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Gothic Terms and Their Indonesian Translation Methods in Edgar Allan Poe's "The Masque of the Red Death"

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a b s t r a c t

Gothic terms in the short story "The Masque of the Red Death," which was translated into "Setan Merah" by Edgar Allan Poe, are crucial to examine to understand how the translator rendered these terms into Indonesian. This is because these Gothic terms carry elements of the supernatural, terror, mysticism, horror, dread, and apparitions. Short stories containing Gothic elements were commonly found in the 18th and 19th centuries. This research aims to analyze the Gothic terms and translation methods present in the short story "The Masque of the Red Death," by Edgar Allan Poe translated by Maggie Tiojakin into Setan Merah, published by Gramedia Pustaka in the book *Kisah-Kisah Tengah Malam* (Midnight Tales). The research method employed is descriptive qualitative. The data were analyzed qualitatively using the theories of Cherry (2009) for gothic terms and Harvey and Higgins (2002) for translation methods. The results of the data analysis show that the Gothic terms found in the short story Setan Merah are in the form of adjectives, nouns, verbs, and adverbs. Furthermore, the translation methods used by the translator are exotism, calque, and communicative translation. Gothic terms in the form of adjectives are the most frequently found. Meanwhile, the most prevalent method used is communicative translation. In conclusion, the translation of the short story Setan Merah contains numerous Gothic terms that support the narrative and are translated into communicative language, resulting in a translation with accurate meaning corresponding to the source text.

1. Introduction

Short stories are one of the most popular forms of literary works among readers due to their concise, compact presentation and their ability to leave a lasting impression in a short amount of time. Hartati (2017) points out that a short story is a form of creative art delivered through beautiful language, and it can be easily found across various media such as newspapers, magazines, books, and the internet. The fact that short stories can be read in a single sitting because they convey themes within limited word counts, makes them especially popular among a wide range of readers (Alamsyah, 2016; Muhandra et al., 2023). In addition to local short stories, translated short stories, especially those originating from the United States and Europe, are also widely favoured for their diverse themes and styles, including the horror and gothic genres.

One of the most renowned authors in the gothic genre is Edgar Allan Poe, whose works are known for their dark atmosphere, mystery, and psychological horror. His short story *The Masque of the Red Death*, translated into Indonesian as *Setan Merah*, is one of Poe's works that vividly illustrates the characteristics of gothic fiction. This story features

various gothic elements such as a gloomy atmosphere, symbols of death, dark and confined spaces, isolated characters, and the presence of supernatural forces. These elements align with Cherry's (2009) theory of the gothic, which identifies key characteristics such as the presence of the supernatural, violence, abjection, and transgression. In addition, Hennessy (1980) argues that the gothic refers to the mysterious, the frightening, and the unseen, all of which contribute to a chilling and suspenseful atmosphere.

Gothic elements are not only found in the content of the story but also appear linguistically through the use of distinctive diction and metaphor. In the context of translation, these terms require precise word choices to preserve the aesthetic effect and atmosphere of the story. This process demands the application of appropriate translation methods. Newmark (1988) categorizes translation methods into two main types: semantic and communicative. The semantic method attempts to retain the nuances and structure of the source language, while the communicative method emphasizes readability and the impact of meaning in the target language. Furthermore, Harvey and Higgins (2002) propose five strategies for cultural transfer in translation: exotism, cultural borrowing, calque, communicative translation, and cultural transplantation. Choosing the right method becomes crucial when translators face culturally and emotionally charged terms that are characteristic of the gothic genre.

Several scholars have examined Gothic elements in literary works. Dinata (2010), for instance, investigated the presentation of Gothic elements in the setting and characterization of two of Edgar Allan Poe's short stories. Using a descriptive-analytical method and a structuralist approach, the study found that Gothic elements are conveyed through atmosphere and location (setting) as well as physical traits and internal thoughts (characterization). Similarly, Darmawan et al. (2015) analyzed the novel *Penunggu Jenazah* by Abdullah Harahap and identified three prominent Gothic features: the supernatural, transgression, and the monstrous feminine. Their findings revealed that these elements often overlap, for example, the supernatural is used to violate natural laws and is intertwined with themes of transgression and female monstrosity. Yusuf (2018) analyzed *The Tell-Tale Heart* through Gothic and psychoanalytic perspectives, identifying elements of horror, mystery, and obsessive emotion. He concluded that the narrator exhibits signs of catatonic schizophrenia, including hallucinations and delusions, driven by unconscious fears. Thimmanna (2020) explored Gothic features in various Poe stories such as *The Black Cat* and *The Tell-Tale Heart*, highlighting Poe's use of horror, madness, the supernatural, and unreliable narrators to evoke fear and psychological tension. Lastly, Zhang (2021) focused on Gothic elements in *The Fall of the House of Usher*, finding that Poe blends traditional Gothic tropes, such as eerie settings and strange characters, with modern psychological themes like mental illness, isolation, and alienation

