

**THE EFFECTS OF RANK SHIFT ON *ISABELLA SWAN'S*
CHARACTERIZATION AS THE MAIN CHARACTER
IN THE *TWILIGHT* MOVIE TEXTS**

THESIS

**Presented as a Partial Fulfillment of the Requirements for the Attainment
of a *Sarjana Sastra* Degree in English Literature**



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LANGUAGES AND ARTS FACULTY
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Menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ilmiah ini tidak mengandung pekerjaan orang lain, kecuali bagian bagian tertentu yang saya kutip dengan mengikuti tatacara penulisan karya ilmiah yang lazim. Apabila pernyataan ini terbukti tidak benar, maka hal itu sepenuhnya menjadi tanggungjawab saya.

Yogyakarta, 16 Oktober 2013

Penulis



Anisa Maya Pradipta

MOTTOS

"Jadilah seperti karang di lautan yang kuat dihantam ombak dan kerjakanlah hal yang bermanfaat untuk diri sendiri dan orang lain, karena hidup hanyalah sekali. Ingat hanya pada Allah apapun dan di manapun kita berada kepada Dialah tempat meminta dan memohon".

"Life is like riding a bicycle. To keep your balance, you must keep moving."
(Albert Einstein)

"Just when you think it can't get any worse, it can. And just when you think it can't get any better, it can."
(Nicholas Sparks, *At First Sight*)

"Where there is love there is life."
(Mahatma Gandhi)

"Beranjaklah ke atas. Jangan biarkan hidup Anda mengalir seperti air, karena air mengalir ke bawah, bukan ke atas"
(Merry Riana)

Dreams. Believes. Make it happens!
(Agnes Monica)

"Saya datang, saya bimbingan, saya ujian, saya revisi dan saya berhasil!"
(<http://ardiansatovic.wordpress.com>)

DEDICATIONS

I dedicated this thesis to:

Ibu and Eyang

My big family, my future family, my friends

“There are always great hopes and amazing prayers that you already gave for me
everyday”

Hopefully this simple present can start my step process into better person

This gift can make you proud and give a smile on your faces

I really do it for you

“Terimakasih atas doa-doa yang indah agar skripsi ini cepat selesai”

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finally, I realize that this thesis is far from being perfect. I admit for weaknesses as well as mistakes that I have done. Thus, any kind of comments and criticisms for the sake of the betterment of this thesis will be kindly welcomed.

Yogyakarta, May 2013

Anisa Maya Pradipta

TABLE OF CONTENTS

COVER	i
APPROVALSHEET	ii
RATIFICATION SHEET	iii
SURAT PERNYATAAN.....	iv
MOTTOS	v
DEDICATIONS.....	vi
ACKNOWLEDGEMENTS	vii
TABLE OF CONTENTS	ix
LIST OF FIGURES AND TABLES	xi
LIST OF ABBREVIATIONS	xii
LIST OF APPENDICES	xiii
ABSTRACT.....	xiv
CHAPTER I. INTRODUCTION.....	1
A. Background of the Research	1
B. Research Focus	3
C. Formulation of the Problems	4
D. Objectives of the Research	4
E. Research Significances	4
CHAPTER II. LITERATURE REVIEW	6
A. Theoretical Review	6
1. Language	6
a. Notions	
b. Language Ranks	
2. Translation.....	9
a. Notions of Translation	9
b. Types of Translation	10
c. Process of Translation.....	12
d. Translation Shift	14
Upward rank shift	

Downward rank shift	
3. Movie Translation	20
a. Dubbing	
b. Subtitling	
Notions of subtitle	
4. Meaning	24
a. Status.....	25
b. Contact.....	25
c. Affect	
5. Notions of Character and Characterization	27
6. The Movie : Twilight	25
a. The movie	32
b. The character of Isabella Swan.....	34
B. Conceptual Framework and Analytical Construct.....	36
1. Conceptual Framework	36
2. Analytical Construct.....	37
CHAPTER III. RESEARCH METHOD	40
A. Research Approach.....	40
B. Data.....	40
C. Instruments	42
D. Procedure	43
1. Data Collection.....	43
2. Data Analysis	44
E. Data Trustworthiness	44
CHAPTER IV. FINDINGS AND DISCUSSION	46
A. Findings	46
B. Discussion	61
1. The occurrence of rank shift in both Isabella Swan dialogues and others character dialog	61
2. The effect occur of rank shift based on interpersonal meaning ...	70
CHAPTER V. CONCLUSION AND SUGGESTIONS	79

A. Conclusion	79
B. Suggestions	80
REFERENCES	79
APPENDICES	88

LIST OF FIGURES AND TABLES

A. Figures

Figure 1: Analytical Construct	39
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B. Tables

Table 1: Example features of the data from Isabella Swan's and other character's dialogues	41
Table 2: Example of the data opinion of respondent's interview	42
Table 3: The data sheet of percentages rank shift in Isabella Swan dialogues..	46
Table 4: The data sheet of percentages detailed rank shift	47
Table 5: The data sheet of frequency effects on rank shift in the data of Isabella Swan	48
Table 6: The data sheet of character that occurs in <i>Twilight</i> based on Isabella Swan dialogues	49
Table 7: The data sheet of rank shift that occurs in others character dialogues..	51
Table 8: The data sheet frequency of detailed rank shift of other character's dialogues	52
Table 9: The data sheet of frequency effects on rank shift in the data of others character's dialogues	52
Table 10: The data sheet of character that occurs in <i>Twilight</i> based on other's character dialogues.....	54
Table 11: The findings data from aspect of tenor in rank shift.....	55
Table 12: The data sheet of respondent's interview toward <i>Twilight</i> movie ...	57
Table 13: The data sheet of the respondent's perspective about the characterization	59

LIST OF ABBREVIATIONS

1. List of Character

E: Edward	Ca: Carlisle	Je: Jessica	Jm: James
B: Bella	Es: Esme	Bi: Billy	
J: Jacob	Ro: Rosalie	Js: Jesper	
C: Charlie	A: Alice	R: Renee	

2. List of Table

SL	: Source Language (English version)
TL	: Target Language (<i>Bahasa Indonesia</i> version)
U.1	: Words into phrases
U.2	: Words into clauses
U.3	: Words into sentences
U.4	: Phrases into clauses
U.5	: Phrases into sentences
U.6	: Clauses into sentences
D.1	: Phrases into words
D.2	: Clauses into phrases
D.3	: Clauses into words
D.4	: Sentences into clauses
D.5	: Sentences into phrases
D.6	: Sentences into words
Zr	: Zero Shift
S	: Status
C	: Contact
A	: Affects

LIST OF APPENDICES

Appendix 1: Data Sheet for all Isabella Swan dialogues	88
Appendix 2: Data Sheet for all others character dialogues	147
Appendix 3: Data sheet of respondents interview.....	179

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ABSTRACT

The objectives of this research are (1) to describe the rank shift occurring on the Bahasa Indonesia subtitle of the *Twilight* movie, and (2) to describe the effects of the rank shift on the main character of the movie, Isabella Swan in its subtitle (Bahasa Indonesia).

This research used descriptive qualitative approaches on the rank shifts in the Bahasa Indonesia subtitle text of the movie. The data of the research were collected through content analysis and interview with the viewers (the respondents). The procedure of collecting data was conducted through the following steps: watching the movie, rewriting, collecting, comparing, identifying, classifying and analyzing the data. The data of this research were ascertained from the dialogues of the main character and other characters's dialogues on Isabella Swan.

Based on the data analysis of the Bahasa Indonesia subtitle of the movie, three types of translational shifting were found; upward, downward and zero shifts. The data of the shifting are divided into two categories; Isabella Swan's dialogues and other characters's dialogues on Isabella. The former were found in 239 cases, while the latter were found in 172 cases of shifting. Zero shift is the highest frequency in both data. The positive effects of the translational shifting on Isabella's character were found in 29 cases out of 411 ones. It consisted of 2 cases positive status, 4 cases of positive contact and 23 of positive affect. The positive effects have made Isabella Swan nicer and more polite in the Bahasa Indonesia subtitle. Later, 41 cases of negative effects of the translational shifting were also found. It also consisted of 8 cases of negative status, 13 of negative contact and 19 negative affect. The negative effect has portrayed the characterization of Isabella Swan to be a rude and impolite person. In conclusion, the results of the data analysis show that rank shifts found in Bahasa Indonesia subtitle have resulted in both negative and positive effects on the characterization of Isabella Swan although it is not too significant as confirmed by the interview results with the viewers.

CHAPTER I

INTRODUCTION

A. Background of the Research

In every act of interlingual translation, the occurrence of shifting in meaning, shifting in meaning realization or both forms sometimes cannot be avoided. This phenomenon happens when the two languages have mismatches in language rules. It is called translation universal. Translation universal is a behavior that exists and happens no matter what languages are involved in translation. The differences in the cultures, habits, and social rules that exist in the target language also contribute to shifting.

