

**AN ANALYSIS OF CATEGORY SHIFTS IN THE ENGLISH-BAHASA
INDONESIA *BREAKING DAWN* MOVIE TEXTS**

A THESIS

Presented as Partial Fulfillment of the Requirements for the Attainment of
Sarjana Sastra Degree in English Language and Literature



By

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SUBTITLE OF *BREAKING DAWN* MOVIE
A THESIS**

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A THESIS

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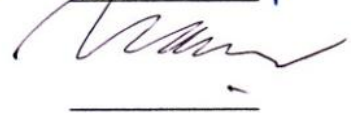
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PERNYATAAN

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Penulis



Herdani Kantiastuti

MOTTO

“Yang bisa dilakukan seorang makhluk bernama manusia terhadap mimpi-mimpi dan keyakinannya adalah mereka hanya tinggal mempercayainya “ – 5cm.

DEDICATIONS

This thesis is dedicated to my beloved father and mother. I am proud of being their daughter and I thank them for always loving me.

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Table 1. The data sheet

Table 2. The occurrence of category shift

LIST OF ABBREVIATIONS

Str: Structure Shift

Cl: Class Shift

Un: Unit Shift

Sys: Intra-System Shift

Com: Complete Meaning

Dif: Different Meaning

Dec: Decreased Meaning

Inc: Increased Meaning

Lost: No Meaning

SL: Source Language

TL: Target Language

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ABSTRACT**

This study aims to describe the category shifts that occur in the English-Indonesian texts of the *Breaking Dawn* movie. It also aims to describe the reasons for using of those category shifts and to describe the influences of those category shifts on transferring the messages of the source language. This was a descriptive qualitative and quantitative study, applying the content analysis method. The data source was English- Indonesian texts of *Breaking Dawn* movie. The data were analyzed using the content analysis technique. The researcher analyzed the occurrence of category shifts in the movie. The types of category shifts analyzed were structure shift, class shift, unit shift, and intra-system shift. The data were put into a table of the data sheet. The researcher compared sentence to sentence between the source language and the target language. The technique to gain validity of the data and the findings was by having regular analytical discussions with the researcher's consultant and by sharing with other shifts in order to compare the researcher's analysis by conducting deep analysis.

The findings of the study show that there are four types of category shifts that occur in the subtitling text of the *Breaking Dawn* movie. They are structure shift, class shift, unit shift and intra-system shift. The structure shift has the highest frequency, that is 79 cases or 50.7 %. It happens because the grammatical systems between the source language and the target language are different. The intra system shift has the lowest percentage, that is 8.6 %. The frequency of unit shift is 30 cases or 21.7%. It proves that there are no correspondences between the source language and the target language. The frequency of class shift is 26 cases or 19%. Those category shifts occur because the grammatical systems of the SL and TL are different, so the translator is dictated by the target language. The second reason is to clarify the meaning in order that the message is easily understood by the audience. Another reason is to achieve the efficiency because this is subtitling process limited by the time and the space of screen. Those category shifts result in different degrees of equivalence. They are complete, increased, and decreased meaning. The complete meaning has the highest percentage, that is 75.3%. The percentage of increased meaning is 13% and the percentage of decreased meaning is 5.3%. Different meaning has result 4% and no meaning occurs 2.4%. It means that the messages of the source language are transferred as equivalent as possible in the target language. It can be concluded that shift is used to get the accurate and natural translation.

CHAPTER I

INTRODUCTION

A. Background of Study

Translation is a means of transferring meaning across two or more different languages. Translation acts as a bridge of communication and relation among people who speak different languages. Translation is the activity related to sharing ideas across different languages, each of which may have different rules and different background cultures.

Translation is not only changing or transferring words, but more importantly, it has to take into consideration the meaning or message behind the words. The meaning should not be changed or altered from the source language into the target language. Moreover, the meaning should be accurate, natural, and communicative.

Nowadays, together with the development of economy, science and technology in the global era, translation has developed rapidly, not only in translating books or other printed materials, but also in translating the dialogs or narration in the movies or other television programs. A kind of translation which specifically takes place in transforming the dialogs or narration uttered in the movies or other television program into the written form displayed on the screen is called subtitling.

In fact, subtitling is not an easy task. The translators often face difficulties because of several factors such as the different structure between

the source and the target language, the different cultural context, the rules of language, the styles of language, the limited time provided for viewers to read the text, and the limited space available on the screen to display the translated expressions.

In this research, the researcher was interested in analyzing the different structure between the source language and the target language that often becomes one source of difficulties in subtitling. According to Hatim (2001: 233), subtitling is a method of language transfer which is used in translating types of mass audio-visual communication such as film and television. Subtitling is the main form of translation or language transfer in television. For many people, the subtitle is the key to understand the contents of films and television programs in foreign languages. Many of the movies imported across countries have been equipped with subtitles in order to make the target audience who do not speak those languages able to understand the content and the message of those programs or films.

To minimize the difficulties, the translators can use translation shifts. A shift is a translation method that involves replacing the source of language elements into the elements the target language without changing the meaning. Translation shift helps the translators to get the natural translation. According to Catford (1965: 73), there are two kinds of translation shift, namely *level shift* and *category shift*. A level shift focuses on the changing of level from grammar to lexis or vice versa, while category shift focused on all kinds of grammatical changes. According to Catford (1965:75-80) the kinds of

grammatical changes in category shifts include structure shift, class shift, unit shift, and intra-system shift. Category shifts are obviously more comprehensive and easier to be analyzed in the translation. That is the reason why the researcher focused only on category shifts and its occurrences in a specific movie.

From the great number of movies of films produced and distributed around the world, nowadays, there is one popular movie which is based on a best-selling novel written by Stephanie Meyer entitled *Breaking Dawn*. It is the fourth and final movie from the series *Twilight Saga*. In quite a short time, *Breaking Dawn* becomes famous as a box-office movie. While watching the movie, the researcher found that there were a lot of translation shifts that occurred in the subtitling text of *Breaking Dawn*, that is why she chose this movie and wanted to analyze the shifts which occur in the movie.

B. Research Focus

There are so many kinds of languages that exist in this world. The researcher use language to transfer idea or information. For example, a person who understands English and uses it as his mother tongue may not understand *Bahasa Indonesia*, and would not understand the information which is delivered in an article written in *Bahasa Indonesia*. The problem may not only results from the different vocabularies or words or grammatical rules used in the two languages, but also because of the different cultures that English people and Indonesian people have experienced in exchanging

information to their friends. One way to solve the problem above is by using translation.

It is in line with Matsumoto's opinion (2003: 100), that translation is not only changing writing from one language to another, words by words or sentences by sentences, but also interpretation of cultural differences. In addition, translation is a complex task, because translation must also deal with lexicon, grammatical structure, communication situation and cultural context of the source language. Larson (1984: 2) states that a translator must analyze the text comprehensively in order to determine its meaning, and then reconstruct the same meaning by using the grammatical structure that is appropriate in the target language and its cultural context.

According to Catford (1965: 73), shifts are departures from formal correspondence in the process of going from the source language (SL) to the target language (TL). Two major types of shifts are level shifts and category shifts. Level shifts mean a source language item at one linguistic level which has a target language translation equivalent at a different level, in this case, from grammar to lexis or vice versa. Category shifts include structure shifts, class shifts, unit shifts, and intra-system shifts.

In the process of subtitling, such as translating film dialogues, the translator can do shifts to minimize the problems of the grammatical systems differences between the source language and the target language. However, because of its certain characteristics, subtitling is more complex than the translation of general written texts. Matsumoto (2003: 100) states that in

addition to the complexity of the general translation, translation for subtitles of movie and television programs involves a very unique and interesting procedure, which does not exist in other types of translation. Translators should match the result of translation with the limited time for the viewers to read and the limited space available on the screen. Therefore, translators can usually change the structure of the source language in order to get natural translation and to fit it in the time and space. In addition, the translators for subtitle usually have to use a certain software in the process of translation, so that they also have to learn how to use it.

In this research, the researcher focused on the occurrence of category shifts in that take place in the English- Bahasa Indonesia *Breaking Dawn* movie texts. This research also focused on what types of category shift which occur, why they occur and how they influence the meaning or the message in the target language.

Based on the research focus above, the problems of this research can be formulated as follows.

1. What types of category shifts occur in the English- Bahasa Indonesia *Breaking Dawn* movie texts?
2. Why do category shifts occur in the English- Bahasa Indonesia *Breaking Dawn* movie texts ?
3. What are the influences of category shifts on transferring messages of the source language into the target language?

C. Research Objectives

The objectives of this research are :

1. To identify and describe the types of category shifts that occur in the English- Bahasa Indonesia *Breaking Dawn* movie texts.
2. To identify and describe the influences of the occurring category shifts in *Breaking Dawn* movie texts on transferring messages from the source language into the target language.

D. Research Significances

The researcher hopes to get some advantages from this study. The expected advantages can be drawn as follows:

1. The result of this research can be used to provide knowledge about translation shifts, especially category shifts for students who study translation in English Department.
2. The result of this research can be used as information source for other language learners to improve their translation knowledge.
3. The result of this research will give contribution to the study of translations, especially subtitling.
4. The result of this research will give contribution to other researchers who want to do further research on translation shifts.
5. The result of this research may help to get a better understanding for the audiences who have watched or are going to watch the *Breaking Dawn* movie.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Translation

a. Definitions of Translation

Translation has been defined in many ways by different writers in the field, depending on how they view language and translation. The following definitions reflect this.

