given by a mother is like the sun that shines, never ending, so sincere, selfless.
6	<i>Ibu</i>	-	-
7	<i>Kau tempat ku bersandar</i>	Metaphor	<i>Kau tempatku bersandar</i> , This line implicitly compares “you” to something that can provide support or strength. Leaning physically means putting weight on something to prevent it from falling. In a figurative context, “you” becomes a figure or thing that provides emotional, mental, or

			even spiritual support so that one feels safe and strong.
8	<i>Merapikan sendi-sendi putus</i>	Metaphor	<i>Merapikan sendi-sendi putus</i> is a wonderful metaphor. Putting together broken joints here means that a mother is someone who always accepts our situation, takes care of us, treats us when we are sick.
9	<i>Ibu</i>	-	-
10	<i>Kau tempatku mengadu</i>	Metaphor	<i>Kau tempatku mengadu</i> ; this line contains metaphorical elements because it implicitly compares “you” to a place of refuge or solution. “You” become a figure that is relied upon to share complaints.
11	<i>Memadu duka</i>	Metaphor	<i>Memadu duka</i> means that mother is someone who is always ready to listen to all our complaints.
12	<i>Namun hanya sekejap</i>	Hyperbole	<i>Hanya sekejap</i> here is defined as a very short time when death comes.
13	<i>Kau pergi jauh</i>	Euphemism	<i>Kau pergi jauh</i> , can be a euphemism for death. It is a subtle way of conveying sad news. In this case, the line contains a stylistic euphemism.
14	<i>Remuk tinggalkan kenangan</i>	Hyperbole	<i>Remuk tinggalkan kenangan</i> when the mother dies, there is a feeling of destruction within a child because there is no longer someone who truly loves him as sincerely as his mother, and only memories are left with him.

From table 1, it could be seen that stylistically, the language style and word choice used in the poem “*Ibu*” varied. There were four (4) types of the language style used, namely hyperbole, metaphor, euphemism, and personification. The hyperbole and metaphors most often used by the author here indicated that he/she was a poet who was good at playing with words and draining the readers’ emotions/feelings through the words written in the poem. The meaning

conveyed from line to line was very deep, implying how valuable a mother was to the author, and this meaning was also conveyed to the reader.

The results of this analysis were important to carry out in order to see later how the match or equivalence would be when translated into the target language, namely English, using *Matecat*. Table 2 showed the results of the translation of the poem 'Ibu' from *Matecat* software.

Table 2. Translation Analysis Results with *Matecat*

Line	Source Text (ST) - Indonesian	Target Text (TT) with the help of Matecat- English	Equivalence of language styles of ST and TT	Equivalence of meaning of ST and TT
	IBU	MOTHER		
1	<i>Terbentang telaga kasih</i>	Stretched out the well of love	The same	The same
2	<i>Dalam</i>	Within	Different	Different
3	<i>Tiada tersurut</i>	No unsubscribed	Different	Different
4	<i>Ketulusan terpancar</i>	Sincerity emanates	The same	The same
5	<i>Bak mentari menyinari bumi</i>	The sun shines on the earth	Different	Different

6	<i>Ibu</i>	Mother	The same	The same
7	<i>Kau tempat ku bersandar</i>	You're where I lean.	The same	The same
8	<i>Merapikan sendi-sendi putus</i>	Furnishing the joints	The same	Different
9	<i>Ibu</i>	Mother	The same	The same
10	<i>Kau tempatku mengadu</i>	You're where I snitch.	The same	The same
11	<i>Memadu duka</i>	Consolidate grief	The same	The same
12	<i>Namun hanya sekejap</i>	Yet only for a moment.	The same	The same
13	<i>Kau pergi jauh</i>	You go far away.	The same	The same
14	<i>Remuk tinggalkan kenangan</i>	Crush and leave memories	The same	The same

Referring to Ricoeur's theory about the *three-stage model of recovery/completion* used in this research, the three stages in the model were used to examine how to create good translation results from the side of technological assistance in this case is *Matecat*, and humans who had experience who were aware of a translation process. Furthermore, Kharmandar (2015) explained the three stages in the *recovery model* were as follows:

1. *The Wager* – this stage involved “wager” that there was a symbolic meaning, distinguishing between the usual meaning or the literal meaning (dictionary);

2. *Verification* – at this stage, the meaning must be verified in the face of various possible conflicting interpretations, to meet the “truth criterion”;

3. *Transformation* – after reaching the criterion of truth, new interpreted and verified meanings could be realized, changing the meaning of previous dictionary records, texts, and interpretations.