Translational shifting also happens in the subtitle of a movie, especially an international movie that has been distributed around the world. Almost all international movies have subtitle to help the viewers understand the meaning, the meaning realization and the dialogue in the movies. Shifting phenomenon has effects not only on the form of the meaning realization but also characterization or something that is represented in a movie.

A subtitle is defined as ‘transcriptions’ of a movie or TV dialogue that is presented simultaneously on the screen. Subtitling involves transferring the characteristics of the spoken dialogue to the written mode. Subtitling is one of the most common parts in a movie. In a movie, the TL viewers can understand the meaning or the story by two ways. They are audio (the dialogues that are represented by the voice of the narrator, the actor or something) and visual (the

scene or the body gesture, which describes the story and the subtitle of the movie itself).

This research aims at analyzing the effect of shifting not only on structure but also on meaning realization on the main character of a movie. The data of the research are taken from *Twilight*'s original movie text and its subtitle (Bahasa Indonesia). Isabella Swan as the only main character is taken as the object in this research. The data are taken from the dialogues of Isabella Swan because she is the main character and she has strong character in the viewer's perspective. She is the only human main character in this movie because the others are vampire (Edward Cullen) and werewolf (Jacob Black). Other reason is that the main character is the one who the viewers are mostly concerned.

The data source of this research is classified into two categories; Isabella Swan's dialogues and other character's dialogues on Isabella, which represent her characterization in the TT.

This research focuses on the rank shift in Bahasa Indonesia subtitle and sees how the translation affects the characteristic of a figure (character). All of the dialogues in the movie concerning on Isabella Swan characterization, both from the original source text and its subtitle are taken to ascertain the occurring shifting.

Twilight is chosen for this research because it has been one of the greatest movies, which is so famous and has become box-office in the world. The movie is an adaptation movie from its novel. The novel itself is one of the most best-selling novels in the world. Another reason, *Twilight* has been filmed and it has been

received some international awards. It means that many people know about the story of *Twilight*, which makes the readers of this thesis find it easier to understand about the research's object.

Twilight is an American romantic vampire movie based on Stephanie Meyer's popular novel in 2008. It is directed by Catherine Hardwicke. The movie is starred by Kristen Stewart and Robert Pattinson. It is the first movie in *The Twilight Saga* movie series. This movie focuses on the first time of the relationship between Isabella Swan (human girl) and Edward Cullen (vampire). The story tells about the love story between Edward and Bella also how they adapt from the complicated relationship. There are many conflicts and dramas in the movie. *Twilight* was released on theaters in November 21, 2008 and grossed over US\$ 392 million worldwide successfully. *Twilight* was released on DVD in March 21, 2009 and it became the most purchased DVD of the year. The movie is one of the most awaiting movies and it is also followed by the other filmed novels, *Eclipse* (2009), *New Moon* (2010) , *Breaking Dawn Part 1* (2011) and *Breaking Dawn Part 2* (2012).

B. Research Focus

This research focuses on the rank shift and its effects upon the main character. The research is conducted because the phenomenon of translational shifting often happens in a translation processes. Here, the research focuses only on one character in the *Twilight* movie, **Isabella Swan** as the main character. All dialogues of Isabella Swan's and other character's dialogues on Isabella that portray her character in the TT are analyzed.

C. Formulation of the problems

On the research, the problems statement of the study are formulated as follows:

1. What rank shifts occur as represented by Isabella Swan as the main character in the English *Twilight* movie text and its Bahasa Indonesia subtitle text?
2. What are the effects of rank shift occur on Isabella Swan as the main character in the English *Twilight* movie text and its Bahasa Indonesia subtitle text?

D. Research Objectives

In accordance with the formulation of the problems, the objectives of this research are formulated as follows:

1. to describe the rank shift occurring on Isabella Swan as the main character in the English *Twilight* movie text and its Bahasa Indonesia subtitle text;
2. to describe the effects of rank shift on Isabella Swan as the main character in the English *Twilight* movie text and its Bahasa Indonesia subtitle text.

E. Research Significance

There are some significances of this research. Those who are interested in translation field hopefully can use the result of the study as a reference. This research is conducted to determine how rank shift in the subtitle affects a characterization of figure in a movie. Moreover, it can be a parameter to

determine how rank shift in a subtitle influences the perspective of the viewers itself. In addition, the study will give knowledge about subtitling and translation shift, which is very common in a movie. This research also can be guidance for the students to develop or to give inspirations for further research with similar ideas.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Review

1. Language

a. Definitions

Language can be viewed in various points of views. It covers lexical, grammatical and phonological constituent of a language. It is considered to be human mode in communication. According to Catford (1965), language is a type of patterned human behavior. It is a medium of communication in social interaction. Therefore, it also functions as a communication tool.

Moreover, Wardaugh (1988) states that language is a specific set of linguistic items or human speech patterns (presumably sounds, words, grammatical features) which uniquely associate with some external factors (geographical area and a social group). It can be concluded that language is a pattern that people use to communicate each other.

Language, according to *The Oxford English Dictionary* is described as the whole body of words and method of words combination used by nation, people or race. Another definition, language is the words and methods, which are combined for the expression of thought. Moreover, it is the form of words, which a person expresses him or herself. It is also as a manner or expression of style.

Another opinion, language is a purely human and non-instinctive method of communicating ideas, emotions, and desires by means of voluntarily produced symbols (Sapir, 1921). Meanwhile, Goldstein (2008) also defines it, as a system of communication using sounds or symbols that enables people to express their feelings, thoughts, ideas, and experiences.

b. Language Rank

In translation, language has a rank. Catford (1965: 33) states that each language has the same number of ranks as taxonomic and hierarchies. It is also has the same kind of relationship between units of the different ranks. In semantic level, the text is the language rank. In grammar, the ranks are in the form of sentence, clause, phrase, word and morpheme. They are formulated as follow:

1) Phonemes / graphemes

A phoneme is the smallest unit of sound (grapheme: writing) that differentiate two words. A phoneme is analyzed in the phonological or graphonological level. A phoneme is considered as a contrastive segment, which means if it changes, the phonemes will change the meaning of a word.

The example of phoneme is when the word “pin” changes the word /p/ into /b/ and becomes “bin”. It causes new word. Both of the words have different meaning.

2) Morphemes

Morpheme is the smallest grammatical unit, but Catford (1976: 15) says that a morpheme is the smallest meaningful unit of grammar. Morphemes have two types; free morpheme and bounded morpheme. Free morpheme is a word, which can stand-alone. Meanwhile, a bounded morpheme is a word that cannot stand-alone.

The word sadness has free and bounded morpheme. Free morpheme can stand alone such as sad. The word “sad” is a free morpheme and the word “ness” is a bound morpheme because it cannot stand alone.

3) Words

A word is the smallest unit, which cannot be divided into another smaller free form. The example is the word “love”, in this case the word ‘l’, ‘o’, ‘v’, ‘e’ cannot stand alone.

4) Phrase / Group

A phrase is a group of related word that has not any subject and predicate. Phrases take a single position in linguistic unit, which is different from sentence. A phrase is also grammatically equal with a word, which does not have subject and predicate. There are some kinds of phrases such verb phrase, noun phrase, adjective phrase and adverb phrase.

5) Clauses / Sentences

Sentence is a group that has subject and predicate. It starts with capital letter and ends with punctuation. In one sentence, it can consist a clause. Thornburry in his book "*Beyond The Sentence*" (2005:3) states that sentence is a continuous piece of spoken written language, especially one with recognizable beginning and ending. Moreover, a clause is group of words that have subject and predicate. Usually, clause is located in the middle of the sentence and started with small letter. A clause is higher than a word but below the sentence. Clause and sentence are categorized in the same rank because both of them contain a single or more than one idea.

There are two major types of clauses. The first is independent clause (free clause) and it is the clause, which operates as single idea. The second is dependent clause (bound clause) which operates as the attachment of the sentences. The example is "My phone broke when I was falling." "My phone broke" is free clause and "when I was falling" is bound clause.

6) Text

A text is a unit of language, which is used (Machali, 1988: 2). So, it is a written expression but it comprises word and sentence. It is more significant as the realization of meaning.