According to Catford (1965: 20), translations is the replacement of textual material in one language (Source Language or SL) by equivalent textual material in another language (Target Language or TL). Pinhuck in Machali (1998: 1) states that translation is a process of finding a TL equivalence for an SL utterance. Newmark (1981: 7) defines translations as a craft consisting in the attempt to replace a written message and/or statement in one language. The definitions above indicate that translation involves two languages, i.e the source language and the target language and translation is an act of reproducing the meaning or message of the source language into the target language, in which the meaning or message of the target language should be equivalent with the meaning of the source language.

According to McGuire in Machali (1998: 1), translation is the rendering of a source language into the target language. The structures of the source language may be changed in the target language, but the meaning should be preserved as closely as possible and so as not to be seriously distorted.

From the definitions of translation above it can be concluded that the main point of translation is to transfer the message of the source language into the target language with the closest natural equivalence. Translators can change the form of the target language to get natural translation, but they have to make sure that the original message is kept as equivalent as possible.

In translation, making an equivalent meaning is one of the most important things to be considered besides the style of the form of the languages involved. From all those statements, it can be concluded that translation is the process of transferring messages from the source language into the target language, in written or in oral form and the main expectation of this transfer is to present the messages of the source language in the equivalent meaning.

b. Translation Types

Venuty (2006: 144) distinguishes categories of translation into three kinds. They are intralingual translation, interlingual translation and intersemiotic translation. Intralingual translation or rewording is an interpretation of verbal signs in one language by

means of other verbal signs of the same language. Interlingual translation or translation proper is an interpretation of verbal signs in one language by means of verbal signs in one or more other languages. Intersemiotic translation or transmutation is an interpretation of verbal signs in one language into non verbal sign system or vice versa.

According to Catford (1978: 21-25), there are some types or categories of translation in terms of the extent, levels, and ranks of translation. The following paragraph will explain those types of translation.

1. Types of translation in terms of extent

- a) Full translation, it is a translation in which every part of the source language text is replaced into the target language text material.
- b) Partial translation, it is a translation in which some part or parts of the source language text is replaced by target language text material, while the rest part(s) is kept the same as the original text.

2. Types of translation in terms of levels

- a) Total translation, the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology.

- b) Restricted translation, the replacement of SL textual material by equivalent TL textual material, at only one the level, either in grammar or in lexis.
 - c) Phonological translation, translation source language phonology is replaced by equivalent target language phonology, but there are no other replacements except such grammatical or lexical changes as may result accidentally from phonological translation.
 - d) Graphological translation, translation source language graphology is replaced by equivalent target language graphology, with no other replacements, except, again, accidental changes.
3. Types of translation in terms of ranks
- a) Rank-bound translation, an attempt is made always to select TL equivalents at the same rank.
 - b) A free translation is always unbounded equivalences shunt up and down the rank scale, but tend to be at the higher ranks, sometimes between larger units than the sentence.
 - c) Word-for-word translation is essentially rank-bound at word-rank (but may include some morpheme-to-morpheme equivalences).
 - d) Literal translation may start, as it were, from a word-for-word translation, but then make changes in conformity with

the TL grammar (inserting additional words, changing structures at any rank, etc.), and this may make it a group-to-group or clause-to-clause translation.

c. Process of Translation

In doing translation activity, the translators transfer the meaning from the source language into the target language. According to Larson (1984: 2), process of translation includes studying the lexicon, grammatical structures, communication situation, and cultural context within the text, analyzing each of them in order to determine the meaning, and restructuring the same meaning using the lexicon and grammatical structure which are appropriate in the receptor language and its cultural context.

According to Nida in Hatim (2001: 22), the process of translation consists of three stages. They are analysis, transfer and restructuring. In analyzing, the translator analyzes the source text in terms of the grammatical relationship and the meaning of the word and combinations of the word. The goal of analysis of the source text is a full comprehension of the message which is intended to convey. Then the analyzed material is transferred in the mind of translator from the source language to the target language. After that, in the restructuring step the transferred material is restructured to make the final acceptable message in the target language. The important aim of the restructuring process is to ensure that the impact, which the

translation is to have on its intended receptors, is similar to what the source text has intended. In this stage, where some revisions may take place, the translator has to check the target against the source text to ensure as far as possible that there are no omissions, additions, or meaning distortions in his/her translation, so as to ensure that it is appropriate for the function that is expected.

2. Notions of Translation Shift

Translation shift is a translation method that involves replacing the source language elements into the target language without changing the meaning. There are two major types of shifts occur: level shift and category shift. According to Catford (1965: 76) there are four kinds of category shifts: structure shift, unit shift, class shift, and intra-system shift.

a. Level Shift

Level shifts are the shifts from grammar to lexis. It means that a grammatical unit in one language, such as the tenses of time reference, the passive meaning in a sentence, etc., has a lexical unit in another language as its translation equivalent. For example, “John has stopped crying” and its translation *John sudah berhenti menangis*. The form “*has...ed*” in the grammatical form of “have+Vb3” as a unit in English grammar showing perfective is translated into Bahasa Indonesia by the lexis “*sudah*”.

b. Category Shift

Category shifts are departures from formal correspondence in translation. Formal correspondence is any grammatical category in the target language which can be said to occupy the same position in the system of target language as the given source of language category in the source language system. The category shifts include structure shift, class shift, unit shift, and intra-system shift.

1) Structure shift

It involves a change in grammatical structure between the source language and target language. In grammar, structure shift can occur at all ranks. For example, “Antony loves Rossaline” in English becomes “Is-love at Antony on Rossaline” in Gaelic. Structure shifts can also be found at other ranks, such as phrase/group rank. For example : “the red shoes” in English becomes “*sepatu yang merah*” in Bahasa Indonesia. Notice that there is a shift from MH (Modifier+Head) to HQ (Head+Qualifier). It can be seen that the modifier ‘red’ preceding the noun ‘shoes’ is translated into qualifier ‘merah’ (red) combined with ‘yang’ (which). Structure shift also happens when an active sentence in the source language changes into a passive one in the target language or vice versa. This shift is called voice shift.

2) Class shift

Class shift occurs when the translation equivalent of SL item is the member of a different class (part of speech) from the original item. For example: “*medical* students” is translated into “*mahasiswa kedokteran*”. In this example, the adjective ‘*medical*’ operating at M (Modifier) in the noun phrase structure of source language, is translated into a noun ‘*kedokteran*’, operating at Q (Qualifier) in the target language. From that example, the adjective changes into another class, that is a noun.

3) Unit shift

Unit shift means changes of rank, that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is translated into a unit at a different rank. The language ranks may change among the morpheme, word, phrase/group, clause, to sentence, and sometimes even further up including paragraph and text. According to Machali (1998:16), the unit shift shows a change of rank, i.e a lower is translated into a higher rank or vice versa. For example, the source expression “adept” becomes “*sangat terampil*”. In this example, a word (adept) is translated into a phrase (*sangat terampil*). It means that a lower rank changes into a higher rank.

4) Intra-System shift

Intra-system shift means a departure from formal correspondence in which one system in the SL has a different (non-corresponding) system in the TL. Intra system shift is used to indicate that the shift occurs internally within the system of the languages concerned. For example the certain ‘plural’ noun in English become ‘singular’ noun in Bahasa Indonesia, such as: “a pair of *trouser*” is translated into “*sebuah celana*”. In this example, although in Bahasa Indonesia there is a corresponding plural form for ‘trousers’ (that is through repetition of the word ‘celana-celana’), the Indonesian language system requires the use of the singular form for to the concept of ‘a pair of trousers’ since Indonesian people conceive them as one piece of cloth.

3. Degrees of Meaning Equivalence in Translation

Shifts that occur in translation may distort the original concept of the text (Nida, 1974: 4). This happens because the differences in grammatical structures of the SL and the TL often result in some changes in the information content or the meaning of the message. Degrees of meaning equivalence in translation can be further categorized into two types, i.e.: the equivalent meanings which consist of fully equivalent meaning (or complete meaning), increased meaning, and decreased meaning, and the non-equivalent meanings which consist of fully different meaning and no meaning (no realized expression).

a. Equivalent meaning

1) Complete meaning

Complete meaning occurs when the meaning transfer happens from the SL into the TL without adding or omitting any part of the information. For example, the expression '*musim itu*' in Bahasa Indonesia is translated into 'that season' in English. In this case, the information of the SL is exactly transferred into the TL, without any changes of meaning.

2) Increased meaning

Increased meaning occurs when the translator adds a certain part of information to the TL text; some information which is not found in the SL text. For example, when the expression '*blue*' is translated into '*sedih*', we can see that in this case, the translator adds the expression '*blue*' in her translation. One of the commonly found practices in increased meaning is the use of hypernym. *Hypernym*, the expression of words, phrase, clause or sentence of which the meaning is considered as the part of other smaller expression, is included in this group. For example, *animal* is the hypernym of *cow*.

3) Decreased meaning

Decreased meaning occurs when the translator omits some information which is found in the SL text, so the information content of the TL decreases. For example, the expression '*the*

old picture on the wall' is translated into '*foto di dinding itu*'. Here, the translator did not transfer the meaning of the original noun phrase completely. The expression '*old*' is not translated by the translator.

b. Non-Equivalent meaning

Non-equivalent meaning is the meaning of the translation which does not convey the original meaning of the source expression. The target language does not contain a term that corresponds in meaning, either partially or completely, to the source language. Non-equivalence meaning occurs when one or more of the vocabularies used are narrower in scope than the other vocabularies. In this case non-equivalence may be replaced by adopting a loan term. There are two degrees of non-equivalent:

1) Different meaning

Different meaning occurs when translators change the information contained in the source language text by using words that have different meaning in the target language text. For example, the clause *Edward, my husband is a man who treats me well* is transferred in *Bahasa Indonesia* as *Edward, kekasihku adalah lelaki yang memperlakukanku dengan baik*. The word 'my husband' which has realization in *Bahasa Indonesia* as '*suamiku*' is differently transferred into '*kekasihku*' in the *Bahasa Indonesia* realization.

