

Analysis of the Translation of Anger Expressions in the Novel 'Pride and Prejudice' by Jane Austen

Sulistini Dwi Putranti¹, Aisha Rizki Mahirani²

Abstract

This paper is aimed at providing a comprehensive analysis of the types and techniques used in translating expressions of anger found in Jane Austen's novel entitled *Pride and Prejudice* by using Molina and Albir's (2012) translation techniques and Madow's Theory of Anger. The study uses a qualitative method to describe and analyze all the data. There are 33 data points on anger expressions found, and each finding reveals that direct and indirect anger expressions are the most common types of anger found in both novels, which are then followed by thinly veiled expressions. Among the 18 translation techniques, transposition emerges as the most frequently applied, indicating the significance of restructuring the source text to suit the target language while still preserving the original meaning. Amplification, adaptation, variation, and literal translation are the next frequently used techniques, emphasizing the translator's efforts to deliver the emotional situations of anger expressions. Additionally, the study highlights the importance of linguistic compression and amplification in maintaining the emotional impact of anger expressions across languages. In general, this research focuses on the complexities and techniques used in translating expressions of anger, making significant contributions and offering valuable perspectives for future translation studies.

Keywords: *Anger Expression, Thinly Veiled Expressions, Translation Techniques*

A. Introduction

Pride and Prejudice is one of the most well-known romantic novels written by Jane Austen in 1813. This novel is set in the British' 19th century, at the time where women who had entered the age of teenagers were urged to look for husbands in order to get a good and wealthy life in the future. *Pride and Prejudice* tells a story between a famous rich man, Mr. Fitzwilliam Darcy who fell in love with a prejudiced poor girl in Derbyshire, Elizabeth Bennet. The plot comes along as the two main characters went on very fluctuating feelings. Both Elizabeth and Mr. Darcy at first threw hate at each other because of their differences in social status and how they looked down on each other. Their journey then developed from hate to love as Mr. Darcy's best friend, Mr. Bingley fell in love with Elizabeth's eldest sister, Jane. Even when Mr. Darcy confessed his feelings to Elizabeth, they ended up getting caught up in anger and misunderstanding. *Pride and Prejudice* has a happy ending even though the characters' love journey is full of rage and fury.

The conflicts in this story have a variety of emotional turmoil which one of them is revealed through expressions of anger. It can be seen from the narration that there are some

¹ Sekolah Tinggi Bahasa asing LIA, Indonesia sulistinidp@gmail.com

² Sekolah Tinggi Bahasa asing LIA, Indonesia

characters who expressed their anger between conversations and the way they acted. According to Shahsavarani and Noohi (2015), anger is one kind of emotion and a negative reaction towards some issues. Anger is also stated as an affective emotional state that can range from mild irritation to savage outrage and often shows up when they are blocked in satisfying their needs. It sometimes inflicts the cognitive desire to harm a person or object, by using either verbal or physical form (Murray, 1975). Anger can be expressed when someone feels annoyed and upset with the situation or persons that they do not like by verbal actions which use a harsh voice and a high pitch when speaking (Atkinson et al. 1983). Williams (2017) explained that anger is also an outwardly directed communicative signal establishing differentiation and conflict within interpersonal relationships and affective bonds. Along with the fact that anger is an expression that involves interaction with other people or even society, anger with its complexity and diversity may bring a big potential for social chaos. He later on emphasizes that anger inevitably intersects with interpersonal conflict and group. Hence, expressions of anger are closely related to cultural influences.

Anger expression is one of unique expressions where it expresses someone's state of being annoyed, upset, furious, uncomfortable, or threatened. People often express their anger in terms of response to threatening, hurting, or provoking situations (Videbeck, 2011), while American Psychological Association defines anger as an emotion that is often expressed towards someone or something that has deliberately done wrong. Furthermore, anatomy experts show that expressing anger could fasten the heartbeat, raise blood pressures, and increase action hormones such as adrenaline and noradrenaline (Davis, 2021). Madow (1972) explains anger as a force that can be used in a constructive or destructive way. Using it in a constructive way means that the type of anger could be called healthy aggression, where the anger drives an ambitious-desire to succeed and goal-oriented behavior. Constructive anger tends to activities that are socially acceptable. On the contrary, destructive anger shows all the embodiment of anger from open violence to self-annihilation.