2. Translation

a. Notions of Translation

Interlingual translation is an activity that exists in language mediation between people from different nations. It is the process of substituting a text in one language for a text in another. Therefore, it is a part of language processes and it is a part of communication processes. This process happens not only between two different languages but also it happens within the same languages. Many experts define what translation is. Most of them actually have the same practical meaning, but the differences are about how they explain and describe the meaning through words. Brislin in his book *“Language and Conceptual Studies”* (1980) states that translation is a general term referring to transfer of thought and idea from one language to another. Moreover, Nida and Taber (1974) explain that translation consists of reproducing the TL, which has the closest natural equivalence of the SL message either in term of meaning or style. In addition, Catford (1965: 20) says that translation is defined as the replacement of textual material in one SL by equivalent textual material in TL.

b. Types of Translation

According to Catford (1974) translation based on the product is divided into three different categories; extent, level, and rank. In terms

of extent, there are two kinds of translation. They are formulated as follow:

1) Full translation

It is every part of the source language text that is replaced by the TL text material in a translation.

2) Partial translation

It is a translation, some part or parts of the SL text are not fully translated. It is simply transferred in the TT.

In terms of level, there are also two kinds of translation. They are formulated as follow:

1) Partial translation

In this kind of translation, the grammar and the lexis of SL is replaced by the equivalent grammar and lexis of the TL.

2) Restricted translation

It is the replacement of SL textual materials by equivalent TL textual material, at only one level, i.e. translation performs only at the phonological, the graphonological level, or only one of the two levels of grammar and lexis.

The last, in term of rank, the kinds of translation are formulated as follow:

1) Rank-bound translation.

In this translation processes, an attempt is always made to select TL equivalent at the same rank.

2) Free translation.

It is categorized as an unbounded translation. Free translation usually has no regulation in translating the texts from SL into TL. The text patterns is changed depend on the situation and depend on the translator choice.

3) Literal translation.

It lies between the two extremes, the rank-bound and the free translation. It may start from word-for-word translation but change in the TL grammar.

c. Process of Translation

Process of translation is a stage of transferring the meaning then converting written ideas expressed in SL to TL. Transferring meaning is more complex than it seems and creates an error-free translation is not easy. A good translation happens when the message, which is expressed in SL, is linguistically well transformed and the readers understand the TL easily.

Nida in Widyamartaya (1989: 14) explains that there are three steps of translation. They are formulated as follow:

1) Analyzing

It is used to identify the target messages and the contents. It includes the grammatical and the semantics analysis.

2) Transferring

It is about how the analysis result transfers meaning and connotation SL into TL but the reaction is equivalent. In this case, shifting cannot be avoided due to the differences of grammar and structure between SL and TL. Catford (1965: 73) defines shift as the departures from formal correspondent in the process of going from the SL to the TL. By having translational shifting, the translator will not have a formal equivalent anymore. It happens when the translator wants to get the natural meaning and the closest meaning realization in the TL. The result of the translation shift can be in the form of vocabulary or structure form.

Catford (1965: 76) also states that there are two main types of translation shifts; category shifts and level shifts. The first is category shift. It is divided into four types. They are structure-shift – it is considered as a voice shift when an active sentence in SL changes into passive sentence in TL. It involves a grammatical change between the structure of the SL and the TL. It also occurs when the structure of TL is different from the structure of SL; class-shift – it happens when SL item is translated with a TL item, which belongs to a different grammatical class, i.e. a verb that may be

translated as a noun; unit-shift – it is related with changes in rank. It can change from sentence, clause, phrase, word, morpheme, etc. In the rank, a SL item at one linguistic level or rank has TL translation equivalent at a different rank; and intra-system shift – it occurs on the system of languages. It happens when SL and TL possess the systems that correspond formally and involves selection of a non-corresponding term in the TL system. For example, it happens when the SL singular becomes a TL plural.

The second in translation shift is level or rank shift. It can be in the form of word, which is expressed by grammar in one language and lexis in TL. It occurred when one word at a particular linguistic level has an equivalent at a different level. A language rank or level in the SL might not be replaceable with the same level in the TL because that particular word may become awkward or wrong in the TL context. It is divided into two types:

a) Upward rank shift

Upward rank shift is the movement of units of a language from lower to upper unit of language. In the case of upward rank shift, the translated text tends to be longer translated in TT. There are six types of upward rank shift: word into phrase, word into clause, word into sentence, phrase into clause, phrase into sentence, and clause into sentence. For example, the sentence is formulated as follow:

- Word into phrase

SL: "Life is harder"

TL: "Hidup itu lebih sulit"

Here, the words "harder" changes into phrase "lebih sulit". The shifting changes from lower into higher rank because phrase has higher level than word. The suffix word "er" is translated as "lebih" in TT. It is used to explain the adjective into higher degree of situation. The ST and TT have the same meaning equivalent.

- Word into clause

SL : Sorry, it is nonrefundable ticket

TL : Maaf, ini tiket yang tidak bisa dikembalikan

The underlined word above portrays the movement of upward rank shift from word into clause. In addition, clause has higher level than word. The ST and the TT have the same meaning although it is translated into different rank. Nonrefundable means the act, which cannot return money that has been received previously.

- Word into sentence

SL: You have to run. Go!

TL: Kamu harus berlari. Kamu harus pergi sejauh mungkin.

The example above is upward rank shift from word into sentence. Sentence is the highest level in language rank. So, it is categorized as upward rank shift. The word "go" is longer translated into "Kamu harus pergi sejauh mungkin" to clearer the meaning and

avoid ambiguity. This phenomenon also can be considered as dynamic equivalence, which related with the translator choice in transferring the ST into TT.

- Phrase into clause

SL: I was thinking my mom every night

TL: Yang terlintas di pikiranku setiap malam adalah ibu

The underlined word is categorized as the movement from lower rank into higher rank. Here, phrase has lower level than clause. The verb phrase “was thinking” is changed into clause “yang terlintas di pikiranku”. Both of the texts have the same meaning realization in TT.

- Phrase into sentence

SL: The red cake was my favorite.

TL: Kue itu berwarna merah dan itu faforitku.

The underlined word is categorized as the movement of upward rank shift from phrase into sentence. The sentence “kue itu berwarna merah itu” explains the phrase “the red cake” detailed.

- Clause into sentence

SL: Edward is nice and described as a boy who loves Bella so much in *Twilight* movie.

TL: Di film *Twilight*, Edward berkarakter baik. Dia digambarkan sebagai laki laki yang sangat mencintai Bella.

The underlined text describes the movement from clause into sentence. The ST only consist one sentence and is included one clause. Meanwhile in TT, it consist two sentences. The underlined word describes the movement of lower level into higher level.

b) Downward rank shift

Downward rank shift is the movement of units in language from upper to lower level. Moreover, the translated texts tend to be shortening translated in TT. There are six types of the down ward rank shifts: phrase into word, clause into phrase, clause into word, sentence into clause, sentence into phrase, and sentence into word. For examples are formulated as follow:

- Phrase into word

SL: “So what’s the story about The Cullen’s”

TL: “Jadi apa cerita soalnya?”

Here, the preposition phrase “about The Cullen’s” is changed into the words “soalnya”. There is no effect about the shifting although the structure and the grammar are different. The word “soalnya” was clearly referred to “The Cullen” and is described well in the movie. Word is the lowest level in language rank. So, the movement of phrase into clause is categorized as downward rank shift.

- Clause into phrase

SL: He killed the animal as if they were food to eat

TL: Dia membunuh binatang itu dengan beringas

The underlined text above is categorized as the movement of downward rank shift from clause into phrase (preposition phrase). The two texts have different context and structure. The translated text actually almost has the same meaning from ST because the phrase describes the clause “as if they are food to eat” implicitly.

- Clause into word

SL: Charlie thought that she is supposed to be socialized with her friends.

TL: Charlie ingin Bella bergaul.

The underlined text is the movement of clause into word. The word “is supposed to be socialized with her friends” has the same meaning with the word “bergaul” in TT. The translated text was paraphrased to get the effectiveness of the meaning realization.

- Sentence into clause

SL: She is beautiful. Lot of her friends calls her as snow white.

TL: Dia cantik bahkan dijuluki putri salju oleh teman-temannya.

The underlined text is the movement of downward rank shift from sentence into clause. The TT has the same meaning with ST. It is paraphrased in TT. Sometimes, paraphrasing happened in translation or subtitle due to the meaning efficiency and the limitation of the space.

- Sentence into phrase

SL: Thank you for coming tonight.

TL: Terima kasih.

The underlined text is the movement of downward rank shift from sentence into phrase. The ST and TT have the same meaning although it is paraphrased. Paraphrasing is allowed to brief the ST and TT, if the meaning realization is not decrease.

- Sentence into word

SL : Let us go!

TL : Ayo!

The underlined text is the movement of sentence into word. The ST and TT have the same meaning although grammatically and structurally different. Both texts are categorized as exclamation or invitation. In Bahasa Indonesia, The word “let’s go” can be translated as “ayo”. Actually, the ST also can be translated as “mari kita pergi” but here in TL, the text is commonly translated as word or noun into “ayo”.