2) No meaning

No meaning occurs when translators eliminate all of the information found in the source language text so that the target language text loses all of the information content of the source language text. For example, the meaning of the clause '*old and free*' is transferred into '*bebas*' so the meaning of the word '*old*' is lost or totally not transferred in *Bahasa Indonesia*.

4. Subtitling

According to Hatim (2001:233) subtitling is a printed statement or fragment of dialogue appearing as a translation at the bottom of the screen during the scenes of a motion picture or television show in a foreign language. Hornby (1995: 1193) states subtitles are words that translate what is said in a film into a different language and appears at the screen at the bottom.

From the definitions above, it can be concluded that subtitling is a kind of translation or language transfer, which is used to transfer the dialogue of films or television programs, while the product of subtitling is called subtitle which usually appears in the bottom of the screen simultaneously with the dialogue or narration in the source language.

Hornby (2000:40) states that subtitling is very different from common written translation. It involves complicated procedures that do not exist in other work of the translation of written text, because subtitling is limited both by the time of the expression uttered by the

character in the movies as well as time for the reader to read the text and by the space of the screen. A translator for subtitling must transfer as long as possible all the information and linguistic nuances contained in original dialogue and convey them in his subtitles. However, the television or movie screen has, in fact, only limited amount of space to place each subtitle. In addition, it should be fixed to the duration of time while -- or shortly after -- the dialogue it translates is being uttered. Therefore, the translator should work hard to transfer the source language into the target language in order that his translation appropriate with the space and the time of screen.

Because of the complexity of the subtitling process, there are some obstacles faced by translators for the dialogue of films or television programs. One major obstacle is the limitation of the screen space, whereas the ideal subtitling is to translate each utterance in full and display it synchronically with the spoken words on the screen. Another obstacle is the duration of a subtitle, because displaying the subtitle on screen also limited by the time – other constrains related to the reception process. Unlike the printed page, the changing screen does not allow the viewer to re-read the subtitles, which will disappear in a few seconds. The viewers read the subtitle while enjoying the moving images. Thus, subtitling has created not only a new form of translation, but also a new reading process and reading audience.

According to Hatim and Mason (2004: 430-431), there are four main contents on subtitling, which create particular kinds of difficulties for the translator. They are:

1. the shift in the model from speech to writing
2. the factors which govern the medium or channel in which meanings should be conveyed, there are physical constraints of available space and the space of the soundtrack dialogue.
3. the reduction of the source text as a consequences of the second constraints above, and
4. the requirement of matching the visual image.

5. *Breaking Dawn*

The movie *Breaking Dawn* is the fourth and final movie in the *Twilight Saga Series*. *Twilight Saga Series "Breaking Dawn"* is adapted from the best seller novel with the same title. *Breaking Dawn* *open* when Bella and Edward finally been officially married. Irina did not want to give congratulations because Edward is married to a human. Irina also upset that Edward invites tribal wolf, but the wolf that had killed Laurent. Edward says Laurent killed because he wants to kill Bella. Edward also says that wolves are their friends too. Edward invites Bella to meet someone who is none other than Jacob. Jacob apologize for coming late. Edward gives time for Jacob and Bella together. Jacob do not agree Bella honeymoon with Edward because that would be to kill Bella. Everything farewell to Bella and Edward's honeymoon. Edward

brings Bella to the island Esme for their honeymoon. Leah asked Jacob to forget Bella because Bella is not created for Jacob. Bella tell to Edward what she might be pregnant. Alice contacting Bella and talk if Carlisle want talk to her. Bella told to Alice, she might be pregnant and Alice asked Edward brings Bella home soon, to be sure.

Edward immediately packing and he asked a woman to make bella survive, she said Bella will die. Edward take Bella home and said he will not let it hurt Bella baby. Bella contacting his parents and said he was sick so as to accelerate their honeymoon. Charlie met Jacob and said maybe something had happened to Bella. Jacob was very afraid and went straight into the Edward house. Rosalie did not like the arrival of Jacob. Bella grateful because Jacob come. Jacob was surprised to see Bella have a big belly. Jacob was angry at Edward for Bella's pregnancy is life threatening. Jacob met Bella and say that it can make Bella baby die. Bella said she would defend it. Jacob was angry and went to his tribe. The wolves gathered and said that should killed the baby before birth because it would danger the human race. Jacob asked Sam to join the fight, but he did not want to because it meant killing Bella. Jacob left Sam, Leah and Seth follow Jacob away. Jacob said he would warn Edward. Jacob told Edward that Sam and the wolves will kill Bella. Edward sure Sam will not be able to touch Bella and Jacob agreed. Leah said she loved Jacob and just want to be Jacob. Leah want Jacob to forget Bella. Edward knew Bella baby is timeless baby. The baby was slowly

killing Bella from the inside. Carlisle said the baby was growing out of control and Carlisle says he will not be able to help. Bella asked Edward receives her baby. Edward said he cannot accept that the baby will kill Bella. Edward said to Bella that now he can feel a baby was good and pure, not evil. Jacob saw Edward and Bella being together and seem happy. Jacob asked Carlisle do not disturb them. Carlisle said Bella will need a lot of blood due to give birth. Bella has prepared the name "EJ" stands for "Edward and Jacob" for men and "Renesme" which is a combination of both his mother "Rene and Esme" for women. Edward says this "Renesme". Bella is very happy, Jacob gives Bella artificial respiration, Rosalie brought Renesme from Edward. Edward kept trying to make Bella life. Jacob cried out. There is a cautionary wolf. Jacob cried because Bella dies after giving birth. Sam told Billy that the baby had been killed Bella. Sam attacked Edward home. But Jacob helps Edward and Jacob says he will not let the baby die. Bella was still unconscious. All gathered waiting for Bella conscious. Suddenly, Bella opened her eyes and the colour is red. Bella becomes a vampire.

The researcher is interested in analyzing this movie because the movie has been popular in Indonesia and many people watch this movie and read the novel. Moreover, while reading the translation and comparing to the original subtitle, the researcher found many expressions indicating translation shifts. By analyzing the subtitle in this movie, the

translator expected to get insight and the best techniques to translate the literary works which often contain category shifts.

6. Theories of Meaning and Form in Translation

According to Retmono (2003: 105-06), the ideal translation should be accurate, natural and communicative. The word “accurate” means reproducing as exactly as possible the meaning of the source text. The word “natural” means using natural forms of the receptor language in a way which is appropriate to the kind of text being translated. Meanwhile, the word a “communicative” means expressing all aspects of the meaning in a way that can be understood by the intended audience.

From the explanation above, it can be concluded that meaning is important in translation. Hornby (1995:23) states that good translation should give accuracy in meaning from the source language into the target language. It means that the translators have to convey the same message of the source language into the target language. The translators, therefore, should find the equivalence of the source language in the target language. According to Catford (1965: 49), translation equivalence means the target language text must be relatable to at least some at the situational features to which the source language text is relatable.

Considering the forms, the translator can change the forms of the source language into the forms of the target language in order to get a translation with the natural forms in the target language. Form here refers to actual words, phrases, clauses, sentences, paragraphs, etc, which are

spoken or written. It is the structural part of language, which is actually seen in print or heard in speech (Larson, 1984: 3). Because the grammatical system of the source language is different from the one of the target language, the translator may change the structure of the source in language in order to get a natural translation. In this case, the translator may do shifts.

However, differences in grammatical structures of the source language and the target language often result in some changes in the information content of the message during the process of translation (Baker, 1992: 86). This change may take the form of adding something to the target text information, which is not expressed in the source text. This can happen when the target language has a certain grammatical category which the source language lacks.

Addition here means that there is the presence of one or more items that do not appear in the original text but is added in the translation such as extraneous information. The change in the information content of the message may as well be in the form of omitting information specified in the source text. Omission is characterized by the absence of one or more items that should appear in a translation.

B. Analytical Construct

Translation involves two languages, namely the source language and the target language. For the conception of language, consequently this study

adopts the systemic Functional Grammar theory as its framework. This levels are discourse-semantic, lexicogrammar and phonology/graphology.

According to Catford (1965: 73), shift in translation is departures from formal correspondence in the process of going from a source language to a target language. Translator changes the source language structure into the target language structure semantically. Category shifts are departures from formal correspondence in translation. Category shifts include structure-shifts, class-shifts, unit-shifts and intra system-shifts.