As discussed in the previous studies, scholars have explored various Gothic elements in literary works, particularly in Edgar Allan Poe's short stories. These studies have focused on themes such as horror, madness, supernatural events, and psychological struggles, as seen in the works of Dinata (2010), Darmawan et al. (2016), Yusuf (2018), Thimmanna (2020), and Zhang (2022). However, none of these studies have specifically examined the Gothic terms used in *The Masque of the Red Death* or how these terms are rendered in Indonesian translation. This presents a notable gap, as the translation of Gothic terms plays a crucial role in maintaining the mood, tone, and atmospheric tension central to the genre. Therefore, this study aims to analyze the Gothic terms in Edgar Allan

Poe's *The Masque of the Red Death* and their Indonesian translation, as well as to identify the translation methods applied. The findings are expected to offer insights into literary translation, especially for genres like Gothic fiction that rely heavily on preserving the atmosphere and emotional intensity across languages. Thus, this study is sought to answer the following questions:

1. What Gothic terms are found in the translated short story "Setan Merah" by Edgar Allan Poe?
2. What translation methods are used by the translator in translating the Gothic terms in the short story "Setan Merah" by Edgar Allan Poe?

2. Method

2.1 Kind of Research

The method used in this study is descriptive with a qualitative approach. According to Creswell (2009), the descriptive method can be defined as a problem-solving procedure that investigates and illustrates the current condition of the subject/object of an article (an individual, institution, community, etc.) based on observable facts or as they truly are. The descriptive method aims to depict actual conditions or realities as they occur. In this study, the descriptive method is used to reveal the actual condition of the gothic terms found in the analyzed short story.

2.2 Data Collection

The object of this study is the short story *Setan Merah* (*The Masque of the Red Death*) by Edgar Allan Poe, translated by Maggie Tiojakin and published by Gramedia Pustaka Utama in the short story collection *Kisah-Kisah Tengah Malam* in 2010. *Setan Merah* is one of the stories in *Kisah-Kisah Tengah Malam*, all of which are works by Edgar Allan Poe.

The data collection technique used is document analysis. Document analysis is a technique for collecting written data derived from the short story *Setan Merah*. The data collected is qualitative in nature. According to Moleong (2016, p. 6), "qualitative data consists of words, images, and not numbers." In qualitative research articles, data is expressed in the form of sentences, explanations, or statements. As part of the qualitative presentation, the researcher also presents all the identified gothic terms along with example sentences from their translation in *Setan Merah*.

2.3 Data Analysis

In analyzing the data, the researcher employed several steps to systematically categorize and interpret the gothic terms found in the short story *Setan Merah* and their translated equivalents. First, the researcher identified and extracted all words and phrases in the source text (*The Masque of the Red Death*) that contain gothic elements, such as references to death, horror, darkness, the supernatural, or other features that correspond with gothic characteristics as defined by Cherry (2009).

These identified terms were then classified into four grammatical categories: adjectives, verbs, nouns, and adverbs. Each term was presented in a table alongside its Indonesian translation from the *Setan Merah* version. This comparative table includes

columns for the original English term, its Indonesian translation, the sentence context, and a brief explanation of the term's gothic connotation.

Following the classification, the researcher analyzed the translation strategies used for each gothic term based on the model proposed by Harvey and Higgins (2002), which includes five methods of cultural transfer: exotism, cultural borrowing, calque, communicative translation, and cultural transplantation. Each translated term was assessed to determine which method had been applied by the translator, and whether the translation preserved the gothic atmosphere and emotional effect of the source text.

Finally, the researcher calculated the frequency and percentage of each grammatical category (adjectives, verbs, nouns, and adverbs) as well as the frequency of each translation method used. This quantitative data was then interpreted qualitatively to evaluate the overall success of the translation in conveying the gothic tone and intention of the original story.