Besides upward and downward rank shift, the research also analyses zero shift. Zero shift is not equivalent with zero translation. Here, in the research, zero shift is considered as the dialogues, which represent the character but are not categorized as upward or downward rank shift. The ST has the same meaning and changes into the same level in TT. Meanwhile, zero translation occurred

when the meaning of grammatical unit is not rendered in the translation since it is practically identical to the meaning of some other units and can be safely left out (Qiu Mao-ru, 2001: 24).

3) Restructuring

The last step is restructuring. After finding the equivalent in TT, the TL is translated into TT. In this stage, the translator has to decide what style that suits best to the text so the readers will understand easily. This stage is used to make certain in the re-establishing text, which had been translated.

3. Movie Translation

Movie translation involves translating the language in the audio into the language required for subtitling and bringing it in the written format. This process requires the skill of the translator. Usually, the translator does not use the actual audio but uses a master file that has already been spotted and presented in a text file of SL.

The choice of movie translation contributes to the reception of SL in TL especially the perspective of the viewers. There are two types of movie translation; dubbing and subtitling.

a. Dubbing

Dubbing is a method in which the foreign dialogue is adjusted from the mouth and the movement of the actor in the film. The aim is to make the viewers feel as if they listen to the actor speaking in the TL. It is also known to be domestication. It means to understand the

translation in a transparent, fluent, invisible style in order to minimize the foreignness to target text (Munday, 2001:146). The result is that the audiences will understand the movie or the real meaning realization of the dialogue in their language. In dubbing, sometimes there are frequent incongruities between what the actors or actresses say and how they move their lip. This phenomenon happens due to the differences of grammar and structure between the ST and TL.

b. Subtitling

Subtitling is the translation of a spoken SL dialogue into TL in the form of synchronized caption usually at the bottom of the screen. It aims to translate the dialogues of a foreign movie for secondary viewers (TR) and to transform the soundtrack television into written caption for deaf people.

Subtitling translates and describes the SL to the least possible extent and enables the viewers to experience the foreign and to be aware of its foreignness. This phenomenon can be categorized as foreignization. It described as the process, which sends the readers or the viewers abroad through subtitle (movie text) where the foreign identifies the real SL. It also can make the viewers experience the flavor, sense and situation of the SL.

Subtitling has a good impact in the making of a movie. It can make the production much cheaper, more economical, and easier to

produce in some languages but retains the authenticity of the original production (Goltlieb, 1977:310).

1) Subtitle

- Notion of subtitle

Subtitle is written version of the movie dialogue appearing at the bottom of the screen. Most of international movie or second language movie has subtitle. The function of subtitle is to help the viewers to understand the movie. Subtitle in a movie is in the form of texts. A text is a language that is functional (Halliday and Hasan 1989: 10). However, when the text is written down, it is more the realization of a meaning.

Furthermore, Widdowson (1973) in his book *An Applied Linguistic Approach To Discourse Analysis* states that text is the product of the process of discourse. It is produced by involving one of the parts (the writer) and it is the part of communication. However, it is also the media of the information transformer, so, the reader can understand what the essence and the story in the movie is.

Usually, movies are subtitled to provide a translation text of dialogues. This action happens to make the viewers understand the dialogue, the plot, and story of the movie (www.knowledgerush.com).

Subtitle can be a form of written translations of a dialogue in a foreign language or a written rendering of the dialogues in the same language with or without adding the information to help viewers. Subtitle also helps people who are deaf and hard-of-hearing to follow the dialogue and understand the story and the plot of a movie without hearing the audio (voices).

- Process of Subtitling

According to Matsumoto (2003:101), there are two stages of subtitling. The first is translating the materials from SL into TL. The second is making subtitles from the translated materials. Each stage consists of some steps. The first step is the process of translating the materials from English into Bahasa Indonesia. It consists of three steps:

- a) The translator translates the sentence literally.
- b) The translator rewrites the materials by considering the cultural differences to make the language appropriate.
- c) The translator makes the sound of the sentence better and more effective in the TL.

The second step is the process of subtitling from the translated materials. It consists of several steps:

- a) The translator measures the duration of the subtitle, which is applied on TL.

- b) The translator calculates the numbers of pages that can be fitted in the duration of the movie.
- c) The translator checks the edited image and number of shot that is used.
- d) The translator divides the translated sentence into the numbers of pages and adjusts numbers of letter, line, sentence by trimming the suitable word.
- e) The translator types up the sentences using special system or software in computer that are edited the sequence.
- f) The translator checks the original word and the target translated word and then revises the sentence.

4. Meaning

Meaning has important role in translation because translation is about transferring the meaning realization from SL to TL. The meaning that has been transferred well makes the communication process smoothly. Next, Halliday (1985: xiii) claims that text can have different meaning because there are three kinds of meaning that are needed to make sense of each other. Those are ideational meaning, textual meaning, and interpersonal meaning. Interpersonal meaning relates with meaning as a form of actions which people act each other through language such as giving and requesting information, offering things, expressing doubts, asking question, and so on (Lock, 1996: 9). On the other hand, Poynton (in Graber): 2001) states that it

is to see the social relationships and negotiation among participants in social action (who are taking part in the exchange) and the interacting roles of those involved in the exchange of which the text is part can be viewed from interpersonal meaning aspect of tenor. Tenor can be analyzed in terms of status, contact, and affect by intonation patterns or “tone of voice”. Moreover, Martin (1992: 523) states that there are three dimensions tenor of interpersonal meaning; status, contact, and affect.

a. Status

Status refers to the relative position of interlocutors in a culture’s social hierarchy. It is also known as the social role. In status, the term for the research in the data is that the positive describes equal and the negative describes unequal. Later, the example of status is when the teacher asks a question in the class and the students listen. The language is used may be very formal, since the students have to respect their teacher.

Furthermore, Eggins (1994, 193) expressed the idea of status as a question of who gets to do the talking both in terms of how often and for how long each time. It is also reflected in how the speaker talk, what speakers do when they get to talk and do they give or demand something to other.

b. Contact

Contact refers to the degree of institutional intimacy with each other. It is described as the social distance for contact and determined

by the nature of how much contact (the speaker and listener) is involved. It is about how regularly or how much the frequency between the first speaker and the second speaker meets each other. In other words, it is to measure the frequency and the range of interaction between speakers and listeners. For example, children may have informal language to their new friends or strangers but they will talk more formal with their parent.

c. Affect

Affect is known as “the degree of emotional charge” in the relationship between participants. It is like the speaker has a judgment in her or his mind about the listener so that he or she can choose what words will be used. Affect can be classified into positive and negative judgment. It can be measured on two independent scales: high to low and positive to negative. It also may be neutral and marked as either positive or negative. For example, someone who has negative judgment may use high tone in talking. Meanwhile, someone who has positive judgment tends to use the low tone or soft utterances in talking.

Moreover, affect theory is also stated by Silvan Tomkins (2008). He introduced the theory in the first two volumes of his book “*Affect Imagery Consciousness*.” The word *affect* refers to the biological portion of emotion. In psychology, affect is an emotion or subjectively experienced feeling. Affect theory attempts to see the relationship

between emotion and someone's response. There are the nine affects, which is categorized with a low or high intensity labeled by its biological expression. First, the term of positive affect consisted of enjoyment or joy (it is described with smiling, lips wide and out), interest or excitement (is portrayed as eyebrows down, eyes tracking, eyes looking, closer listening). Second, the term of negative affect consisted of anger or rage (it is portrayed with a red face, a clenched jaw, frowning), disgust (it is portrayed with the lower lip raised and protruded, head forward and down), dis-smell or reaction to bad smell (it is portrayed with upper lip raised and head pulled back), distress or anguish (it is portrayed with arched eyebrows, crying, rhythmic sobbing, and mouth lowered), fear or terror (it is portrayed with sweat, a frozen stare, a pale face, coldness, erect hair) and shame or humiliation (it is portrayed with eyes lowered, blushing, the head down and averted). The last is the term of neutral or zero affect. It is the expression of surprise or startle (it is portrayed with eyes blinking, eyebrows up).

5. Character and Characterization

In every story of novel, movie and drama, there are actors and actresses. They have their own personal character that they have to play. A character is the representative of a person, place, or thing in a narrative work of art (such as a novel, play, or movie) performed by human activities in a work of fiction. In literatures and plays, a character

guides the reader or viewer through their story and helps them to understand what their role.

A well-developed character is the one who has strong character and fluently transfers the meaning to the audience. He or she acts according to his or her role that is provided by the author or the director. The character brings internal consistency as he or she acts in accordance with the way in which the writer has developed them. The better the audience knows the character, the better the character is developed.