Anger can be expressed in various forms, which many of it can be classified using Madow's theory of anger. Madow (1996) classified anger expressions in terms of behavior and verbal or cognitive, which both of them may have a certain degree in expressing anger such as direct signs, thinly veiled signs, and indirect signs. The expressions of anger that are uttered or acted in direct signs can be seen clearly and it is most likely to be conveyed directly to the recipients. The communicator or the one who shows anger expressions could use words of hatred, critical, contempt, and blaming while the direct signs of behavior show an act of hurting, assaulting, and aggression. Whereas in thinly veiled signs, the person or entity expresses anger in a transparent way. Anger in this degree is often not as intense as the anger shown in the direct signs thus it may not be obvious to the object of anger. Thinly veiled behavior of anger expressions can be in a form of resentful, uncooperative, distrust, and skeptical. The verbal or cognitive form of thinly veiled anger expressions are stating things that express anger in a more polite and serious way. Anger in indirect signs is expressed in an internal way where the person who felt the anger would most likely keep the anger by themselves. Indirect signs are slightly the same as not expressing anger. However, it is still categorized as indirect signs as it is also a method of how people react and respond to anger. The indirect signs of expressing anger in behavioral acts include disorders, mental illness, crying, withdrawal. On the other hand, the verbal or cognitive expressions of anger in indirect signs consist of obvious refusal.

The expressions of anger in some lines between the characters or the narrations of the *Pride and Prejudice* novel represents a certain meaning which could be seen as a cultural pattern that needs to be understood clearly by readers. If it comes to the context of readers worldwide, translators have a heavy role in order to be able to convey the author's intentions especially in terms of anger expressions to readers whose linguistic understanding is not equivalent with the author. Translators commonly use a variety of translation techniques or strategies to convey it well to the readers. Therefore, it is important to analyze the techniques used to translate the anger expressions in the novel.

The selection of translation methods is based on the flexibility of the technique which Molina and Albir translation techniques provide various types of translation alternatives (Hendrawati and Budiarta, 2017). Molina and Albir are able to show the differences between strategy and technique but can also connect both. Translators often face several difficulties in translating expressions in foreign languages because expressions could be described implicitly in the novel's storyline. Moreover, expressions strongly rely on the character's traits and culture, which are pictured through their actions or words and it could later describe their expressions in a current state. In order to achieve a high-quality translation, Molina and Albir view on translation techniques can be applied to ease translators in searching for a perfect method to translate words that have to be analyzed more in the source language. The techniques suggested by Molina and Albir (2002) are adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplifications, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, variation.

The research of anger expressions has been conducted several times in translation study. A study of *The Translation Techniques of Anger Expressive Utterances in novel The Hate U Give* by Angie Thomas was conducted by Rahmania and Ardi (2017) which analyzed the techniques used in translating anger expression utterances in the novel. This research used Molina and Albir's translation techniques and Mack Le Mouse's categorization of anger expressions. The findings show that the established equivalent is the most used technique in translating verbal anger expressions. In classifying anger expressions, verbal form is the most dominant form of expressing anger in the novel while overwhelmed anger was the least expressed form.

Another research of anger expression is conducted by Syarif et al. (2020) under the title *Translation Technique of Women Anger Speech Act in Television Series 13 Reasons Why Season 1*. This research is to study the translation techniques used in translating anger speech acts that it used by women characters in *13 Reasons Why Season 1* television series using qualitative data analysis and focus group discussion. Using Molina and Albir translation techniques and Madow's theory of anger expressions, it is found that the translator typically relies on establishing equivalents, variations, and explicitations in translating direct verbal or cognitive signs. When dealing with thinly veiled verbal signs and indirect verbal signs, the most common methods used are establishing equivalents, variations, and borrowing. Compensation technique is only applied when translating direct verbal signs and indirect verbal signs. On the other hand, the paraphrasing technique is solely used for direct verbal or cognitive signs and thinly veiled verbal signs.