From the results of the original translation by *Matecat* without human intervention as a translator as shown in table 2, it could be seen that the results of the translation of the poem “*Ibu*” based

on the language style used by the majority are the same to the ST and TT. When the language style chosen for the TT by *Matecat* was the same as the TT, the meaning conveyed in the TT was mostly the same. Only one (1) line had a different meaning when translated using the same language style, namely line 8. On the other hand, when the language style was translated differently from the ST, the equivalent meaning also became different as shown in lines 2, 3, and 5. These findings indicated that poetry translation using technology (*Matecat*) tended to maintain the form (language style) of the source text into the target text with or without considering the meaning. However, the results of the translation from *Matecat* could not be categorized into what translation method the poem was translated into.

According to Bassnet (2002) cited in Sukmaningrum & Hawa (2021), there were seven (7) methods for translating poetry.

a. *phonemic translation*, namely translating poetry by creating source language sounds in the target language. Because the focus of this translation method is on sound rather than meaning, the translation results are often stiff and the meaning intended to be conveyed in the source language is sometimes lost.

b. *literal translation*, that is; poetry translation method by translating source language text word for word into target language text. The weakness of this method is that the meaning, structure of words, phrases and sentences contained in the target language sometimes deviate from the source language.

c. *rhymed translation*, namely, a translation method that emphasizes the similarity of the rhyme of the original poem to the rhyme of the translated poem. With this method, the rhymes in the target language will sound the same as the source language. However, sometimes the meaning conveyed does not represent the meaning in the original poem.

d. *metrical translation*, namely, a poetry translation method that emphasizes the metrical or rhythmic correspondence of the original poetry to the translated poetry. Because the translation focus of this method lies on rhythm, sometimes the meaning in the source language is often not well represented in the target language.

e. *poetry into prose translation*, that is; transfer of messages from original poetry into prose in translated poetry. This translation method often risks losing the aesthetic value, communication, meaning and syntactic elements of the original poetry.

f. *blank verse translation*, that is; translation of poetry using accurate equivalents in terms of meaning and target language literature. With this method, the translator will look for an equivalent that is semantically the same as the original poem, although sometimes sacrificing the rhyme and metrical elements of the poem.

g. *interpretation*, that is; a method of translating poetry by looking for semantic equivalents, starting points, and topics that are the same as the original poem, but physically different.

From this phenomenon, translating knowledge was important to have. Talking about the translator's knowledge of the text being read, Stolze (1992: 89) in Stolze (2002) stated that a translator needed to have a metacognitive knowledge as part of the translator's competence which could be defined by "translation categories" such as "thematics, lexis, pragmatics and stylistics".

- i. The translation category 'theme' consisted of a description of the overall structure of the text to be translated in terms of the development of themes, discourse markers, syntax and coherence, as well as from the situation of insertion, author, place of publication and media.
- ii. The translation category 'lexis' referred to areas of translation that are important for certain purposes. Terminology as the most obvious characteristic of specialist texts presented significant differences when comparing scientific disciplines. For example, when translating medical texts, the translator must choose the right terminology so that it was acceptable to the target reader in a medical context as well.
- iii. The extratextual point of view was then mentioned under the category of "pragmatic" translation. The function of the text was very crucial for translation.
- iv. The "stylistic" category of translation focused on the formulation itself as the enforcer of feeling. Style was not only a decoration; it was the appropriate way to use language in certain situations. Awareness of functional norms, text type conventions and expressive language means was part of the translator's competence in terms of stylistic proficiency. Stylistics was also related to the

genre of a text, which was related to the micro linguistic elements in it.