3. Results and Discussions

This section presents the research findings and discusses them in relation to previous studies and relevant theories. The results and discussion are provided in the following sub-sections.

3.1 Results

3.1.1. Gothic Elements

Based on the results of the data analysis of the short story *The Masque of the Red Death*, which was translated into Indonesian as *Setan Merah* by Edgar Allan Poe, four categories of Gothic terms were identified in the story: adjectives, nouns, verbs, and adverbs

Table 1. Gothic Terms in Adjectives

No	Gothic Terms	Translation
1	Fatal	*fatal*
2	redness	*Merah yang menyala-nyala*
2	Hideous	*Lebih mengerikan*
3	scarlet	*Merah darah*
4	dauntless	*Tak kenal rasa takut*
5	strong	*kuat*
6	lofty	*tebal*
7	Frenzy from within	*depresi*
8	bid defiance	*Merasa tenang*
9	magnificence	*megah*
10	voluptuous	*memukau*
11	Expressive of disapprobation, of terror	*Reaksi ngeri*
12	horror	*menakutkan*
13	disgust	*menjijikan*
14	gaunt	*kurus*
15	So nearly to resemble the countenance	*Pucat (pucat seperti mayat)*

16	Convulsed	*Kejang-kejang*
17	Maddening with rage	*Amarah meledak-ledak*
18	Darkness	*kegelapan*
19	Decay	*kematian*

Table 1 provides the Gothic terms in the form of adjectives, as seen in the translated text, indicate both atmospheric and physical conditions. These include expressions related to the setting or atmosphere, such as darkness, death, horror, calmness, fearfulness, and fatality. Meanwhile, physical conditions are illustrated through words like thin, magnificent, thick, flaming red, pale (corpse-like), and hideous. Additionally, feelings and emotions reflecting horror and fear are conveyed through descriptions such as convulsing, explosive rage, horrified reactions, fearlessness, and fascination.

Table 2. Gothic Terms in Nouns

No	Gothic Terms	Translation
1	dominious	*Manusia di daerah kekuasaannya*
2	dames	*Putri kerajaan*
3	One of his castellated abbeys	*Gereja yang berbentuk seperti istana*
4	Messy hummers	*Palu besar*
5	Welded the bolts	*Gembok pintu gereja*
6	Red death	*Setan merah*
7	Mask ball	*topeng*
8	presence	*sosok*
9	Ebony clock	*Jam dinding hitam*
10	apartments	*Kamar-kamar (kecuali nuansa hitam)*
11	phantasm	*Manusia berkostum*
12	Dabbled in blood	*Bercak darah*
13	vesture	*Jubah hitam*
14	Spectral image	*Sosok/bayangan*
15	Retreating figure	*Sosok yang berjubah hitam*
16	A drawn dragger	*Sebilah pisau*

As described in Table 2, it can be observed that the Gothic terms in the form of nouns in this short story are presented through objects used to evoke terror and fear. Examples include a large hammer, a black cloak, a mask, a costumed figure, bloodstains, and a knife. Some objects support the setting and reflect Gothic elements, such as a church-like building, a black wall clock, and rooms with dark or black tones. In addition, some Gothic terms appear in the form of characterization, representing imagined or symbolic figures such as the Red Death, an eerie figure, and a shadow wearing a black cloak.

Table 3. Gothic Terms in Nouns

No	Gothic Terms	Translation
1	The Horror of blood	meneror
2	There strikes	berdentang
3	Beat feverishly the heart of life	Berdetang keras (jantung) dan gemetar

4	In rapid impetuosity to within three or four feet	Melangkah lebih dekat

As presented in Table 3, Gothic terms in the form of verbs are illustrated through actions such as "to terrorize" and "to chime loudly." In terms of physical movement, they are expressed through verbs like "stepped closer" and "trembled."

Table 4. Gothic Terms in Adverbs

No	Gothic Terms	Translation
1	Shrounded from head to foot in the habiliments of the grave	terbungkus kain hitam dr kepala sampai kaki
2	Dabbled in blood	Menampakan bercak darah
3	A strong shudder either of terror or distate	Terror tak berkesudahan
4	In the blood bedewed halls	Di dalam ruangan yang berdinding darah
5	Held illimitable dominion ever all	Menguasai alam semesta

Table 4 prvides Gothic terms in the form of adverbs describe the condition of objects (such as being wrapped in black cloth from head to toe, showing bloodstains, or being in a room with blood-colored walls) and certain situations (such as endless terror dominating the universe).