Beside the two studies entitled anger expressions mentioned above, there is also a research that aims to describe how questions in *Pride and Prejudice* novel are translated and whether it has a certain degree of equivalent from the source text and translated text. The research titled

Analisis Kalimat Tanya Pada Percakapan Dalam Novel "Pride And Prejudice" karya Jane Austen by Arfani (2016) concluded that there is a high degree of similarity between the source and translation language. This study also reveals that the high degree of equivalence is the result of translator's understanding regarding the translation procedures and linguistic aspects.

Thus, this study is aimed to find out the techniques used in translating expressions of anger in both the source and translated version of *Pride and Prejudice* novel by Jane Austen. It further aims to figure out how expressions of anger in the novel are classified according to Monira and Albir's theory of translation. The study of analyzing the techniques used in translating expressions of anger in *Pride and Prejudice* holds significant potential for contributing to both the field of translation studies and literary analysis. By examining expressions of anger and the complexity of translation, this study can reveal the cultural and linguistic challenges faced by translators when rendering emotionally charged content. The findings may inform translators, scholars, and readers about the strategies employed to convey anger effectively across different languages, facilitating a more accurate and nuanced understanding of the original text. Furthermore, this study's classification of expressions of anger will provide a valuable framework for future analyses of translated works, deepening our understanding of the intricate relationship between language, emotion, and cross-cultural communication. Ultimately, this research has the potential to enhance the quality and fidelity of literary translations while contributing to broader discussions on the power of emotions in literature.

B. Methods

This research used a qualitative method to analyze the techniques used in translating novels. Qualitative method allows the researcher to explain the meaning of data and describe the techniques used in the data. Denzin and Lincoln (1995) stated that the interpretive naturalistic approach to the world is called a qualitative approach which means that researchers tried to naturally understand and interpret phenomena of the meaning delivered in the data source. This part addresses the methods employed in the research.

Brown (2011) stated that translation research often uses qualitative research techniques to understand the complexities of the translation process. Qualitative techniques allow researchers to explore the subjective experiences, perceptions, and cultural contexts that influence translators and their decisions. Using techniques such as text analysis, qualitative research provides valuable insight into the cognitive, social, and cultural aspects of translation. These methods allow researchers to study translator challenges, strategies, decision-making processes, and the impact of translation on various linguistic communities. Furthermore, qualitative research allows us to study various aspects of translation comprehensively and in detail, contributing to the development of translation theory and improving the overall understanding of translation as a dynamic and complex phenomenon.

This study was conducted within several steps. First, the data consisting of anger expressions throughout the novel were collected from both *Pride and Prejudice* in English and Indonesian novels. Every SL and TL datum were put in a table to be classified in the next step. Second, each datum of SL and TL were identified and the meaning of each word was looked up in both English and Indonesian dictionaries. Lastly, the data were classified into Madow's theory of anger expressions and then analyzed based on Molina and Albir translation techniques.

The object of this research is expressions of anger in both original and translated novels of *Pride and Prejudice*. The original language was taken from a book published by Penguin Classics in 1996, while the translated version using the Indonesian language was taken from a book published by *Penerbit Qanita* in 2014. *Pride and Prejudice* is a classic romantic novel written by Jane Austen. This novel is set in British 19th century where it narrates a love story between the middle and upper class of English families.

C. Findings and Discussion

Pride and Prejudice has a total of 33 anger expressions found throughout the novel. The anger expressions are then sorted into three categories which are classified to 12 as direct signs, 9 as thinly veiled, and 12 as indirect signs. The third of the expressions can be expressed by the characters in the form of verbal and behavior acts. The classifications are summarized in the following table:

Table 1. Anger Classification

No	Classification	Frequency
1	Direct signs	12
2	Thinly veiled signs	9
3	Indirect signs	12

Anger expressions in *Pride and Prejudice* are mostly written in the following order, direct, indirect, and thinly veiled signs. Direct anger expressions in the novel involve straightforward and explicit statements of irritation or disapproval. These expressions are marked when the characters explicitly stating their feelings of anger or annoyance without any attempt to conceal their emotions. For example, when Lady Catherine Darcy harshly offends Elizabeth Bennet because she refused to accept the Lady's offer of never to marry Mr. Darcy. Her direct anger is evident through her blunt and confrontational language, leaving no doubt about her emotions.