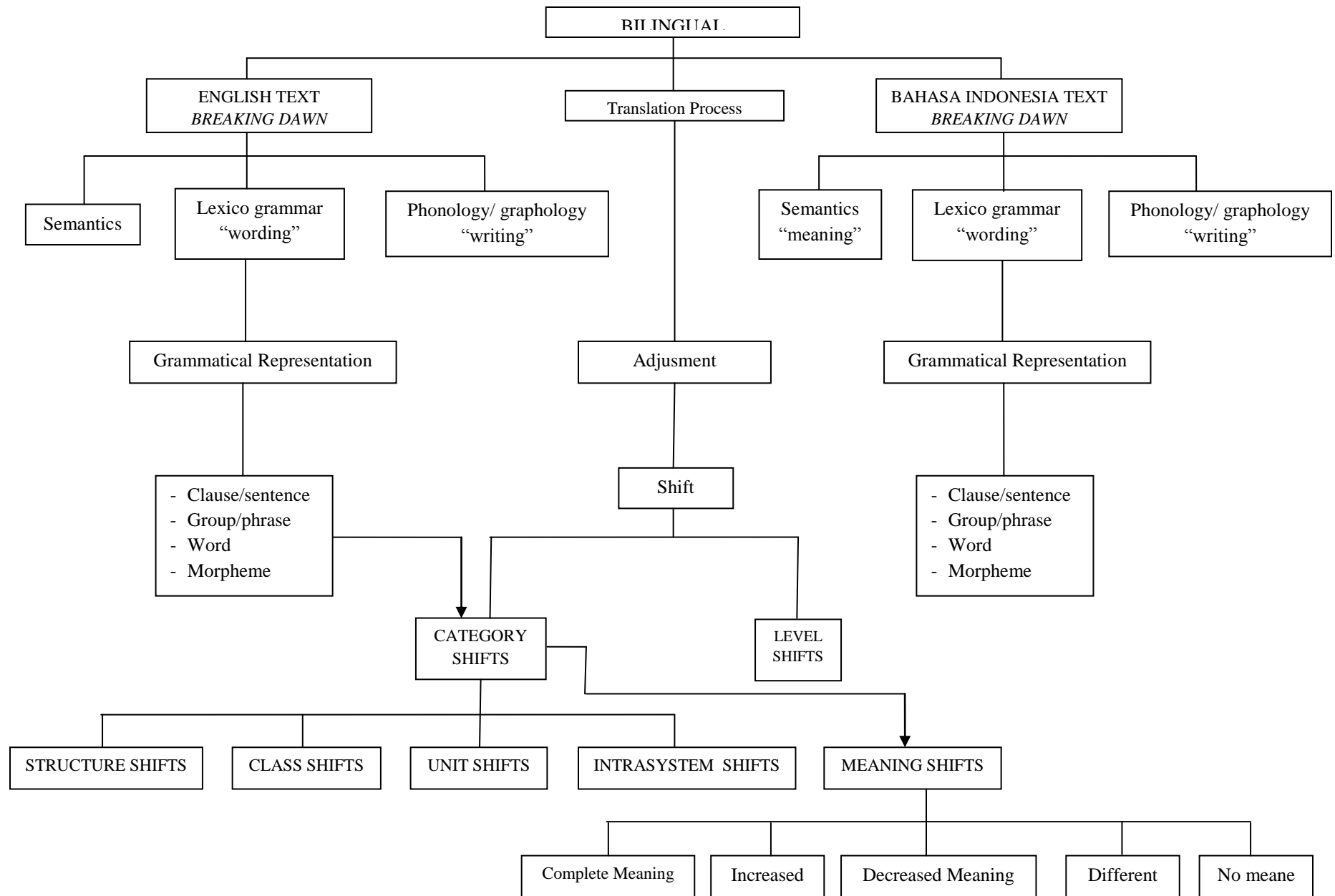
Structure shift involves a change in grammatical structure between the source language and the target language. Class shift occur when the translation equivalent of a source language item is a member of different class from the original item. Unit shift means the changes of rank, that is departures from formal correspondence in which one system in the TL, for example source language plural becomes a target language singular.

The translators do shifts in order to get natural translation. It means that the translators use natural forms of the receptor language in a way that is appropriate to the kind of text being translated. In addition, meaning is important in a translation. The meaning of the target language should be accurate with the meaning of the source language. Accurate here means reproducing as exactly as possible the meaning of the source text. However, sometimes the meaning or message of the source language may change because of the change of the source language forms into the target language forms. Those changes can cause the different degrees of equivalent meaning

including complete, increased and decreased meaning. Sometimes those changes can affect the occurrence of non-equivalent meaning between the source language and the target language.

The focus of this research therefore is to describe the category shifts that occur in the English-Indonesian subtitle *Breaking Dawn* movie and moreover, describe the influences of those shifts on transferring the source language message into the target language. In this research, the analysis is done in terms of semantics and lexicogrammar. Semantic concerns with the meaning, while lexicogrammar concerns with the grammatical system.

Figure 1. Analytical Construct



CHAPTER III

RESEARCH METHOD

A. Research Type

This study used a descriptive qualitative method, as the researcher analysed the translation shifts in the subtitle of *Breaking Dawn* movie and then she described the differences in meaning and message caused by the occurrence of category shifts in transferring the messages in the movie subtitle. In this descriptive qualitative research the researcher applied content analysis method. This method requires the analysis of the data based on the theory in use to get the best result. According to Arikunto (1993: 208), there is no hypothesis in descriptive research as it only describes a phenomenon without any hypothesis. In a qualitative study, the researcher collects the data, analyzes them, and draws a conclusion without making any generalization. The types of category shifts being analyzed were structure shifts, class shifts, unit shifts, and intra-system shifts. The data were put into a table of the data sheet. This method was applied by analyzing the data based on the theory in use to get the best result.

B. Data and Data Sources

The data in this research were all of the sentences spoken by the actors/actresses in *Breaking Dawn* movie, whose translations (in the form of subtitles) contain any type of category shifts. The source text was in English,

while the target text was in Bahasa Indonesia. The data were taken from the *Breaking Dawn* movie texts, i.e. the phonic channel of English spoken utterances as the source text and the graphic channel of Indonesian subtitle as the target text. The movie was directed by Bill Condon and produced by Summit Entertainment in 2011. The utterances and subtitles which were taken for the data were from the characters of Edward (starred by Robert Pattinson), Jacob (Taylor Lautner) and Bella (Kirsten Stewart), Billy (Gill Birmingham), Charlie Swan (Billy Burke), Renee (Sarah Clarke), Alice (Ashley Greene), Jasper (Jackson Rathbone), Dr. Carlisle Cullen (Peter Facinelli), Esme Cullen (Elizabeth Reaser), Emmet Cullen (Kellan Lutz), Rosalie (Niki Reed).

C. The Research Instruments

The instruments in this study were the researcher herself, data sheets, and related references. In this research, the researcher acted as the planner, data collector, data analyst and data interpreter in the analysis result. Meanwhile, in conducting this study, the researcher also used some additional instruments, such as dictionaries and a computer with related software to collect and classify the data.

D. Procedure

1. Data Collection

The process of data collection was conducted by the researcher taking all data that were suitable to the criteria and supported the research questions. All the data were then put in the data table. In the meantime, the chosen data led to the focus of the study. In collecting the related data, the researcher watched and read the original and the translated versions of subtitle from the *Breaking Dawn* movie.

2. Data Analysis

In doing analysis, the researcher compared the studies of some previous researchers which have the same case as this research. There are

1. took all the sentences from the English texts and transcribe them.
2. take all the translations of the sentences from the Bahasa Indonesia subtitle texts.
3. check whether there are shifts in translations which we taken as the valid data.
4. analyze the types of translation shifts occurred.
5. analyze the meaning equivalence.
6. draw conclusion based on the analysis.

E. Trustworthiness of Data

In achieving trustworthiness of the data, the researcher conducted the analysis several times to check whether the research results were still the

same. This reliability ensured that the result represented something real. After the data and analysis were stable, the researcher consulted the data and analysis to her consultants. Here the researcher used stability as one of the ways to gain trustworthiness.

In addition, the researcher also employed credibility where the data were deeply observed. In this way, the researcher read and reread the data carefully and comprehensively so that the data were in accordance with the research question. The researcher also applied theories from experts to confirm the research data and analysis.

CHAPTER IV

FINDINGS AND DISCUSSION

A. Findings

In the English and Bahasa Indonesia texts of *Breaking Dawn* movie, the researcher found many category shifts done by the translator to get a natural translation. The category shifts involve structure shift, unit shift, class shift, and intra-system shift. The following table below is classification of the data based on the types of category shift.

Table 1: **The Occurrence of Category Shifts**

No.	Types of Category Shift	Frequency	Percentage
1.	Structure Shift	70	50.7 %
2.	Class Shift	26	19 %
3.	Unit Shift	30	21.7 %
4.	Intra-System Shift	12	8.6 %
Total		138	100

From the table above, it can be seen that structure shifts occurs in the highest frequency, there are 70 cases or about 50.7% out of the total 138 cases. It happens because the grammatical structure of English and Bahasa Indonesia is different from each other. The lowest occurrence of category shift is intra-system shift, it is 12 cases out or about 8.6% . While unit shift occurs 30 cases or about 21.7 % and class shift occurs 26 cases out or about 19 %.

Structure shifts involved a change in grammatical structure between the source language and target language. Those changes occur at sentences or clauses and group ranks. At sentence ranks, structure shifts include a change,

from MH (Modifier + Head) into HQ (Head + Qualifier). Class shifts occur when the translation equivalent of a source language item is a member of a different grammatical class from the original item.

Unit shifts are similar with rank shifts; these are shifts where the translation in the target language is in the different rank from the source language. Unit shifts found in subtitling texts involves changes of ranks from lower ranks into higher ranks as well as from higher ranks into lower ranks. Meanwhile, intra-system shifts occurred internally within the system of a language. Intra-system shifts found in the subtitling text changed a plural form in the source language into a singular form in the target language.

The category shifts are found in the English and Bahasa Indonesia texts of *Breaking Dawn* movie because of some reasons. Category shift is a grammatical equivalence. It can be seen and stated since each languages have its own structures, classes, and systems which are used to display the formal similarities and differences between two languages. Then to intensify the meaning in order to make the meaning is clearer and more natural. Another reason is to get effectiveness, because in subtitling text there is a limitation of space and time to place the result of translation on screen.

Those category shifts influence the different degrees of equivalence. Category shifts can reduce or add the meaning or the message of the source language. The different degrees of equivalence can be seen in the table below.