3.1.2. Translation Methods

Based on the analysis of the data containing Gothic terms in the short story *The Masque of the Red Death*, translated into *Setan Merah* by Edgar Allan Poe, there are three translation methods used by the translator: the Exotism method, which consists of one sentence; the Communicative translation method, consisting of 35 sentences; and the Calque method, consisting of one sentence. The most frequently used method is the Communicative translation method.

Table 5. Translation Method Found in the Text

Translation methods	Examples from Source Text	Translation
Exotism	"No pestilence had ever been so <u>fatal</u> or so <u>hideous</u>"	"*Tidak ada wabah penyait lain yang lebih <u>fatal</u>, ataupun lebih <u>mengerikan</u>*"
Calque	"His plans were *bold and fiery*, and his conceptions *glowed with barbaric luster*"	"*Rencananya selalu mengandung unsur <u>keberanian serta amarah</u> dan setiap desainnya menunjukan <u>hawa nafsu binatang meletup-letup</u>*"
Communicative	"Blood was its avatar and it's seal *the redness* and *the horror of blood*"	"*Darah adalah symbol sekaligus segelnya, <u>merahnya yang menyala</u>, sekaligus <u>meneror.</u>*
	"*The scarlet* stains upon the body especially upon face of the victim were past ban which shut him out from the sympathy of these fellow men"	"<u>*Merah darah*</u> *menodai tubuh dan wajah para korban, seolah menjadi tanda khusus agar mereka dikucilkan oleh masyarakat umum, tidak diberi pertolongan sama sekali*"
	"But the Princess Prospero was happy and *dauntless* and sagacious"	"*Namun Pangeran Prospero adalah orang yang ceria,* <u>*tak kenal rasa takut*</u>*, dan* bijaksana"
	"When his *dominions* were half depopulated, he summoned to his presence	"*Ketika setengah hari populasi <u>manusia di daerah kekuasaannya</u> menjadi*

a thousand hale and light-heared friends among the knights and dames of his court, and with these retired to the deep conclusion of *one of his castellated abbeys*".	*korban wabah mematikan tersebut, ia memanggil seribu teman yang bertubuh sehat serta berhati riang dari antara para ksatria dan putri kerajaan. Dikelilingi oleh tubuh-tubuh sehat, ia akhirnya beristirahat di dalam <u>gereja yang berbentuk seperti istana</u>".*

The findings reveal that the translator predominantly used the communicative method, as it appeared in 35 instances, reflecting an emphasis on making the text easily understandable and accessible to the target audience while preserving the core meaning. This method successfully conveys the Gothic atmosphere in a way that resonates with the reader's experience of fear and horror, while adjusting the language for clarity and fluency. In comparison, the exotism method, which appeared only once, retains foreign elements from the original text, subtly preserving its exotic character. The calque method, also used only once, provides a more literal translation, maintaining close alignment with the original text's structure and meaning. Overall, the communicative method emerges as the most suitable for maintaining the atmosphere of the original story while ensuring effective communication with Indonesian readers.

3.2 Discussion

The Gothic terms in a short story that falls under the Gothic genre are essential elements that must be presented throughout the narrative. These terms appear in various lexical categories such as nouns, adjectives, verbs, and adverbs. All these elements serve to strengthen the horror atmosphere of the story, creating a sense of fear and suspense that makes the narrative more engaging and emotionally compelling for the readers. In *The Masque of the Red Death*, translated into Indonesian as *Setan Merah* by Edgar Allan Poe, a wide range of Gothic terms is found and effectively utilized to create a dark and eerie ambiance.

The findings of this study align with Dinata's (2010) research, which also identified similar Gothic elements in Edgar Allan Poe's short stories, though from different titles. The similarities are especially evident in the way Gothic terms are presented through story settings, such as the atmosphere and places where the events unfold. In terms of characterization, both studies show common features in describing characters' physical appearances and mental states using Gothic vocabulary. These linguistic strategies intensify the horror dimension of the story by incorporating frightening figures— whether ghosts or ghost-like presences, either visible or invisible. Horror in this sense refers to feelings of fear, dread, and unease (Darmawan et al., 2016).