In contrast, indirect anger expressions are characterized by subtle cues and behavior that hint at underlying feelings of displeasure without overtly stating anger. These expressions involve using passive-aggressive tactics, sarcasm, or avoiding certain situations to convey frustration indirectly. Mr. Bennet's frustration while her daughter Lydia was taken by Mr. Wickham is one of the indirect signs of anger examples, as he used words that indirectly conveying his discomfort or displeasure with the subject matter.

Finally, thinly veiled signs of anger expressions in the novel combine elements of both direct and indirect anger. These expressions involve using figurative language or restrained language to subtly communicate anger while still maintaining some level of concealment. Lady Catherine de Bourgh's encounter with Elizabeth Bennet showcases thinly veiled anger expressions, as she uses polite but cutting language to assert her dominance and disapproval of Elizabeth's perceived unsuitability. Throughout *Pride and Prejudice*, these three modes of anger expression reveal the complexities of the characters' emotions and relationships. The interplay of direct, indirect, and thinly veiled signs of anger contributes to the novel's rich portrayal of human interactions, showcasing the diverse ways people communicate their frustrations and highlight the importance of understanding the subtleties of emotional expression in social dynamics.

The following table shows the translation techniques used in every classification:

Table 2. Translation techniques for each classification

No	Techniques	Classification			Total
		Direct	Thinly Veiled	Indirect	
1	Transposition	4	1	2	11
2	Amplification	2	1	6	1
3	Compensation	1	3		1
4	Linguistic Amplification	1			1
5	Literal Translation	1	1	1	3
6	Established Equivalent	1	1		2
7	Linguistic Compression	1		1	2
8	Variation		2		2
9	Adaptation	1		2	3
Total		12	9	12	33

Each translation technique is found to be applicable to different forms of anger expressions that might enrich the target audience, which in this case was the readers, to understand the characters' emotional states. As shown from Table 2 above, the direct signs of anger which are frequently conveyed through explicit language, often benefit from transposition to ensure a seamless transfer of meaning while preserving the characters' emotional intensity. This result does not correlate with Syarif, et.al. (2020), since their research shows establish equivalent as the most used technique to translate anger speech acts. However, the adjustment of the grammatical structure and the adaptation of idioms and expressions found in SL into TL have showed the translator's skills in trying the best to convey the message in the target language.

Meanwhile, the indirect signs of anger, characterized by more subtle cues and behavior, may find amplification or modulation as translation techniques to convey the underlying emotions with cultural sensitivity and relevance in the target language context. In the case of thinly veiled signs of anger, where emotions are concealed but still perceptible, compensation and variation techniques might be employed to intensify the impact of the expressions without losing their meaning. Every anger classification interacts with the translation techniques in a unique manner, resulting in a cohesive and captivating translation that may bring *Pride and Prejudice* to life for Indonesian readers. By exploring how the characters convey their emotions through direct, indirect, and thinly veiled signs of anger, and observing how translators use techniques to convey these emotions in the target language, valuable insights can be found to later contribute in linguistic and cultural adaptation. Here are some examples of the data analysis:

1. Direct sign by using transposition technique:

SL: "You take delight in vexing me. You have no compassion on my poor nerves."

TL: "*Kau memang senang mengolok-olok-ku. Kau tidak mengasihani saraf-sarafku yang malang.*"

The situation in the dialog shows that Mr. and Mrs. Bennet were engaged in a conversation about a wealthy man who had recently purchased land close to their home. During the discussion, Mrs. Bennet expressed her happiness at having a young and single bachelor in close proximity, as she believed it would increase the chances of her five daughters marrying him. She believed that the young bachelor Mr. Bingley will eventually be married to one of her daughters. However, Mr. Bennet seemed indifferent to his wife's underlying intention in the conversation, which left Mrs. Bennet feeling annoyed. As a result, she expressed her anger and annoyance in the above sentences.