These categories were expected to enrich the translator's knowledge in representing his interpretation in the target text.

The existence of humans with all of their awareness and knowledge regarding translation was still needed. Even though various technologies had been created that could help, all decisions regarding the translation results were in the hands of humans as translators themselves. Thus, Richoeur's recovery/completion model was applied in this case, especially in the styles and

meanings found to be different from ST and TT as shown in Table 2.

1. The Wager

When Matecat looked for equivalent meanings from ST to TT, there were meanings at stake when making the decision to select the word. Some of these meanings were in accordance with the meaning of the source text. There were also some that were less or not in accordance with the source text. Context was very determining at this stage, whether using the equivalent meaning according to the context or the literal meaning as in the dictionary. Table 3 showed the level of wager that influenced the incongruence in the meaning of ST and TT.

Table 3. Meaning of Incongruent Data

Line	ST	TT (Matecat version)
2	Dalam	Within
3	Tiada tersurut	No unsubscribed
5	Bak mentari menyinari bumi	The sun shines on the earth
8	Merapikan sendi-sendi putus	Furnishing the joints

2. Verification

With the discovery of meaning incommensurability at the 'wager' stage, it was necessary to verify by the translator so that the meaning in the TT was equivalent with the meaning conveyed by the ST or what was called the truth criterion. The verification process was exemplified in the following description.

- a. The word '*dalam*' in line 2 was not quite suitable if translated into 'within' because the context '*dalam*' here implied a very great affection. So the meaning of '*dalam*' here was interpreted more as an adjective that showed the quality of the depth of affection.
- b. The phrase '*tiada tersurut*' in line 3 was interpreted as endless love. Thus, if it was translated as 'no unsubscribed' the meaning was different from the ST.
- c. '*Bak mentari menyinari bumi*' in line 5 was a personification that

described how sincere a mother's love was without expecting anything in return from her child. In the translated version, the word '*bak*' was not translated so there was a distortion here both in terms of the meaning and language style of the poem.

- d. The phrase '*Merapikan sendi-sendi putus*' in line 8 when translated as 'Furnishing the joints' had a lost meaning, namely in the word '*putus*' which meant there was a pain experienced by the child.

3. Transformation

From the results of verification in the second stage, these incommensurate meanings needed to be transformed in accordance with the interpretations that had been made. At this transformation stage, new words had been realized which were shown in table 4 so that the equivalence of meaning was still conveyed in the ST.

Table 4. Transformation Stage in Meaning Incommensurability

Line	TSu	TSa (Matecat version)	TSa (final version)
2	<i>Dalam</i>	Within	Deeply
3	<i>Tiada tersurut</i>	No unsubscribed	Never ebbs
5	<i>Bak mentari menyinari bumi</i>	The sun shines on the earth	Like the sun shining on the earth
8	<i>Merapikan sendi-sendi putus</i>	Furnishing the joints	Sprucing the busted joints

From the stages of Ricoeur's *recovery model* in translating the poem 'Ibu' which was previously carried out using a computer-assisted translation

tool (CAT Tool), the final translation results could be shown in table 5 as follows.

Table 5. Final translation results through the *Recovery Model* stages

Line	Source Text (ST) - Indonesian	Target Text (TT) - English
	IBU	MOTHER
1	<i>Terbentang telaga kasih</i>	Stretched out the well of love
2	<i>Dalam</i>	Deeply
3	<i>Tiada tersurut</i>	Never ebbs
4	<i>Ketulusan terpancar</i>	Sincerity emanates
5	<i>Bak mentari menyinari bumi</i>	Like the sun shining on the earth
6	<i>Ibu</i>	Mother
7	<i>Kau tempat ku bersandar</i>	You're where I lean.
8	<i>Merapikan sendi-sendi putus</i>	Sprucing the busted joints
9	<i>Ibu</i>	Mother
10	<i>Kau tempatku mengadu</i>	You're where I snitch.
11	<i>Memadu duka</i>	Consolidate grief
12	<i>Namun hanya sekejap</i>	Yet only for a moment.
13	<i>Kau pergi jauh</i>	You go far away.
14	<i>Remuk tinggalkan kenangan</i>	Crush and leave memories