In his book *“Aspects of the novel: The complete edition”*, E. M. Forster (2010) defines two basic types of character. It can be in the form of flat character and round character. Flat character is easily recognized and it can make them stereotypical characters. A round character is someone who has stronger icon or main character personality than a flat character. The personality of such character is not consistent. It makes the character more realistic than others do.

Characterization is the art of creating characters for a narrative and it is including the process of conveying information. A character is presented by actions, speeches, thoughts, or other character perspectives toward the character itself. Characterization also means as the choices of an author to reveal a character's personality such as appearances, actions, dialogues, and motivations. It is a term that encompasses the writer to convey information and brings to life the characters in a work of literature.

There are two ways an author can convey information about a character. The first is direct or explicit characterization. The author literally tells the viewer what a character is like. The action of characterization is described by the narrator, another character or by the character him or herself in the book, drama, play, or movie. The second is indirect or implicit characterization. The viewers must describe what the character is like through the character's thoughts, actions, speech (choice of words, way of talking), looks, and interaction with other characters and including other characters' reactions.

There are several kinds of character in characterization, according to Ari Nurhayati (2004: 04):

a. Protagonist

The character in the story who revolves around and being the central character in the story. The character can be a good person or the bad person (the anti-hero) in the story but usually it is the good person. In *Twilight*, the protagonist is Isabella Swan. She is the main character and has positive character in the movie. She is loveable, fun and nice.

b. Antagonist

It is a character who opposes the protagonist. The antagonist is the character whom the protagonist must deal or fight. The antagonist is not only a person but also can be the situation that creates an obstacle on the protagonist towards her or his final goal. The antagonist is

usually the bad person. It is usually a central character in a play that creates problems for the protagonist or the main character. In the *Twilight* movie, the antagonist is James but Edward Cullen is also the antagonist at the first time. However, James who is the vampire tracker becomes the main antagonist in the last third of the movie because he hunts and tries to kill Bella. Meanwhile Edward becomes someone who loves Bella so much and always keeps her safe at the end of the movie.

c. Minor character

The character often supports the protagonist in the story. There are many minor characters in the *Twilight* movie. Some of the minor characters are Cullen family, Charlie, Renee, etc.

There are several types of character in the story according to Ari Nurhayati (2004: 04). They are formulated as follows:

a. Flat

This is type of character that is easily predicted by the viewers. The predictability can be seen from the attitude or dialogue of the character. The example of flat character is Charlie who is so protected and care toward Bella. It can be seen from his dialogues and the scenes in the movie, he insist Bella to not leave Forks when she break up with Edward.

b. Round

This character is categorized as complex character and it has some unpredictable attitudes from the beginning until the end of the story. Isabella Swan can be categorized as round character in the movie. Her attitudes sometimes are unpredictable because she hates Edward at the first times but then fall in love with Edward followed by her intension to die just to be with him.

c. Static character

It is a character, which remains the same from the beginning until the end of the story. One of the static characters in *Twilight* movie is Carlisle. He is Edward father and a doctor. He is portrayed as wise and nice person who always helps each other.

d. Dynamic character

It is a character, which changes in the story. A dynamic character is someone who changes his or her personality through the process of writing in the situation or the plot. The change can be from weak into strong, from strong into weak, etc. Edward Cullen can be categorized as dynamic character because he is the one who avoids and hates Bella at the first time but as time goes by he so in love with her. He tries to keep her safe and does not want Bella killed to be a vampire.

6. The Movie *Twilights*

a. The movie

Twilight is a 2008 American romantic vampire movie based on Stephanie Meyer's popular novel. The genre is a thriller romance. The duration of this movie is about 120 minutes. It is directed by Catherine Hardwicke and it is distributed by Summit Entertainment. The movie is starred by Kristen Stewart and Robert Pattinson.

Twilight is the first movie in *The Twilight Saga* movie series. This movie focuses on the first relationship between Bella Swan (a teenage girl) and Edward Cullen (a vampire). The story tells how they first meet. *Twilight* was released on theaters November 21, 2008. It grossed over US\$ 392 million worldwide and also \$ 7 million in ticket sales from midnight showings only on November 21, 2008. Following the success of *Twilight* movie, *New Moon*, *Eclipse*, and *Breaking Dawn* were produced as movies. All of the movies were so successful and have become box-office in the world. It is considered as a sequel that has become one of the most awaited movies by many people in the world.

The story starts when a seventeen-year-old Isabella Swan or Bella moves to Forks. It is a small town near the Washington coast. She lives with her father, Charlie, after her mother is remarried. She quickly adapts and becomes popular although she is a closed type girl. It means that she does not like to socialize with people. She is quiet and shy. She has many friends at her new high school. However, she is always curious and someone who is so mysterious distracts her.

They are the Cullen's family. She feels much more different especially on Edward Cullen. As time goes by and evidence arises, Bella eventually discovers that Edward is a vampire. Instead all of the differences and conflicts, they are finally fall in love. Then, Edward introduces Bella to his vampire families; Carlisle, Esme, Alice, Jasper, Emmett, and Rosalie.

There is also Jacob Black who is Bella childhood's friend that secretly likes her. He is Bella's secret admirer. The story also portrays their early triangle love between Bella who is a human, Edward who is a vampire and Jacob who is a werewolf.

Soon after, there are three nomadic vampires come to Fork. They are James, Victoria, and Laurent who arrive in town. James is a vampire tracker and he wants to hunt and kill Bella. Bella is so tempting for every vampire. Edward and his family risk their life to protect her. They finally hide her into another town. The moving of Bella raises the conflicts between Charlie and her because he does not want Bella to leave Fork. Unfortunately, James tracks Bella to Phoenix where she hides. He traps her by claiming that he is holding her mother as a hostage. James attacks Bella and bites her wrist, but Edward along with the other Cullen family members arrive before he can kill her. James is finally killed and Edward saves Bella by sucking James's venom to prevent her becoming a vampire. She is safe and is taken to a hospital.

After returning to Forks, Bella and Edward attend their school prom. She expresses her desire to become a vampire, which Edward refuses to grant. The movie ends with Victoria (James' lover) who is secretly watching them dancing. It is obviously seen that she wants to take revenge for her lover James who already died. This movie continues to the next sequel of *Twilight Saga, New Moon*.

b. The character of Isabella Swan

The strongest main character in *Twilight* movie is Isabella Swan. Actually, there are three main characters in the movie. They are Isabella Swan, Edward Cullen, and Jacob Black. This research only focuses on one main character to make it effective since that main character has the most scenes in the movie.

According to the writer of *Twilight* novels, Stephanie Meyer in *Entertainment Weekly* (interview), Bella is portrayed as an every girl. It means that Bella is easy going and loveable to anyone. She is not a hero and does not know the difference between *Prada* or other branded girl stuffs. She does not always have to be cool or wear the coolest clothes ever. She is a normal type and good girl (www.ew.com).

Another description about Bella according to the director of *Twilight* movie, Catherine Hardwicke who directs the movie from *Twilight, Eclipse, New Moon and Breaking Dawn* as follows:

“Well, when I started reading the book *Twilight*, I just got swept away into the feeling of this whole, almost obsessive love. A really

cool teenager, just falling madly in love, so in love with this guy that she would actually turn into a vampire to be with him.” (www.mtv.com).

The expression above shows that the director is really excited to make the movie. She really creates Bella as fearless, fun, and so in love with Edward. She even does not care whether Edward is vampire or human. She just falls in love and she is even willing to die for Edward to stay together. The character is well portrayed in this movie through the characterization that is represented by Kristen Stewart as Isabella Swan.

This movie also illustrates Bella as cold girl and mysterious. It can be seen in the way Bella is not too interested about girly stuff like shopping, party, and talk about boys. Luckily, she is loveable at school because her friends consider Bella as beautiful girl. Moreover, Bella’s character is a brave, curious, and stubborn girl. It can be seen in the dialogues when Bella is willing to die just for being forever with Edward. She knows that she is not only creatures and many vampires in the world who are ready to kill her and other people anytime. In this movie, she is portrayed as a brave girl through the description of the dialogues and the scenes.

B. Conceptual Framework and Analytical Construct

1. Conceptual Framework

The research applies the concept of translation shift as defined by Catford who divides the translation shift into two kinds; level (rank) shift and category shift. It is used to answer the first research question.

Furthermore, to answer the second research question, the research also uses Martin's theory of interpersonal meaning which categorized into three types: status, contact, affect.

This research only focuses on rank shift. Level or rank shift means that a source language item at one linguistic rank has target language translation equivalence at different ranks. When the equivalence is in the higher rank, it is called upward rank shift. Furthermore, when it is in the lower rank, it is called downward rank shift.

Upward rank shift is the movement of units in language from lower to upper rank. There are six types of rank shift; words into phrases, words into clauses, words into sentences, phrases into clauses and clauses into sentences.