The dialog reflects direct signs of anger due to its explicit portrayal of emotional intensity and confrontational language. The speaker accuses the addressed person of deriving pleasure from causing distress, using the phrase "You take delight in vexing me." The choice of words "delight" and "vexing" emphasizes the deliberate intent to upset the speaker. Furthermore, the assertion that the addressed person lacks compassion for the speaker's "poor nerves" implies insensitivity and indifference towards the speaker's emotional well-being. The translation conveys these sentiments in a straightforward and assertive manner, making it a clear representation of the speaker's anger and frustration by employing a direct and forceful choice of language.

Furthermore, the statement "You have no compassion on my poor nerves" emphasizes the emotional toll that the addressed person's utterance against the speaker. The use of "no compassion" highlights a lack of empathy and care, while the phrase "poor nerves" suggests fragility and vulnerability. In the context of the 1800s, when societal norms often constrained women's expression of their feelings, this phrase becomes more significant as women in that era were expected to maintain a certain level of composure and modesty. Thus by using such direct language to express frustration was a way to express them more, including anger.

Considering the historical context of the 1800s, where sarcasm was a common tool for women to voice their discontent while conforming to societal expectations, this translation becomes a powerful example of expressing anger. The use of words and direct accusations reveals the speaker's intense frustration, making it an authentic representation of direct signs of anger during that time period.

From the datum above, the translator used transposition to adapt the source language, which is in English idiomatic expressions into the equivalent Indonesian expressions. The phrase 'take delight in vexing me' has been translated to Indonesian as '*senang mengolok-olok ku*'. This expression might not have a direct and precise correspondence in Indonesian, so the translator replaced them with culturally appropriate and similar idiomatic expressions. Meanwhile, the phrase 'have no compassion on my poor nerves' has been translated to Indonesian as '*tidak mengasihani saraf-sarafku yang malang.*' The bold word of 'compassion' which translates into 'mengasihani' has transposition because it contains a change in sentence structure. 'Compassion' according to Merriam Webster dictionary is a noun, while '*mengasihani*' in *KBBI* is categorized as a verb. Therefore, the translator used transposition in the data as there are cultural differences between the usage of the term in SL and TL.

2. Thinly veiled sign by using compensation technique

SL: "I have no pleasure in talking to undutiful children."

TL: "*Aku tidak berminat berbicara dengan anak yang tidak tahu diuntung.*"

Mrs. Bennet expresses her displeasure and frustration with Elizabeth who didn't want to accept the offer of marrying Mr. Collins. This excerpt pictures the moment when Mr. Collins, the distant cousin and heir to the Bennet family's estate, proposed marriage to Elizabeth. However, she firmly declined his proposal, as she believed in marrying for love rather than convenience or societal expectations. Knowing Elizabeth's refusal, Mrs. Bennet became extremely upset because she was eager to have her daughters married, especially considering their financial situation. Elizabeth's rejection of a suitable match was seen as disobedience by Mrs. Bennet, who values advantageous marriages for her daughters. Mrs. Bennet expresses her disappointment by saying, 'I have no pleasure in talking to undutiful children,' highlighting the conflict between Elizabeth's independent nature and her mother's desire to secure prosperous marriages for her daughters.

The above datum is considered thinly veiled signs of anger as it employs a restrained tone that partially conceals the speaker's underlying frustration and disappointment. While the phrase may outwardly appear composed, the use of 'no pleasure' implies a negative emotional response to the situation, suggesting the speaker's displeasure. The term 'undutiful children' is a subtle but pointed description that implies the children's failure to meet expected behavior, indicating the source of the speaker's irritation. This choice of words serves as a veiled criticism, reflecting the speaker's suppressed anger. The phrase maintains a steadily controlled feelings, but the underlying dissatisfaction and disapproval create a tension that hints at the speaker's true emotions, indicating a thinly veiled expression of anger. This sentence is categorized as a thinly veiled anger expression because it delivers a sense of frustration and disapproval while using indirect language to mask the true intensity of the emotion.