All in all, from all the findings, it could be summarized that human involvement was indispensable in translating poetry due to its complex nature. Poetry often employed metaphorical language, emotional depth, and unique stylistic features that challenged the translator to maintain the original's artistic integrity (Collani, 2024; Vlainić, 2024). The translator must be sensitive to the poetic elements such as rhythm, metrics, and rhyme, which were integral to the poem's overall impact (Collani, 2024). This sensitivity required a translator who was either a poet themselves or deeply

attuned to the nuances of poetic language. The hermeneutic approach, therefore, underlined the necessity of human insight and creativity in capturing the essence of the original work.

The hermeneutic approach also involved addressing the challenges of translating culturally specific elements and the subjective nature of poetry. Translators must navigate the tension between the faithfulness to the source text and the need to adapt it to the target culture (Ngele & Iyalla-Amadi, 2019). This involved a process of cultural appropriation where the translator replaced cultural elements of the source

text with those of the target language while preserving the semantic content (Ngele & Iyalla-Amadi, 2019). Additionally, the hermeneutic method encouraged a dialogical process where the translator engaged in a critical dialogue with the text, the author, and the reader, ensuring a comprehensive and nuanced translation (Bukowski, 2023; De Bończa Bukowski, 2021).

In a nutshell, the hermeneutic approach to translation, especially in the

4. CONCLUSION

The existence of increasingly sophisticated technology really helped humans in the process of translating a text. The features offered in CAT tool increasingly helped translators in making decisions about their translation results. However, translation was considered a conscious experience in the hermeneutic approach, which required knowledge from the translator to express and understand various features in the text to be translated. The translators needed cultural awareness, appropriate terminology, and idiomatic skills in reflecting their interpretations into the target language that a technological tool did not fully possess. Especially if what was translated was a literary work in the form of poetry which did not only focus on the meaning but also the aesthetic style of language use. Therefore, human knowledge as a translator was still needed to produce good quality translations that meet the aspects of accuracy, acceptability and readability. The existence of humans and technology would support each other as a conscious effort to search for truth criteria in the essential translation process. Thus, future research should explore other CAT Tools and their effectiveness in translating literary texts.

context of poetry, required a deep, reflective, and human-centered process. Though advanced technology could help, human involvement was still necessary. It emphasized the translator's role as an interpreter who must balance the faithfulness to the original text with the creative adaptation necessary to convey its full aesthetic and emotional impact in the target language.

5. REFERENCES

- Balacescu, I., & Stefanink, B. (2005). Protection and illustration of the hermeneutic approach in translation. *Meta*, 50(2), 634–642. <https://doi.org/10.7202/011007ar>
- Bukowski, P. D. B. (2023). Translation Criticism As A Dialogue. A Hermeneutic Model. *Przekladaniec*, 47(Special Issue 1), 14–39. <https://doi.org/10.4467/16891864ePC.23.002.17769>
- Bundgaard, K., Christensen, T. P., & Schjoldager, A. (2016). Translator-computer interaction in action — an observational process study of computer-aided translation. *Journal of Specialised Translation*, 25, 106–130. <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85006097192&partnerID=40&md5=abe27a82e0cd90d03a91b0563d61be42>
- Candel-Mora, M. A., & Polo, L. R. (2015). Translation technology in institutional settings: A decision-making framework for the implementation of computer-assisted translation systems. In *Conducting Research in Translation Technologies* (Vol. 13, pp. 71–92). <https://doi.org/10.3726/978-3-0353-0732-0>