Table 2. **The Different Degrees of Equivalence**

No.	Degree of Equivalence	Frequency	Percentage
1.	Complete Meaning	98	75.3 %
2.	Increased Meaning	17	13 %
3.	Decreased Meaning	7	5.3 %
4.	Different Meaning	5	4 %
5.	No Meaning	3	2.4 %
Total		130	100 %

From table 2 above, it can be seen that the complete meaning is in the highest frequency, reaching 75.3 % of the total occurrence and are followed by the increase meaning that occurs 17 times or 13% ,decreased meaning that occurs 7 times or 5.3%, different meaning occurs 5 times or 4 % and the lowest is no meaning that occurs 3 times or 2.4 %. The data proved that the majority of the original messages of the source language are transferred as equivalent as possible. The translator maintains the messages into the source language.

B. DISCUSSION

1. The Occurrence of Category Shifts

There are four types of category shifts in this study. The first type of category shift found in this study is structure shift. It has the highest frequency of occurrence of category shifts in English and Bahasa Indonesia subtitle texts. Structure shift occurs when the structure of the target language is different from the structure of the source language. One common type is the changing of active sentences into passive

sentences in translation. Therefore, the structure shift also can sometimes be called as voice shift. Structure shifts occurring in the data indicate that there are different expressions of grammatical systems between the source language and the target language. The differences encouraged the translator to do structure shift in order to make the result of translation is acceptable and natural in target language.

The second type is class shift. Class shift occurs when the translation equivalent of a SL item is a member of a different class from the original item. Class shift has the lowest frequency in English and Bahasa Indonesia of *Breaking Dawn* movie. It shows that the translator tries his best to maintain the class of expression in the source language. It can also mean that there are only limited cases where the certain class expression in English has to be changed into different class in Bahasa Indonesia, because both languages commonly have the similar parts of speech in the language systems. It happens because of most of English words have the same classes in Bahasa Indonesia. Therefore, it is not necessary for the translator to change the word classes.

The third type of category shift found in this study is unit shift (it is similar to rank shift). Unit shift occurs when the translation equivalent of a unit at one rank in the SL is a member of different rank in the TL. For examples, words become phrases, words become clauses, phrases become clauses (upward shift) or clauses become phrases, clauses

become words, and phrases become words (downward shift). The occurrence of unit shift is also high. The data proved that there is no correlation between the source and the target language. There are a lot of English expressions that would not be exactly translated into Bahasa Indonesia in the same rank.

The fourth type of category shift found in this study is intra-system shift. Intra-system shift occurs internally within the system of a language. For simple illustration, when the SL plural becomes a TL singular, because of the use of determiners indicating plurality in the noun-phrase patterns. The frequency of this shift is the lowest over all occurrence of category shifts. The data proved that there are few differences of internal system between English and Bahasa Indonesia. The difference of internal system is in the plural and singular form. The following is the discussion of each type of category shift.

a. Structure shifts

Structure shifts that are found in English and Bahasa Indonesia texts *Breaking Dawn* movie occur in sentence, clause, and group or phrase ranks. The following are examples of the structure shift in a sentence.

1) SL: Sorry, a bad dream.

TL: *Maaf, mimpi yang buruk*. (31)

The first example shows that there is a structural shift at phrase rank. The structure of ST noun phrase is Modifier (*bad*) and Headword (*dream*) whereas the structure of TT noun phrase is Headword (*mimpi*) and Modifier (*yang buruk*). The example shows that there is a structural shift at phrase rank. This structure shift is obligatory, because it is dictated by the structure of the target language. The translator cannot keep the structure of Modifier+Headword in the target language, because the expression of *buruk mimpi* or *yang buruk mimpi* is not natural in Bahasa Indonesia.

2) SL: I will come to your party.

TL: *Aku akan datang ke pestatamu*. (44)

In this example, a structure shift occurred, because there is a change in form of noun. In the source language 'your' comes before the headword 'party', but in the target language 'mu' as the substitution of 'your' which comes after the word 'party' as translated into the form of 'pesta'. If the grammatical system of the source language is applied in transferring the expression 'your party' and translated literally, it will be changed into 'kamu pesta'. That expression is not acceptable in the target language. Therefore, the translator uses shifts in transferring the expression becomes 'pestatamu'. This expression is more natural

and appropriate in Bahasa Indonesia. In addition, there is also an intra-system shift of combining the headword+modifier into one word, but this type of shift is actually optional, since there is actually an expression making the expression into two different words, i.e.: *pesta kamu*. Forming the short form of *kamu* (word) into *-mu* (morpheme) in Bahasa Indonesia requires the combination into one word.

3) SL: Her body was unusual.

TL: Tubuhnya tampak aneh.

In this example, a structure shift is occurs, because there is a change in form. In the source language 'her' comes before the head 'body', but in the target language 'nya' as realization of 'her' comes after the word 'tubuh' as realization of 'body'. If the grammatical system of the source language is applied in transferring the expression 'her body' and translated literally, it will be 'dia tubuh'. The expression is not acceptable in the target language. Therefore, the translator makes use of shift in transferring the expression becomes 'tubuhnya'. This expression is natural and appropriate in Bahasa Indonesia. Similarly as the second example explained previously, there is also an additional intra-system shift of combining the headword+modifier into one word, but this type of shift is actually optional, since there is

actually an expression making the expression into two different words, i.e.: '*tubuh dia*'. However, this expression is not quite common in Bahasa Indonesia, and changing the word *dia* into a morpheme '*-nya*' is more acceptable, and this requires the combination of the translation into one word.

b. Unit shifts

Unit shift (which is similar to level shift or rank shift) occurs when the translation equivalent of a unit at one rank in the SL is a member of a different rank in the TL. Unit shift found in this research includes changes from a lower into a higher rank and from higher into a lower rank. The followings are the examples of unit shift found in the subtitling text of *Breaking Dawn Movie*.

1) SL: Life treating you.

TL: *Kehidupan mengancammu*. (37)

The example above is a unit shift that occurs from a lower rank becomes a higher rank. The sentences shows that there is a change from clause in source language into sentences in the target language. There is unmeaningful in source language, but it can be translated and acceptable in the target language.

2) SL: You have to be at your strongest for him.

TL: Kamu harus *sehat* demi dia. (15)

From the example above, *'be at your strongest'* is translated into a word *'sehat'*. In this case, a higher level (clause) is transferred into a lower level (word). In comparison, the original phrase can be expressed as *'berada pada kondisi terbaikmu'* if the translator was willing to keep the original form of phrase. However, using the simpler realization of *"sehat"* (word) is quite acceptable to express the intended message, although the meaning is not complete.

3) SL: Well, its not my last night.

TL: Tidak, ini bukan malam terakhirku. (47)

In this example, a structure shift is occurs because there is a change in form. In the source language *'my last night'* becomes *"malam terakhirku"*, but in the target language *'ku'* as realization *'my'* comes after the word *'terakhir'* as realization of *'last'*. If the grammatical system of the source language is applied in transferring the expression *'my last night'* and translated literally, it will be *'terakhir malamku'*. The expression is not acceptable in the target language. Therefore, the translator makes use of shift in transferring the expression to *'terakhirku'*. This expression is natural and appropriate in *Bahasa Indonesia*.

4) SL: His voice was hoarse and unnatural. (107)

TL: *Suaranya serak.* (107)

In this example, a structure shift is occurs, because there is a change in form. In the source language ‘his’ comes before the head ‘voice’, but in the target language ‘nya’ as realization ‘his’ comes after the word ‘suara’ as realization of ‘voice’. If the grammatical system of the source language is applied in transferring the expression ‘his voice’ and translated literally, it will be ‘*dia suara*’. The expression is not acceptable in the target language. Therefore, the translator makes use of shift in transferring the expression becomes ‘*suaranya*’. This expression is natural and appropriate in *Bahasa Indonesia*.

c. Class shifts

Class shift occurs when the translation equivalent of a source language item is a member of a different class from the original item. There only limited cases of class shift found in the subtitling text of *Breaking Dawn* movie. Example:

1) SL: I don’t want you to freak out... (5)

TL: *Aku tidak ingin ayah takut...*

The expression ‘to freak out’ is a verb-phrase with the headword freak (as the verb). The equivalent expression in Bahasa Indonesia is “*takut*”, which is an adjective. It means that

there is a class shift from verb to adjective. This shift seems optional, because there is actually an equivalent expression in Bahasa Indonesia to translate the phrase “to freak out”, i.e. “*menjadi emosional*” which is also a verb phrase. However, considering the context of the sentence, the translator changed the expression into an adjective word ‘*takut*’.

Another example of class shift is as follows:

2). SL: ... being nursed back to health. (22)

TL: ... *yang sedang dirawat agar sembuh*

The word ‘health’ is the noun form of the source text which functions as the adverb of purpose of the condition of ‘being nursed’. The equivalent expression in Bahasa Indonesia is “*kesehatan*” as a noun, but the translator changed it into an adjective “*sembuh*” in the target text, which means “being cured” or “get recovered”. It means that there is a class shift from noun to adjective.

The last example of class shift is explained as follows:

3). SL: Sam won’t hesitate... (104)

TL: *Sam tidak akan ragu-ragu...*

The expression ‘hesitate’ is a verb. The equivalent expression in Bahasa Indonesia is “*ragu-ragu*”, which is an adjective. There is actually another word (a verb) in Bahasa

Indonesia with similar meaning, i.e. the word “*meragukan*”, but normally it will need an object, and is therefore equivalent with the word “doubt” in English. In this translation, then, there is a class shift taking place, i.e. the changing from verb into adjective, which seems obligatory, because the other alternative (the verb ‘*meragukan*’) is not quite suitable.

d. Intra-system shifts

Intra-system shift occurs internally within the system of a language, for example the system of singular-plural form in both languages. The example below occurs when the ST plural changed into TL singular. This change occurs because of the differences of grammatical system between the SL and TL.