Downward rank shift is the movement of language from upper to lower rank. Downward rank shift is divided into six types; phrase into words, clauses into phrases, clauses into words, sentences into clauses, sentences into phrases and sentences into words.

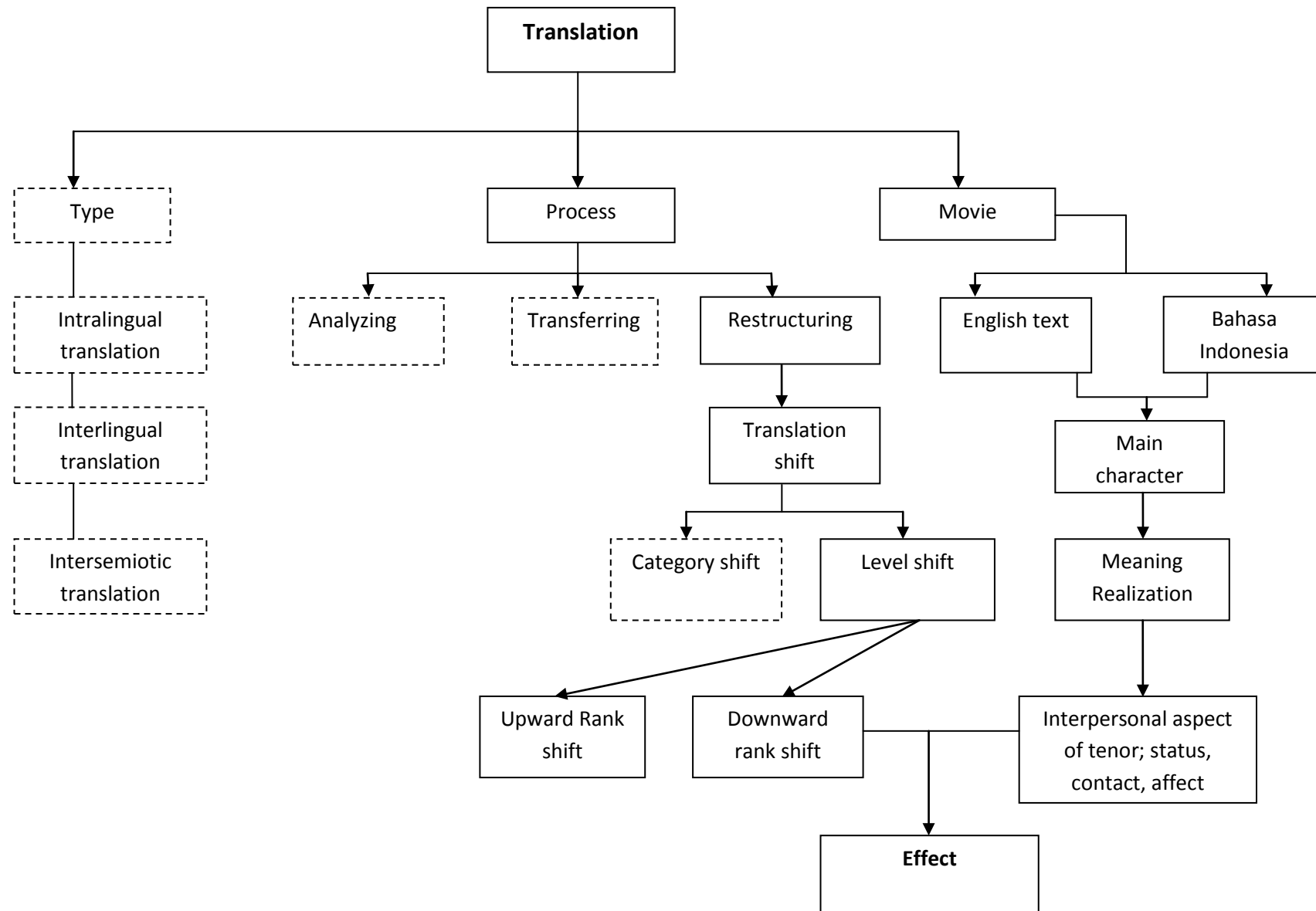
This research is conducted because in translation studies, the effect of translational shifting on the figure in the movie is rarely discussed. Moreover, the effect of shifting on a figure that may change in TR is also important to analyze. This action is to determine whether shifting influences the viewers to see the effects on characterization due to the subtitle process in TT. The judgments of the effects can be

observed by Martin's theory. It can be analyzed from three aspects. The first is status. It refers to the relative position of interlocutors in a culture's social hierarchy or by its social role. Second is contact. It refers to degree of institutional involvement with each other. This term is also known as the social distance for contact. The last is affect. It is known as "the degree of emotional charge" in the relationship between participants. The translational shifting may affect a figure into more positive or negative characterization in TT. The positive effect made the characterization more polite or impolite character in TL through its subtitle. Later, the negative effect made the characterization ruder or more impolite in TT.

2. Analytical construct

The research includes the interlingual translation that involves two languages; English and Bahasa Indonesia. The object of this research is *Twilight* movie texts. This research aims to analyze the phenomenon of translational shift and focuses on rank shift that occurs in *Twilight*. In bilingual translation such in English into Bahasa Indonesia, a translator sometimes find differences in grammatical structures. The grammatical structures of the form SL may change in TL, but the meaning realization of the SL is still equivalent and acceptable. The data are from semantics and lexicogrammar of the texts. The data are classified into types of language ranks; sentence, clause, phrase, word and morpheme.

The realization of the rank shift on Isabella Swan's dialogues and other character's dialogues on Isabella is considered as the data. The data of rank shift that represent the characterization are taken to see the effects on the main character. Then, the data are divided into three term of shift namely upward, downward and zero shifts. Furthermore, to see the judgment of the effects is analyzed based on Martin's theory; contact, status, affect. This research also uses ten viewers (respondents) who are asked to watch the movie and state their perspectives about *Twilight*. The results will be used to conclude the characterization and the effects of subtitle rank shift on the main character. The analytical construct of this study is illustrated as in the diagram below.



CHAPTER III

RESEARCH METHOD

A. Research Approach

The research method used is a descriptive qualitative. The research focus is on translation shifts specifically rank shifts, which occur in the movie original text and its subtitle. The data of the research were collected through content analysis and interview with the viewers (the respondents). The data are taken from both original *Twilight*'s movie texts. Moleong (2001) states that qualitative research is a research that describes and produces descriptive data consisting written and spoken words. The procedures taken in the research are as follows: researching, collecting, identifying, classifying, analyzing the data, and finally making the conclusion.

B. Data

There are two kinds of data source in the movie; the text using phonic channel (English movie text) and the text using graphic channel (Bahasa Indonesia subtitle). The first data are only taken from the realization dialogues in the communication processes in the *Twilight* movie. The audio (the phonic channel represented by voice and visualized through subtitle) is the only element, which is analyzed. Meanwhile, the gesture or body language (a graphic or visual channel) is not analyzed in the research. The two texts, which consist of English movie text and Bahasa Indonesia subtitle, are taken from the original DVD (*Twilight*). The main character's dialogues and other character's dialogues that represent Isabella Swan's character are taken because she is the main character.

The second data are taken from the interview with the viewers (respondents) who give their perspectives and opinions after watching the movie. The respondents were chosen randomly and consist of five males and five females. All of the respondents are from various different backgrounds to make the opinions obtained more objective.

The data are analyzed and the effects of translation shifts specifically rank shifts that occur in both movie texts are pointed out. The results of the data analysis are used to reveal the effects toward the main character characterization, Isabella Swan. Here are the examples of table for the data in this research:

Table 1: Features of the Data from Isabella Swan and others dialogues in *Twilight* (described in the Appendix)

No	Character	S L	T L	UP						DW						Z S	Description
				U 1	U 2	U 3	U 4	U 5	U 6	D 1	D 2	D 3	D 4	D 5	D 6		

SL: Source Language

U3: Words into sentences

TL: Target Language

U4: Phrases into clauses

Up: Upward Rank shift

U5: Phrases into sentences

Dw: Downward Rank shift

U6: Clauses into sentences

Zs: Zero Shift

D1: Phrases into words

U1 : Words into phrases

D2 : Clauses into phrases

U2: Words into clauses

D3 : Clauses into words

D4 : Sentences into clauses

D6 : Sentences into words

D5 : Sentences into phrases

Table 2. **The data opinion of viewer's interview (respondents) (describes in appendix)**

No	C1	C2	C3	C4	C5	C6	C7

C1: Gender

C2 : Occupation

C3 : Opinion *Twilight's* movie

C4 : Opinion *Twilight's* subtitle

C5 : Character of Isabella

C6 : Does the subtitle change the character?