- Collani, T. (2024). French-Language Criticism And The Translation Of Poetry. *Romanica Wratislaviensia*, 71, 53–67. <https://doi.org/10.19195/0557-2665.71.4>
- De Bończa Bukowski, P. (2021). Translation Criticism as a Dialogue. The Hermeneutic Model. *Przekladaniec*, 2021(42), 14–39. <https://doi.org/10.4467/16891864P.C.21.016.14327>
- Fitria, R. (2016). Memahami Hermeneutika Dalam Mengkaji Teks. *Jurnal Bahasa Dan Sastra*, 16, 33–42.
- Hadley, J. L., Taivalkoski-Shilov, K., Teixeira, C. S. C., & Toral, A. (2022). Using Technologies for Creative-Text Translation. In *Using Technologies for Creative-Text Translation*. <https://doi.org/10.4324/9781003094159>
- Jones, R., & Irvine, A. (2013). The (Un)faithful Machine Translator. *Proceedings of the Annual Meeting of the Association for Computational Linguistics*, 96–101. <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85121825624&partnerID=40&md5=064ec6b0c85d0994f029ddcc36663451>
- Kharmandar, M. A. (2015). Ricoeur's Extended Hermeneutic Translation Theory: Metaphysics, Narrative, Ethics, Politics. *Études Ricoeuriennes / Ricoeur Studies*, 6(1), 73–93. <https://doi.org/10.5195/errs.2015.281>
- Ngele, C. P., & Iyalla-Amadi, P. E. (2019). Saussure's concept of meaning applied to translation from French into English. Igbo and Kalabari languages of Malot's Sans Famille. *Language, Discourse and Society*, 7(1), 33–42. <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85150721372&partnerID=40&md5=fc687e39646770c53a0b735a4e834c20>
- Sariaslan, K. (2023). Enjambment analysis in poetry translation through common machine translation tools. In *Translation Studies: Translating in the 21st Century - Multiple Identities* (pp. 161–176). <https://www.scopus.com/inward/record.uri?eid=2-s2.0-85160648812&partnerID=40&md5=1946c1c5f9c8f169e321757b8e0f4fa1>
- Seago, K., & Cheng Lei, V. L. (2024). Corpus-Informed Literary Translation. In *The Routledge Handbook of Corpus Translation Studies* (pp. 288–304). <https://doi.org/10.4324/9781003184454-21>
- Stolze, R. (2002). The hermeneutic approach in translation. (Linguistics). In *Studia Anglica Posnaniensia: International Review of English Studies* (Vol. 37, pp. 279–291).
- Stolze, R. (2004). Creating “presence” in translation. *Benjamins Translation Library*, 50, 39–50. <https://doi.org/10.1075/btl.50.05sto>
- Stolze, R. (2022). Hermeneutic Translation and Translation Criticism. *Lublin Studies in Modern Languages and Literature*, 46(2), 111–122. <https://doi.org/10.17951/lsmll.2022.46.2.111-122>
- Sukmaningrum, R., & Hawa, F. (2021). Metode Penerjemahan Puisi “The Little Stone” ke dalam Bahasa Jawa “Watu Klungsu”: Sebuah Kajian Norma dan Budaya (The Method of Translating “The Little Stone” Poem into Javanese Language of “Watu Klungsu”: a Study of Norms and Culture). *Jalabahasa*, 17(2),

- 113–122.
- Taivalkoski-Shilov, K. (2019). Ethical issues regarding machine(-assisted) translation of literary texts. *Perspectives: Studies in Translation Theory and Practice*, 27(5), 689–703. <https://doi.org/10.1080/0907676X.2018.1520907>
- Vlainić, M. (2024). Does Poetry Get Lost in Translation: Stylistic Challenges in Translating Anka Žagar. *Croatica et Slavica Iadertina*, 20(2), 171–193. <https://doi.org/10.15291/csi.4608>
- Wilhelm, J. E. (2004). Hermeneutics and translation: The question of “the appropriation” or the relation of the “one’s own” to the “alien.” *Meta*, 49(4), 768–776. <https://doi.org/10.7202/009780ar>