For example:

1) SL : In family, we can protect ourselves

TL : *Di dalam keluarga, kita bisa melindungi diri kita.* (20)

In the example above, the words *ourselves* are in plural form, but it is realized in the target language becomes *diri kita* in singular form. This shift happens because of the differences of grammatical system between both languages. Translating the expression into plural form using the repeated word as “*diri-diri kita*” just does not sound natural in Bahasa Indonesia.

Another example :

2) SL : I want to thank Renee and Charlie for bringing wonderful person into our lives. (55)

TL : *Aku ingin berterima kasih pada Renee dan Charlie karena telah membawa seseorang yang hebat ke dalam hidup kami.*

The sentence is the example of intra-system. In the target language the word *our lives* are translated into *hidup kami* not *hidup-hidup kami*.

Still another example of intra-system shift:

3) SL: I will come to your party.

TL: *Aku akan datang ke pestatamu.* (44)

In this example, as has been explained earlier, there is a structure shift occurring, i.e. the change from the source language 'your' which comes as the premodifier before the headword 'party', becomes postmodifier '-mu' which comes after the headword 'pesta' in the target language. If the grammatical system of the source language is maintained in transferring the expression 'your party' and translated literally, it will be 'kamu pesta'. That expression is not acceptable in the target language. Therefore, the translator uses shifts in transferring the expression becomes 'pestatamu'.

In addition, there is also an intra-system shift of combining the headword+modifier into one word, but this type of shift is actually optional, since there is actually an expression making the expression into two different words, i.e.: *pesta kamu*. Forming the short form of *kamu* (word) into *-mu* (morpheme) in Bahasa Indonesia requires the combination into one word, because of the structure.

4) SL: Could you hold my words.

TL: *Bisa kau pegang kata-kataku.*

In the example above, the words 'my words' is in the plural form, but it is realized in the target language to be 'kata-kataku' in the singular form. This shift happens because of the differences in the grammatical system between both languages. The expression is not acceptable in the target language (*Bahasa Indonesia*).

2. The Different Degrees of Meaning Equivalence

The aim of translating is to transferring the meaning of the source language in the translation. This phenomenon happens because one language may have many grammatical systems which are different from another language. The differences of grammatical systems may cause some difficulties in translating texts especially in bilingual translation as English into Bahasa Indonesia. It can cause the different degree of

equivalence in meaning. However, from the table 2, the meaning's changes that happened in translation can be categorized into two types.

Equivalent meaning which consists of complete meaning has the highest percentage about 75.3 %. It proved that the translator always maintain the message of the source language. It means that the target language has the same meaning as original or the source language. Therefore, the translator transferred the source languages messages exactly into the target language.

The increased meaning has the percentage about 13 %. The data indicates that the translator added some information contained in the target language which is not found in the source language. Moreover, the message of the source language can be understood easily, so that the audience can catch the messages. The decreased meaning occurs about 5.3% in the data. The different meaning occurs about 4% and no meaning occurs 2.4%. It proves that the translator omits some information which is found in the SL text so the information contains in the TL decreased. The translator does not transfer some information of the source language into the target language because lacks of vocabulary.

a. Complete Meaning

Complete meaning means the information of the source language is exactly transferred in the target language. There is no

addition or omission to the information delivered by the source language.

1) SL: I don't care what he's done. She's still my daughter.

TL: Aku tidak peduli apa yang dia lakukan. Dia tetap anakku.

(82)

In the example above the translator does structure shift. However, by this shift the meaning of the source language does not change, even the meaning is completely transferred.

2) SL: What now?

TL: Sekarang apa? (26)

In the example above the translator does structure shift. However, by this shift the meaning of the source language does not change, even the meaning is completely transferred. The expression '*What now*' equivalent with '*Sekarang apa*'.

3) SL: Pain ripped through my ribs

TL: Rasa sakit menjalar dari bagian rusukku(14)

In this case, the translator does an intra-system shift. The translator changes the plural form '*my ribs*' into the singular form '*rusukku*'. Therefore, the expression '*my ribs*' is equivalent with the expression '*rusukku*'

b. Increased Meaning

Increased meaning occurs when there is adding information in the target language in which the information is not found in the source language. It aims to clarify the meaning of the source language. The followings are the examples of increased meaning.

1). SL: It's the best way

TL: Ini adalah jalan yang paling baik. (40)

In the example the translator use clause *best way* to a sentence *Ini adalah jalan yang paling baik*. This addition aims to clarify the meaning of the source language. By this addition, moreover, the expression is more natural and the expression is easier to be understood in the target language.

2). SL : you looked better

TL : kamu kelihatan lebih baik. (6)

In the example above the translator adds expression "*lebih baik*" in target language. This addition aims to clarify the meaning of the source language. By this addition, moreover, the expression is more natural and the expression is easier to be understood in the target language.

c. Decreased Meaning

Decreased meanings occur when the translator omits some information that appears in the source language. The followings are the examples of the decreased meaning.

- 1). SL: Calm down, it seemed like a good idea at the time

TL: *Tenang ,itu ide yang bagus.* (64)

In the example above, there is a shift from the clause *a good idea at that time* into the phrase *ide yang bagus.*. By this shift, there is information that omits. The word *at that time* is not realized in the target language. If the expression *a good at time* is transferred completely it is unnecessary and unacceptable. By this shift, the meaning of the source language decreased.

- 2) SL: This is the Cullen's old house.

TL: *Ini rumah keluarga Cullen.*

In the example above, there is an omission. The translator does not realize the words *'old'*. The complete meaning of the source language expression should be *'rumah lama keluarga Cullen'*. By this shift, the meaning of the source language decreased. The translator considers that by this omission, the message of the source language is still understandable and the expression *'old'* is not so necessary to be realized. This is part of the subtitling process.

- 3). SL: Something good inside you.

TL: *Yang bagus darimu.* (53)

In this case, there is omission of information of the source language. By this shift, the meaning of the source

language decreased. The word 'something' and 'insides' is not realized in target language. The complete meaning of the source language should be *sesuatu yang bagus darimu*'. The translator omits some information in order to achieve the effectiveness. The translator considers that by omission, the message of the source language is still understandable and the expressions 'something' and 'insides' are not necessary to be realized.

From the discussion above, the translator of the dialogues *Twilight Breaking Dawn Movie* movie has good quality. The translator maintains the messages of the source language. The message are transferred as equivalent as possible in the target language. Translation is not just taking text and substituting them into other languages. However, this is not usually the case. The translator needs to have a deep understanding in native languages, as well as cultural differences. Translation requires skill and experience in order to make the right analysis of the meaning in the target language. Although there are some addition or omission in target language that makes the meaning in target language increased and decreased. However, it does not influence the original message. The result of the translation sounds natural in the target language.

The occurrence of category shift in the English – Bahasa Indonesia texts of *Breaking Dawn* movie can make the result that the

translation is natural, accurate, and communicative. By shifts, the translation uses natural forms of the target language and the message of the source language can be conveyed as exactly as possible. Therefore, the audience can catch and understand the messages easily.

d. Non Equivalent Meaning

1) No Meaning

No meaning occurs when translators eliminate all of the information found in the source language text so that the target language text loses all of the information content of the source language text. The following is an example of no meaning.

a. SL : Look, I'm late for my bachelor party in Cullen's old house.

TL : Aku datang terlambat untuk pesta bujanganku. (56)

In the example above, the word *Look* was not translated by the translator. It occurred when the translator thought that was not necessary to translate the entire sentence and only translated the important one.

Another example can be seen below:

b. SL : And the sickest part is their family tell them they're hapy about it.

TL : Dan yang paling payah adalah keluarganya bilang bahwa mereka bahagia tentang itu. (65)

In the example above, the word *them* as the object of the verb *tell* is not translated by the translator. In this context, ‘their family’ as the subject is talking to some other people (their friends) about the family’s condition. It would be better if translated into “Dan yang paling payah adalah keluarganya bilang pada teman-temannya bahwa mereka bahagia tentang itu”.

2) Different Meaning

Different meaning occurs when translators change the information contained in the source language text by using words that have different meaning in the target language. The following are example of the different meaning.

a. SL: So, think Bella showing something ?

TL: Menurutmu, Bella mengisyaratkan sesuatu? (58)

In the case above, the translator translated ‘*showing*’ into ‘*mengisyaratkan*’ instead of the correct translation ‘*menunjukkan*’. The translator made some different translation from the real meaning to make the readers not confused about the story that was retold by the translator.

CHAPTER V

CONCLUSION, IMPLICATIONS, AND SUGGESTIONS

A. CONCLUSIONS

Based on the analyses of the data that have been done, the followings are the conclusion that can be drawn.

1. All the four types of category shifts occur in the English-Bahasa Indonesia texts of *Breaking Dawn* movie. They are structure shifts, class shifts, unit shifts, and intra system shifts. The structure shifts have the highest frequency that is, 70 cases out of 138 category shifts or 50.7 %. The intra system shift has the lowest frequency, that is 12 cases out of 138 cases or 8.6 %. The unit shift occurs 30 times out of 138 cases or 21.7 %. The class shift occur 26 times out 138 cases or 19 %.
2. The category shifts that occur in the English-Bahasa Indonesia texts of the *breaking Dawn* movie can cause the degree of equivalences meaning involve complete, increased and decreased meaning. The complete meaning has the highest percentage, that is 75.3 %. The translator maintains the meaning of the source language as exactly as possible. The translator does not add the information that is not necessary . The decreased meaning occurs 7 times out of 130 cases or 5.3 %. The translator does not transfer some information of the source language because there is lack of vocabulary in Bahasa Indonesia and also to fix

with the duration, so some expression that are not so necessary they are not realized in the target language.