C7 : The part that respondent thinks the character is influenced

C. Instruments

The instruments of this research are the researcher herself and the data classification types of rank shifts. The table as the data sheet, which consists of types of rank shifts and total frequency of the occurrence rank shifts, are used in this research. It also uses supporting data from the viewer's interview (respondents) to make conclusions. Moleong (2001: 121) states that in qualitative research, the researcher plays the role as the designer, the data collector, the analyst, the data interpreter and eventually the reporter of the research finding. By the term of qualitative descriptive study, the collected data are in the form of words.

D. Procedure

1. Data Collection

The data refers is the kinds of information that the subject of the research is obtained. The data collection is an important part of all researches. In this research, the data are collected by watching the movie, rewriting the original text and the subtitle. Then the data are collected, compared, analyzed, identified, and classified from the dialogues that are related and describes Isabella Swan character as the main character. It is collected from the dialogues of the main characters and other character's dialogues on Isabella Swan in *Twilight* movie. Meanwhile, the other dialogues that do not represent the character are not taken because not all rank shifts describe the character of a person such as noun or object, etc.

Later, the interview with ten viewers (respondents) is used to get the perspective and the deeper analysis about Isabella Swan characterization in *Twilight*. Then, the list of the characterization from the interview and movie observer (the director, the cast and the fan opinions) are made. It is combined to see the strongest character. After that, the conclusion about the character of Isabella Swan is made. Finally, the data are put into list of table.

2. Data Analysis

According to Moleong (1993:163) content analysis is a research using a set of procedures to draw a valid conclusion of a book or data.

There are some steps that are done to get the data analysis in the research. The steps are formulated as follows:

- a. The data are taken and collected from both movie texts are analyzed.

It is separated into two tables; Isabella Swan's dialogue and other character's dialogues. The rank shifts are concluded and later it is divided into three types; upward, downward and zero shifts. Then, the data are refined specifically into shifting that is related on data that affect the characterization of Isabella Swan. The data are presented in a table of data sheet. This happens because not all rank shifts that occur in *Twilight* affect the characterization. The visualization marks are positive (+) and negative (-). The marks have some meaning. In the table of status, the positive mark (+) portrayed the equal status between the first speaker and other characters. Meanwhile, the negative mark (-) portrayed the unequal status among the speakers. Furthermore, in the table of contact, the positive mark (+) portrayed the frequency of how they meet each other that makes the main character has positive effects and the negative mark (-) portrayed how less the frequency of the main character meets with other that made her turns into negative character through subtitle. Later, the positive mark (+) and the negative mark (-) is to determine the effect of rank shift in the subtitle on the main character.

- b. The list of the interview's data is used to support some main characterizations of Isabella Swan in *Twilight*. Furthermore, the results are combined to find the strongest character and to see whether the character is changed or not in TL.
- c. The result is then analyzed to see the effects on the main characters. The effects on the main character can be more negative or more positive.

E. Data Trustworthiness

The data trustworthiness of the research is obtained by conforming four criteria; credibility, dependability, conformability, and transferability (Moleong, 2001).

The data are read and reread carefully and the movie is re-watched until the certainty is ascertained that the data are coordinated with the research question in chapter one. Objectivity is applied to provide the neutrality of the research conclusions. Credibility is used where the data are deeply observed and applied the theories from experts to confirm the research data and content analysis.

CHAPTER IV

FINDINGS AND DISCUSSIONS

A. Findings

1. The occurrence of rank shift in *Twilight's* movie

The main data of the research are rank shifts taken from all Isabella Swan's (the main character) dialogues and other character's dialogues that occurred in *Twilight* movie texts, which portray the characterization of Isabella Swan. The translation shifts, specifically rank shifts, are divided into two categories; upward and downward rank shift. The other data are taken from the interview with the viewers (ten respondents) from different various backgrounds who are asked and chosen randomly to watch the movie. The interviews with the viewers (respondents) are done to have a deep analysis. The interview is listed in four questions. The results from both analysis (data and interviews) are used to reveal the characterization types of Isabella Swan and to get the final conclusion. Based on the analysis, the results are formulated as follow:

a. Data of Isabella Swan dialogues (Data I)

1) The percentage of rank shifts in Isabella Swan dialogues

Table 3. The data sheet of percentages rank shift on Isabella Swan

No	List	Frequency	Percentage (%)
1	Upward Rank shift	9	3. 77
2	Downward Rank shift	65	27. 19
3	Zero shift	165	69. 04
	Total	239	100

From the table above, it can be seen that zero shifts occur as the highest frequency. There were found 165 cases out of 239 cases or 69.04%. The second highest frequency is downward rank shifts. The result shows 65 cases out of 239 or 27.19%. The lowest frequency is upward rank shifts found in 9 cases out of 239 cases or 3.77%.

The translational shifting happens due to linguistic and non-linguistic problem. The linguistic problem deals with the differences of grammatical and structural system between SL and TL. The non-linguistic problem relates with the translator's choices in transferring the meaning realization from ST to TT (structural adjustment or dynamic equivalence).

2) The detailed rank shifts of Isabella Swan dialogues that describe her character

Table 4. The data sheet of detailed rank shifts in percentages.

No	List	1	2	3	4	5	6	Total
1	Upward Rank shift (A)	5	-	1	-	2	1	9
2	Downward Rank shift (B)	20	5	-	10	27	3	65
3	Zero shift	-	-	-	-	-	-	165

The table above shows that the highest frequency is downward rank shifts from the movement of sentence into clause. 27 cases out of total 65 cases were found. It may happen because the translation text are longer translated in TT wants to get clearer and make the viewers

understand easily. In addition, the movement from word into phrase in upward rank shift is the highest frequency. The result shows 5 cases out of 9 cases. Some of the ranks in upward rank shift were not found. This phenomenon happens because the structure of English and Bahasa Indonesia is different from each other. The translator tends to be quite longer translated than paraphrase it.

3) The effects on the main character based on interpersonal meaning aspect of tenor

Table 5. The data sheet of rank shift frequency which effects on Isabella Swan's dialogues

No	List	Status	Contact	Affect	Total
1	Positive effects	2	4	11	17
2	Negative effects	6	9	15	30

The table above shows the frequency of rank shifts that affect the characterization of Isabella Swan based on her dialogues. It happens because not all the dialogues, which portray her character, always affect the characterization itself. Eventually, the results of the research are analyzed further to reveal the effects of shifting on the main character through rank shift. The descriptions of the effects are only categorized in three types; status, contact, affect. The negative effects are the highest frequency based on the data. It has 30 cases out of 239 total

cases. It contains 6 cases of status, 9 cases of contact and 15 cases of affect. It means that the translator did not refine the text frequently instead the translator made the characterization of Isabella Swan became ruder or impolite. Meanwhile, the positive effects contain 2 cases of status, 4 cases of contact and 11 of affect. The positive effect can be drawn when Bella turns to be more polite and nicer. In both effects, affect is the highest frequency because the content is more general. It can be analyzed by the meaning realization and it does not have any relationship with the frequency on intimacy or status between the main character and other characters.

4) The frequency of Isabella Swan's character occurs in *Twilight* movie subtitle

Table 6. The data sheet of characterization that occur in *Twilight* based on Isabella Swan dialogues

No	Kinds of characterization	Frequency
1	Curious	49
2	Brave	40
3	Truly in love with Edward	27
4	Cold girl	18
5	Nice/ Fun/ Every girl	18
6	Spontaneous / act innocent	16

7	Tomboy/ Unfeminine	15
8	Stubborn	13
9	Caring	12
10	Simple/ cool	10
11	Polite	8
12	Careless	4
13	Mysterious/ reclusive	3
14	Tempting	1
	Total	239

The table above shows the frequency of the dialogues that represent the character of Isabella Swan in *Twilight* movie texts. The characterization's categories are taken from some perspectives; the movie reviewers, the actors, the actress, the director, the writer (Stephanie Meyer), internet, respondents (interview), and the researcher herself. The results of the characterization are summed up to classify the character of Isabella Swan.

Some of the strongest characters, which are obtained, are categorized in the research. 14 kinds of character were found as the data. The “*curios*” character was found as the highest frequency based on the data of *Twilight* subtitle processes. There were found 49 cases out of total 239 cases which represent ‘curious’ character. In the subtitle of *Twilight*, many dialogues of Isabella Swan were found that represent how she was so curious about something especially something that is related to Edward. She asked a lot

to Edward and to the other characters about something, she was really curious.

b. Data of other character's dialogues (Data II)

1) The percentage of rank shift from other character's dialogues that describe Isabella Swan character

Table 7. The data of rank shift that occur in other character's dialogues

No	List	Frequency	Percentage (%)
1	Zero shift	113	65. 70
2	Downward Rank shift	53	30. 81
3	Upward Rank shift	6	3. 49
	Total	172	100

From the table above, it can be seen that zero shifts occur as the highest frequency and 113 cases out of 172 cases or 65. 70% were found. The second highest frequency is downward rank shift and 53 cases were found out of 172 or 30. 81 %. Lastly, the lowest frequency is upward rank shift because only 6 cases were found out of 172 or 3. 49 %. The data are ascertained from all the character's dialogues except Bella's dialogues that represent her in *Twilight* movie. It does not have to a dialogue that the other characters interact with the main character directly. The data are obtained to see how the other character's reaction and perspective toward

Isabella Swan. The other characters also influence the viewers to understand an actor or actress attitude in a play.