The sentence applies compensation as a technique to convey the intended meaning of the source text while adjusting for cultural and linguistic differences between English and Indonesian. In the source language, 'I have no pleasure in talking to undutiful children,' the phrase 'undutiful children' implies disobedience or lack of respect. However, the direct translation of 'undutiful' to Indonesian may not fully capture the intended meaning, as the concept of 'dutifulness' cannot capture the degree of anger as well as the intention of the phrase said by the character. To compensate for this translation, the translator uses the phrase '*anak yang tidak tahu diuntung*' which conveys the idea of children who do not know how to appreciate or reciprocate kindness. This adaptation ensures that the target audience comprehends the speaker's dissatisfaction with the children's behavior in a manner that aligns with Indonesian cultural perspectives. Through compensation, the translator maintains the point of the original text while making it culturally relevant and meaningful to the Indonesian readers.

3. Indirect Signs by using Linguistic Compression technique

SL: "You may well warn me against such an evil."

TL: "*Terserah jika kau ingin memperingatkanku.*"

The sentence shows the respond of Mr. Bennet to Elizabeth in topics of Lydia's elopement with Mr. Wickham by saying. In the situation, he was too stressed and angry for being said to have a bad parenting because of Lydia went through a marriage without their approval. Through his words, Mr. Bennet revealed his anger using strong phrases, dismissing any suggestions at that moment. Although the statement may not appear explicitly angry, it subtly conveys irritation and frustration. By saying, 'You may well warn me against such an

evil,' Mr. Bennet indicated that he disregards anyone's concern or advice, showing his anger indirectly without explicitly stating it.

The phrase "You may well warn me against such an evil" is considered an indirect sign of anger because it is sarcastic and condescending. The speaker or Mr. Bennet's intention of speaking words in Datum 22 is to notify the Elizabeth that he did not have the favor to discuss the matter. This can be seen as a way of expressing anger without being outwardly aggressive. The setting of the 1800s is also relevant, as it was a time when people were more likely to express their emotions indirectly. This was due to a number of factors, including the formality of the time period and the social expectations for men and women. Men were expected to be stoic and unemotional, while women were expected to be polite and reserved. As a result, people often used sarcasm and other indirect forms of communication to express their anger without violating the social norms. The phrase "You may well warn me against such an evil" would have been seen as a sign of anger. The speaker would have been using sarcasm to express their frustration or disapproval of the person warning them. The formality of the time period would have also made this phrase more likely to be interpreted as a sign of anger, as sarcasm was not as commonly used in formal settings.

The sentence is an indirect anger expression which is translated through a linguistic compression technique. Linguistic compression is a translation technique that involves shortening the text of the source language or making it compact without losing the meaning. In the above example, the phrase 'You may well warn me against such an evil', is shortened to '*Terserah jika kau ingin memperingatkanku*', which has a more idiomatic translation approach in Indonesian. The linguistic compression is found because there is a removal of the words 'well' and 'such' and 'evil'. The source language indicates frustration and irritation in the speaker's tone for being warned about something they would likely find unnecessary. The translator employs a linguistic compression technique to convey the original meaning of the source text in the Indonesian translation by compressing 'you may well' into 'terserah jika kau ingin'. By using linguistic compression, the translator can capture the emotions of annoyance and dismissiveness in a concise way.

D. Conclusion

This analysis demonstrates that the translation of expressions of anger in the novel has been effectively executed with minimal distortion between the source language (SL) and the target language (TL). The translation techniques employed by the translators have successfully conveyed the messages accurately, ensuring that the nuances of anger expressions are retained in the translated version. The study reveals that the translators' skillful use of various techniques has resulted in an authentic representation of the characters' emotions, allowing readers of the target language to experience and comprehend the conveyed anger in a manner akin to the original work.

Moreover, the examination of different translation techniques used in rendering expressions of anger in *Pride and Prejudice* pictures the translator's ability to capture the subtleties and complexities of the literary work. The analysis reveals that the translator's choices of techniques which is applied in the translated version of the novel has been contextually appropriate, avoiding any distortion in the conveyed emotions. By preserving the intention of the original text, the translation maintains the intended influence of anger expressions, ensuring that the emotional tone and characterization of the novel remains the same as it was in the source text.