B. IMPLICATIONS

Based on the analysis above, the translator of the dialogue of the *Breaking Dawn* movie does many category shifts. By doing this category shifts, the target language becomes more natural without changing the meaning and the viewers of the movie can catch the message easily. Moreover, by the category shifts, the translator may do category shifts to handle the differences of grammatical systems between the source language and the target language, as well as to solve the limitation of the time and the space of the screen. In addition, translator should comprehend the grammatical system of the source language and the target language.

The use of category shifts in subtitling may reduce or add the message of the source language. In this case, the translator needs a deep comprehension about category shifts because by understanding the category shifts the meaning can be held constant. In addition, translators must have deep knowledge about the subtitling is more complex.

From the discussion above, it can also be implied that in teaching and learning of English, the knowledge of grammatical systems of English and the one of Bahasa Indonesia, as well as the differences grammar both languages should be the main concern of teachers of lecturers because it will give contrioution for students to use a language properly. In translation

education or training, shift as one of the translation methods should be the main concern of translation teachers or lecturers, because it will help students in producing a good translation. Moreover, subtitling also should be another concern in the translation teaching and learning because its process is more complex.

C. SUGGESTIONS

After conducting this study, the researcher proposes some suggestions as follows.

1. For translators, it is very important to comprehend more about shifts, especially category shifts, as one of the kinds of translation methods. They also need to know grammatical systems of both language as well as the culture. They should have knowledge about a subtitling process.
2. Shift or transposition as one of the translation methods should be one of the main concerns of teachers or lecturers of translation. In addition, subtitling as one kind of translation process also should be taught in a translation class.
3. For other researchers, there are a lot of aspects of translation, especially in subtitling, which are interesting to be analyzed, such as omission, and deletion in meaning shifts. They may conduct more investigation deeply on those aspect.

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APPENDIX

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
1.	I think <u>I am sick</u>	Aku pikir <u>aku sakit</u>				√	√					
2.	<u>But, your pulse</u> is already getting stronger	Tapi <u>denyut nadimu</u> semakin kuat	√		√	√	√					
3.	<u>The important thing</u> is that you're better	<u>Hal yang penting</u> adalah kamu menjadi lebih baik	√					√				
4.	And that you're <u>coming home</u> soon, right?	Dan, kamu <u>pulang</u> secepatnya kan?			√		√					
5.	Okay, Dad, I don't want you <u>to freak out</u> , but I'm going to <u>medical center</u> in Switzerland	Oke, Ayah, aku tidak ingin ayah <u>takut</u> tapi aku akan pergi ke <u>pusat kesehatan</u> di Switzerland	√	√	√		√					
6.	.. you looked <u>better</u>	...kamu kelihatan <u>lebih baik</u>			√		√					
7.	Just <u>picture me</u> like that!	<u>Ambil gambarku</u> seperti itu!			√	√	√					
8.	I'm sorry if i am angry about <u>your marriage</u>	Aku minta maaf jika <u>aku marah</u> padamu tentang <u>pernikahanmu</u>		√		√		√				
9.	Ok, they say <u>the first year is the hardest year</u>	Ok ,mereka bilang <u>tahun pertama</u> adalah <u>tahun yang paling berat</u>	√				√					
10.	Edward, <u>my husband</u> is a man who treats me <u>well</u>	Edward, <u>kekasihku</u> adalah lelaki yang memperlakukanku <u>dengan baik</u>	√		√	√			√			
11.	I like <u>the sound</u> of his voice	Aku suka <u>suaranya</u>	√		√				√			
12.	I <u>started to get up</u>	Aku <u>berdiri</u>			√				√			

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
13.	Pain ripped through <u>my ribs</u>	Rasa sakit menjalar dari bagian <u>rusukku</u>	√		√		√					
14.	<u>Pain</u> ripped through my ribs	<u>Rasa sakit</u> menjalar dari bagian rusukku			√		√					
15.	You have to be at <u>your strongest</u> for him	Kamu harus dalam <u>kondisi terkuatmu</u> demi dia	√		√	√	√					
16.	You're <u>my enemy</u> ,now.	Sekarang, kamu adalah <u>musuhku</u>	√				√					
17.	Sam <u>won't</u> hesitate. You will <u>be slaughtered</u>	Sam <u>tidak akan</u> ragu-ragu. Kamu akan <u>dibantai</u>			√		√					
18.	No.Bella's <u>a part of our family now</u>	Tidak. <u>sekarang</u> , Bela adalah <u>bagian</u> dari <u>keluarga kita</u>	√		√		√					
19.	<u>This really family</u>	Ini benar-benar <u>adalah sebuah keluarga</u>			√		√					
20.	In family,we can protect <u>ourselves</u>	Di dalam keluarga kita bisa melindungi <u>diri kita</u>			√		√					
21.	Dad,This <u>isn't your territory anymore</u>	Ayah, Ini <u>bukan lagi urusanmu</u>	√			√	√					
22.	I felt like a disabled animal being nursed <u>back to health</u>	Aku merasa seperti hewan lumpuh yang sedang dirawat agar <u>sembuh</u>		√		√		√				
23.	Unable <u>to make a sound</u>	Tak bisa <u>berteriak</u>			√		√					

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
24.	<u>You coming home, Jake?</u>	<u>Kamu pulang, Jake?</u>			√		√					
25.	<u>And this is over</u>	<u>Dan ini selesai</u>		√			√					
26.	<u>What now?</u>	<u>Sekarang apa ?</u>	√				√					
27.	<u>Rose is trying talk to Bella about her baby names</u>	<u>Rose sedang mencoba bicara pada Bella tentang nama-nama bayi</u>				√			√			
28.	<u>If it's a boy, EJ , Edward Jacob</u>	<u>Jika bayi itu laki-laki EJ,Edward Jacob namanya</u>			√			√				
29.	<u>Why don't you tell him about the girl's name?</u>	<u>Mengapa kamu tidak sebutkan nama bayi perempuan?</u>				√	√					
30.	<u>I was playing around with our mom's names</u>	<u>Saya sedang berkutat dengan nama ibu kita</u>				√	√					
31.	<u>Sorry ,a bad dream</u>	<u>Maaf, mimpi yang buruk</u>	√				√					√
32.	<u>But , It is your choice</u>	<u>Ini pilihanmu</u>	√				√					
33.	<u>Edward will be a good husband to you,do not worry !</u>	<u>Jangan khawatir,Edward akan menjadi suami yang baik untukmu.</u>	√				√					
34.	<u>And I know how to treat a good boy</u>	<u>Dan aku tahu bagaimana caranya untuk memperlakukan seorang pria yang baik</u>	√				√					
35.	<u>By the way ,I'dlike to give something to my new sister</u>	<u>Omong-omong aku akan mempersembahkan sesuatu untuk saudara perempuanku yang baru</u>	√				√					
36.	<u>I am doubtful</u>	<u>Aku ragu-ragu</u>	√	√								
37.	<u>You feel life treating you?</u>	<u>Kamu merasa bahwa ,kehidupan sedang mengancammu?</u>			√				√			
38.	<u>The important thing is that you're better and that you love him, okay?</u>	<u>Hal yang paling penting adalah kamu lebih baik dan kamu pulang dengan cepat</u>	√				√					
39.	<u>Okay, I want to go to to a medical center</u>	<u>Oke, tapi aku akan pergi ke pusat kesehatan di</u>		√			√					

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
	in Switzerland.	Swiss.										
40.	It's the <u>best way</u>	Ini adalah <u>jalan yang paling baik</u>		√				√				
41.	You're a part of me ,don't go. <u>It does not complete when you here.</u>	Kamu bagian dariku. Jangan pergi. <u>Serasa tidak lengkap ketika kamu tidak di sini.</u>			√			√				
42.	So <u>it's a about a baby?</u> Wouw , I should have brought <u>some bluebaloons</u>	Jadi <u>ini tentang bayi</u> ? Wouw,aku harus membelikan <u>balon- balon biru</u>	√				√					
43.	<u>you okay?</u>	Apakah kamu baik baik saja?			√			√				
44.	I'll come to <u>your party</u>	Aku akan datang <u>ke pestamu</u>	√				√					
45.	soon I'm <u>happy to you?</u>	Lalu selanjutnya aku <u>bahagia untukmu</u>		√			√					
46.	No. I'm sorry, I'm just trying to appreciate <u>your last night</u> as a human,after this i will belong to someone	Tidak,maafkan aku ,aku mencoba untuk <u>menghargai malam terakhirmu</u> sebagai seorang manusia,setelah ini aku akn menjadi milik orang lain	√				√					
47.	Well, it's not <u>my last night</u>	Tidak,ini bukan <u>malam terakhirku</u>	√				√					
48.	Next,I didn't really want to spend <u>my honeymoon</u> in pain	Selanjutnya,aku tidak ingin menghabiskan <u>bulan maduku</u> dalam kesakitan	√				√					
49.	It's not too late to change your mind	Belum terlambat untuk mengubah pikiranmu	√				√					
50.	Did you really think this was going to change <u>my mind</u> about you?	Kamu berpikir bahwa ini akan mengubah <u>pikiranmu</u> tentangmu?	√				√					
51.	I just wondered if it would change <u>your mind</u> about yourself and who you want to see when you look in the mirror a year from now.	Aku berpikir kalau kalau kamu mau mengubah jalan <u>pikiranmu</u> tentang dirimu dan siapa yang akan melihatmu di dalam kaca setahun dari sekarang.	√				√					
52.	Oh, honey. See <u>my mascara</u>	Oh,sayang lihat <u>maskaraku</u>	√				√					
53.	something good <u>insides you</u>	Yang bagus <u>darimu</u>	√				√					