The similarity in findings with Dinata's (2010) study is due to the shared focus on Gothic elements in Edgar Allan Poe's work, although the analyzed stories are different. Poe is well known for his Gothic horror fiction, particularly during the 18th and 19th centuries. However, this research also reveals differences from the study conducted by Darmawan et al. (2016), which explored Gothic features in the Indonesian novel *Penunggu Jenazah* by Abdullah Harahap. Their findings emphasized supernatural elements, transgression, and the monstrous feminine—distinct from the lexical analysis approach in this study. The variation in Gothic presentation likely stems from cultural differences. Indonesian culture, for instance, incorporates supernatural and mystical

practices into many rituals and death-related ceremonies. These cultural factors influence how Gothic elements are represented in literary works.

As argued by Kanzunnudin (2016), cultural context plays a crucial role in shaping literary production, with stories reflecting the values, beliefs, and traditions of the society in which they are created. According to Ratna (2004), human culture includes complex ideas, actions, and artifacts, and literature, such as short stories, novels, poems, and films, emerges as a reflection of this culture, particularly in the realm of ideas.

The Indonesian translation of *The Masque of the Red Death* demonstrates a high level of readability. The translator successfully rendered the story in communicative and accessible language, making it easy for readers to understand. This indicates that the translator applied appropriate translation methods, balancing the linguistic and cultural aspects of the source and target texts. Hassan (2005; as cited in Ibrahim, 2008), states that translation is a human activity designed to facilitate communication between different languages and cultures. In this case, the translator fulfilled both linguistic and cultural functions. Moreover, a translator must possess deep knowledge and skill, particularly when translating literary texts. In this story, the translation preserves the semantic and pragmatic meanings of the source text without any noticeable misinterpretations, ensuring a high degree of naturalness and accuracy.

This study contributes to the broader field of literary analysis and translation studies in several significant ways. First, by identifying and categorizing Gothic terms across lexical classes (e.g., nouns, adjectives, verbs, and adverbs), it offers a linguistic perspective on how Gothic elements are stylistically embedded within a narrative to evoke horror, suspense, and emotional engagement. This insight can serve as a reference for contemporary writers aiming to craft effective Gothic short stories by consciously employing specific lexical choices to build mood and atmosphere. Second, in the context of translation practices, this study highlights how lexical choices and cultural adaptations influence the readability and reception of Gothic narratives in the target language. The successful translation of *The Masque of the Red Death* into *Setan Merah* showcases how translators can maintain the thematic and emotional intensity of Gothic literature across cultural boundaries. Thus, this research not only enriches the understanding of Gothic stylistic devices in literature but also provides practical implications for translators in preserving genre integrity during cross-cultural adaptation.

4. Conclusion

The short story *The Masque of the Red Death*, translated by Maggie Tiojakin into *Setan Merah* in the short story collection *Kisah-Kisah Tengah Malam*, written by Edgar Allan Poe and published by Gramedia Pustaka Jakarta, contains a substantial number of Gothic terms presented in the forms of adjectives, nouns, verbs, and adverbs. These Gothic terms serve to depict the setting, situations, physical descriptions, character traits, terror, horror, and fear within the narrative. Additionally, the translation methods employed by the translator include exotism, calque, and communicative translation. Among these, communicative translation is the most frequently used, with each of the other two methods (exotism and calque) appearing in only one instance. The translator's focus is on ensuring the language is easily understandable for readers while maintaining a high level of readability, thus ensuring effective communication between the reader and the translated text.

This study is limited to the analysis of Gothic terms found in one short story, *"The Masque of the Red Death"* by Edgar Allan Poe, and its Indonesian translation *"Setan Merah"* by Maggie Tiojakin. The focus is on identifying Gothic terms in the form of adjectives, nouns, verbs, and adverbs, and on analyzing the translation methods used, namely exotism, calque, and communicative translation. Therefore, the findings may not be generalizable to other Gothic literary works or translations by different translators. Additionally, the scope is confined to lexical-level translation strategies without exploring the broader discourse-level effects or readers' responses. Therefore, future research could expand the scope by comparing multiple Gothic short stories or novels and analyzing how different translators handle Gothic elements. It is also recommended to examine the impact of translation strategies on reader interpretation and the preservation of Gothic atmosphere. Further studies may also explore stylistic, cultural, or ideological shifts that occur during the translation process, especially in rendering literary tone and thematic depth

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