In conclusion, this research confirms that carefully analyzing translation techniques contributes better in comprehending how emotions like anger are expressed in literary works. The effective use of these strategies in translating *Pride and Prejudice* emphasizes the essential role of skilled translators in accurately conveying emotions and messages across different languages. This study explains the complexities of translating emotions and makes a valuable contribution to the field of translation studies, highlighting the importance of precisely conveying expressions of anger and other emotions in literary works.

References

- Adler, A. (2014). *Understanding human nature: The psychology of personality*. London: One world Publications
- Atkinson, R. L., Atkinson R. L., and Hilgard, E. R. (1983). *Introduction to psychology*. San Diego: Harcourt Brace Jovanovich Publishers
- Baker, M. (2011). *In Other Words*. London: Routledge.
- Davis, C. P. (2021). Medical definition of anger. Retrieved from medicinet.com: <https://www.medicinenet.com/anger/definition.htm>
- Deffenbacher, J. (1999). Cognitive-behavioral conceptualization and treatment of anger. *Journal of Clinical Psychology: Psychotherapy in Practice*, 55(3), 295-309. Doi:10.1002/(SICI)1097-4679(199903)55:3<295::AID-JCLP3>3.0.CO;2-A
- Dewaele, J.M. (2006). *Expressing anger in multiple languages: Emotional experience, expression, and representation*. In A. Pavlenko, *Bilingual minds: Emotional experience, expression, and representation*. Clevedon: Multilingual Matters.
- Denzin, N., & Lincoln, Y. (1995). Handbook of qualitative research. *Contemporary Sociology*, 24(3), 418. <https://doi.org/10.2307/2076551>
- Hendrawati, A., & Budiarta, I. W. (2017). The translation of idiomatic expression in bloodline into "Garis darah". *RETORIKA: Jurnal Ilmu Bahasa*, 3(2), 228-239. <https://doi.org/10.22225/jr.3.2.295.228-239>
- Ladd, C.E.T.(1996). *Psychological self-help*. Retrieved March 3, 2017 from <http://www.psychologicalselfhelp.org/download>
- Madow, L. (1972). *Anger*. New York: Charles Scribner's Sons.
- Molina, L., Albir, A. H. (2002). "Translation techniques revisited: A dynamic and functionalist approach" *Meta: Journal des Traducteur/Meta: Translators" Journal*. XLVII, No.4.
- Murray, T. H. (1975). *Anger: A descriptive analysis of the definition, dynamics, physiology, maladaptive characteristics and educational applications* (Doctorate thesis). Retrieved from <https://scholarworks.montana.edu/xmlui/bitstream/handle/1/4475/31762100110855.pdf;sequence=1>
- Newmark, P. (1988). *A textbook of translation*. New York: Prentice-Hall International.
- Shahsavarani A.M., Noohi, S. (2015). Explaining the bases and fundamentals of anger: A literature review. *International Journal of Medical Reviews*, 1(4), 143-149.
- Pavlenko, A. (2002). Bilingualism and emotions. *Multilingua Journal of Cross-Cultural and Interlanguage Communication*, 21, 45-78.
- Rahmania, M., & Ardi, H. (2023). Translation techniques of anger expressive utterances in the novel the hate u give (2017) by Angie Thomas. *Sphota: Jurnal Linguistik Dan Sastra*, 15(1), 1–11. <https://doi.org/10.36733/sphota.v15i1.5686>
- Schrauf, R. (2000). Bilingual autobiographical memory: Experimental studies and clinical cases. *Culture and Psychology*, 6(4), 387–417. <https://doi.org/10.1177/1354067X0064001>

- Syarif, H. E., Nababan, M. R., & Santosa, R. (2020). Translation technique of women anger speech act in television series 13 reasons why. Season 1. *International Journal of Linguistics, Literature and Translation*, 3(10), 164–173. <https://doi.org/10.32996/ijllt.2020.3.10.19>
- Videbeck, S. L. (2011). *Psychiatric mental health nursing*. Philadelphia: Lippincott Williams & Wilkins.
- Williams, R. (2017). Anger as a basic emotion and its role in personality building and pathological growth: The neuroscientific, developmental and clinical perspectives. *Frontiers Psychology*. Nov. 7 doi:10.3389/fpsyg.2017.01950