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
54.	At the moment I want to introduce Rene and Charlie , <u>our friends</u>	Sekarang aku ingin memperkenalkanmu pada Rene and Charlie , <u>teman-teman baru kita</u>	√				√					
55.	I'd like to thank to you for bringing such a wonderful person into <u>our lives</u> .	Aku ingin berterimakasih padamu karena membawa <u>orang yang sangat hebat</u> ke dunia dan dalam <u>hidup kita</u> .	√					√				
56.	<u>Look, I'm late for my bachelor party in Cullen's old house.</u>	Aku datang terlambat untuk <u>pesta bujanganku</u>	√					√	√	√		
57.	Okay, go before they break <u>my house</u> ha ha ha	Oke,pergi sebelum mereka menghancurkan <u>rumahku</u>	√	√					√			
58.	So, <u>think Bella showing something ?</u>	Menurutmu , <u>Bella mengisyaratkan sesuatu?</u>			√			√				√
59.	Yes , she is <u>pregnant!</u>	Ya, <u>dia hamil</u>		√			√					
60.	It's not like you're gonna have a <u>real honeymoon</u> with him anyway.	Ini seperti kamu akan <u>berbulan madu</u> dengannya		√			√					
61.	That's a <u>sick joke.</u>	Ini benar benar <u>lelucon yang sakit.</u>	√				√					
62.	Well, after this marriage it's gonna be strange you are not living under <u>my roof</u>	Rasanya aneh,jika kamu tidak tinggal <u>satu atap denganku</u>	√				√					
63.	Dad,last night was <u>the best night in my life</u>	Ayah,tadi malam adalah <u>malam yang terindah</u> dalam <u>hidupku</u>	√				√					
64.	Calm down it seemed like a <u>good idea</u> at the time	Tenang,ini seperti <u>ide yang bagus</u> saat itu.	√				√					
65.	And the sickest part is <u>their family</u> tell <u>them</u> they're happy about it	Dan yang paling payah adalah <u>keluarganya</u> bilang bahwa mereka bahagia tentang itu.	√		√				√	√		
66.	No. It was just a dream. It was <u>really a good dream</u>	Ini bukan hanya sebuah mimpi.Ini benar-benar <u>mimpi yang indah</u>	√				√					
67.	Could you hold <u>my words?</u>	Bisa kau pegang <u>kata kataku?</u>	√				√					

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence				
							Equivalent			Non-Equivalent	
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif
68.	<u>tell me</u> what going on?	<u>Katakan</u> apa yang terjadi?			√			√			
69.	<u>My periodis</u> late	<u>Datang</u> bulanku terlambat	√				√				
70.	I'm affraid to talk <u>to you</u>	Dia takut bicara <u>padamu</u>			√		√				
71.	I need <u>your help</u> .	Aku butuh <u>bantuanmu</u>	√		√		√				
72.	Look, Jacob, I need you to do something for me. You have a connection with her that <u>I'll never understand</u> . Maybe you could talk to her, change <u>her mind</u>	Lihat Jacob.aku ingin kamu melakukan sesuatu untukku.Kamu punya hubungan dengannya yang <u>tidak akan pernah aku mengerti</u> . Mungkin kamu bisa bicara dengannya,ubah <u>pikirannya</u> .	√		√		√				
73.	This is none of <u>your business</u>	Tidak ,ini <u>bukan urusanmu!</u>	√				√				
74.	Say the word, <u>Alice</u> . Baby. It's just a <u>little baby</u> .	Ucapkan, ini hanya <u>seorang bayi kecil</u>	√				√			√	
75.	If Sam comes after Bella, are you really ready to fight <u>your own brothers</u> ? <u>Your sister</u> ?	Jika Sam datang setelah Bela,apakah kamu benar-benar siap untuk bertarung dengan <u>saudaramu sendiri</u> ?baik laki <u>maupun perempuan</u> ?	√				√				
76.	<u>Jake</u> , I can do this. I'm strong enough	<u>Jake</u> ,aku bisa melakukannya karena aku cukup kuat			√		√				
77.	He turned his head and <u>stared</u> at her	Edward <u>menoleh</u> memandangnya			√		√				
78.	Edward, I'm sorry	Edward,aku minta maaf		√			√				
79.	I thought he was like me, but he's not. He's like you, <u>he's happy</u>	Aku pikir dia sepertiku,tapi ternyata tidak.Dia sepertimu, <u>dia bahagia</u>	√				√				
80.	Of course you are. Of course <u>you're happy</u> . How could you not be?	O,tentu saja,tentu saja <u>kamu bahagia</u> ,bagaimana tidak?	√				√				
81.	Stay, Bella. Stay focused !	Bella. Tetap fokus!	√				√				

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
82.	I don't care what he's done. He's still <u>my daughter</u>	Aku tidak peduli akan apa yang dia lakukan .Dia tetap <u>anakku</u> .	√				√					
83.	I won't let them hurt <u>my family</u>	Aku tidak akan membiarkan mereka menyakiti <u>keluargaku</u>	√				√					
84.	No, Edward. Listen to <u>your heart</u>	Tidak Edward ,dengarkan <u>hatinya</u>	√									√
85.	He added <u>a new member</u>	Dia menambahkan anggota baru	√				√					
86.	Increasing <u>his power</u>	Menambah <u>kekuatannya</u>	√		√		√					
87.	<u>We're ready</u>	<u>Kita siap</u>		√			√					
88.	<u>Her decision</u> affects us all	<u>Keputusannya</u> mempengaruhi kita semua	√				√					
89.	Bella's human. <u>Our protection</u> applies to her	Bela adalah manusia. <u>Perlindungan</u> kita mengarah padan	√				√					
90.	We have <u>a real enemies</u> to fight tonight!	Kita <u>benar benar menghadapi musuh</u> malam <u>ini</u>	√				√					
91.	I think <u>I am sick</u> :	Aku rasa <u>aku sakit</u>		√			√					
92.	<u>But, your pulse</u> is already getting stronger	Tapi <u>denyut nadimu</u> semakin kuat	√					√				
93.	<u>The important thing</u> is that you're better	Hal yang penting adalah kamu menjadi lebih baik	√					√				
94.	And that you're coming home soon, right?	Dan, kamu pulang secepatnya kan?			√		√					
95.	I'm sorry if i <u>am angry</u> about <u>your marriage</u>	Aku minta maaf jika aku marah padamu tentang pernikahanmu		√			√					
96.	Ok, they say the first year is <u>the hardest year</u>	Ok ,mereka bilang tahun pertama adalah tahun yang paling berat	√				√					
97.	Edward, <u>my husband</u> is a man who treats me <u>well</u>	Edward, <u>kekasihku</u> adalah lelaki yang memperlakukanku <u>dengan baik</u>	√		√							√
98.	I like the sound of <u>his voice</u>	Aku suka <u>suaranya</u>	√				√					
99.	The blood did her <u>a world of good</u>	Darah itu membuatnya <u>segar</u>			√							√

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
100.	He's <u>happy</u> and so do I	Dia <u>bahagia</u> dan begitu juga aku					√					
101.	Oh my God	Oh Tuhanku	√				√					
102.	You have to be at <u>your strongest</u> for him	Kamu harus dalam <u>kondisi terkuatmu</u> demi dia		√			√					
103.	You're <u>my enemy</u> ,now	Sekarang,kamu adalah musuhku	√				√					
104.	Sam won't hesitate. You will be slaughtered,because he is jealous	Sam tidak akan ragu-ragu.Kamu akan dibantai		√			√					
105.	No.Bella's <u>a part of our family now</u>	Tidak . Sekarang,Bela adalah <u>bagian dari keluarga kita</u>	√				√					
106.	This really family	Ini benar-benar adalah sebuah keluarga			√		√					
107.	<u>His voice</u> was hoarse and unnatural	<u>Suaranya</u> serak.	√			√			√			
108.	Dad,This isn't <u>your territory</u> anymore	Ayah,Ini bukan lagi <u>urusanmu</u>	√				√					
109.	<u>I moved</u> my eyes towards <u>my stomach</u> .	<u>Kualihkan</u> pandanganku ke arah perutku			√			√				
110.	Ya,I'm <u>happy</u>	Ya,aku <u>bahagia</u>		√			√					
111.	You <u>coming home</u> , Bella?	<u>Kamu pulang</u> , Jake?			√		√					
112.	And this is <u>over</u>	Dan ini <u>selesai</u>		√			√					
113.	Why don't you mention about <u>the girl's name</u> ?	Mengapa kamu tidak sebutkan <u>nama bayi perempuan?</u>					√					
114.	I was playing around with <u>our moms' names</u>	Saya sedang berkutat dengan <u>nama ibu kita</u>				√	√					
115.	The name <u>unique and beautiful</u>	<u>Namanya cantik dan indah</u>			√			√				
116.	I won't let you change <u>her name</u>	Aku tidak akan membiarkanmu mengganti <u>namanya</u>	√			√	√					
117.	Stop! <u>It's over</u>	Berhenti! <u>Ini selesai</u>		√			√					
118.	Maybe , I was <u>late</u>	Mungkin,aku <u>terlambat</u>		√			√					

NO	Source Expression	Target Expression	Category Shift				Meaning Equivalence					
							Equivalent			Non-Equivalent		
			Str	Cl	Un	Sys	Com	Inc	Dec	Lost	Dif	
119.	Listen to <u>her heart</u>	Dengarkan <u>hatinya</u>	√			√	√					
120.	<u>She is dying</u> ,however	Bagaimanapun, <u>dia sekarat</u>		√			√					