2) The frequency of detailed rank shift in other character's dialogues

Table 8. The data frequency of detailed rank shift

No	List	1	2	3	4	5	6	Total
1	Zero shift	-	-	-	-	-	-	111
2	Downward Rank shift (D)	21	10	15	-	6	3	55
3	Upward Rank shift (U)	3	-	-	1	1	1	6

The table above showed that the highest frequency was zero shift. Later, downward rank shift was the second highest frequency and the movement of phrase into word and 21 cases were found out of total 55 cases as the highest shift. Downward rank shift appeared as the highest frequency may relate with the translator choice in translating the meaning realization from ST into TT. Later, the movement of word into phrase in upward rank shift was found as the highest frequency and 3 cases were found out of 6 cases. Some of rank shifts were not found in upward rank shift such words into clauses (U2) and words into sentences (U3). The rest of the shifting was categorized as zero shifts, which were found 111 cases.

3) The frequency of rank shifts that affect the characterization from other character's dialogues

Table 9: The data frequency of other character's dialogues on how rank shift affect the main character

No	List	Status	Contact	Affect	Total
1	Positive effects	–	–	12	12
2	Negative effects	2	4	5	11

The table above showed the frequency of rank shift that affected the characterization of Isabella Swan from all the other character's dialogues in the movie. Here, the positive effects were the highest frequency although it only portrayed on affect. 12 cases of affect were found based on other character's dialogues. The result portrayed that the translator refined or softened the character in TT.

Moreover, affect was also found as the highest frequency on negative effects. There were 5 cases found of total 11 cases. Next, 2 cases of negative status were found and 4 cases were found related with the intimacy between the speaker. Affect was found as the highest frequency in *Data I* and *Data II* because it may the most general category from aspect of tenor. It can be referred from meaning and did not have to relate with the frequency of intimacy between the speaker and the speaker's status in social life.

**4) The frequency data of Isabella Swan characterization occurs in
Twilight movie subtitle**

Table 10. The data of Isabella Swan characterization based on other
character's dialogues

No	Kinds of character	Frequency
1	Edward and Bella have strong feeling of love	50
2	Tempting	30
3	Nice/ Fun/ Every girl	27
4	Mysterious/ reclusive	17
5	Stubborn	10
6	Tomboy/ Unfeminine	9
7	Careless	8
8	Famous	6
9	Brave	5
10	Curious	4
11	Cold girl	3
12	Independent / closed	2
	Total	172

The table above showed the list of Isabella Swan characterization that existed based on other character's dialogues. As a result, the character that represented how much Edward loved Bella was the highest frequency. It can be seen from 50 cases out of total 172 cases were found. Here, the dialogue portrayed how Edward or the other characters described the relationship between Bella and Edward. There were also 12 kinds of character found as the representation of Isabella Swan.

The data that were found between data I and data II were almost similar although not all the characterizations were portrayed. Eventually, the result was reasonable and acceptable because *Twilight* was categorized as romance- thriller genre. The movie portrayed the love relationship between Edward Cullen and Isabella Swan as the main character.

5) The occurrence reasons aspect of tenor in both data (Isabella Swan' dialogues and other character's dialogue)

Table 11. The findings data from aspect of tenor in rank shift.

Rank shift	Interpersonal Meaning (aspect of tenor)	Negative / Positive	Reasons
U1	Status, Contact, Affect	Negative	1. It deals with the pronoun in TT between Bella and her parent.
U6	Status, Contact, Affect	Positive	1. It is about the daily conversation among friends that is translated in TT. 2. It deals with the frequency of the speaker to meet each other 3. It is how the politeness in the subtitle, which is described by the character.
D1	Status, Contact, Affect	Positive	1. The interaction of Bella when met someone new (mostly friends at the school) 2. The subtitle is soften Bella characterization 3. The interaction between Bella and Edward at the first time (cold and rude in ST) 4. The interaction between Bella and Jacob

			5. The formal language used by Bella in the subtitle (daily teenagers conversation) 6. The other character dialogue toward Bella 7. The deletion of suffix in Bella's dialogue
		Negative	1. The pronoun in TT between Bella and her parent
D2	Contact, Affect	Positive	1. The frequency of contact between Bella and her new friends 2. The deletion of some adverbs in TT 3. The perspective of death by Bella in TT 4. The interaction of other character's dialogues in portraying Bella
D4	Contact, Affect	Positive	1. The way Bella portrayed the car crashed in TT 2. Bella interaction with Edward is softened
D5	Contact, Affect	Positive	1. The way the translator changed the ST into other optional translated text in TT
	Status, Contact, Affect	Negative	1. The pronoun in TT between Bella and her parent 2. The politeness of Bella to older people in subtitle 3. The intimacy between Bella and other characters
D6	Affect	Positive	1. The way daily teenagers language translated into more formal language in TT 2. The ST which contains strong feeling or prohibition but is

			translated more softened in TT
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The table above showed the occurrence aspect of tenor in rank shifts on *Twilight* movie. There were two effects found; negative and positive. Not all of rank shifts were related with the interpersonal meaning on aspect of tenor. They are the movement of words into clauses (U2), words into sentences (U3), phrases into clauses (U4) and phrases into sentences (U5) in upward rank shift. Based on *Data I* and *Data II*, they were existed as shift but they were unrelated with the aspect of tenor. The shifting did not affect the characterization of Isabella Swan. Furthermore, the movements of clauses into words (D3) in downward rank shift were not found and did not have any relationship on interpersonal meaning aspect of tenor. Beside the meaning realization that affected the character, the translated pronoun also affected the data in analyzing the aspect of tenor from ST into TT. Few pronouns in many dialogues were translated inappropriate based on affect, status, and contact. There were also word of ST that changes the meaning in TT such the translated text for objects, things, and verb translation. Here, in the research, the change of the meaning but did not related with Isabella Swan was unanalyzed.

c. The respondent's interview

1) The table that describes the interview

Table 12. The data sheet of respondent's interview toward *Twilight* movie

No	Opinion	Yes	No
1.	Is <i>Twilight</i> movie good?	6	4
2	Is the subtitle of <i>Twilight</i> good?	7	3
3	Can the respondents describe the character of Isabella Swan well after watching the movie and read the subtitle?	10	0
4	Does the subtitle change the character of Isabella Swan?	3	7

From the table above, the viewers (respondents) considered *Twilight* as a good movie. There were 6 respondents out of 10 respondents or 60 % who stated that the movie is a good one. The subtitle in the movie was also good, based on the respondent's interview. There were 7 respondents out of 10 respondents or 70 % who responded the subtitle was good enough. Furthermore, ten respondents were explained the character of Isabella Swan well. According to the viewer's interview, the subtitle of Bahasa Indonesia was unchanged and was unaffected the character of Isabella Swan significantly. There were only three respondents, who thought that

the subtitle changed the character. It happened because the respondents considered that some of the dialogues, which represented in the movie, too formal and different from Indonesian teenagers daily life. The interview is done to get deeper analysis and to support the findings of the research. There were four questions listed and almost all the respondents explained the character of Isabella Swan well. Moreover, the results indicate that the subtitle does not have a big different between the original DVD text and the translated one. Furthermore, the subtitle also describes the movement of the scenes in *Twilight* as well.

The interview processes were chosen randomly and consisted of five males and five females viewers. In addition, some of the respondents, mostly males, did not really like *Twilight* movie because it is categorized as a romance movie. The movie was supposed to be for girl and did not really suit or challenging

Based on the data interview, there were higher frequencies that the subtitle was not change the character of Isabella Swan. 7 respondents out of 10 respondents or 70 % were stated that the subtitle was not change the character of Isabella Swan. Here, the results are indicated that the way the translator translated and described the meaning realization were well in TT. The subtitle has no big different compares to the real text and the original scene movement in the *Twilight* movie.

Some of problems, which are stated by the viewers, are about the meaning and language shifting. Some of the respondent stated that the

daily teenagers SL changed into more formal TL. Nevertheless, the results also influence the conclusion to see what the strongest characterization of Isabella Swan is portrayed in the movie.

2) The detailed table of the respondent's perspective that represent Isabella Swan character in *Twilight* movie

Table 13. The data sheet of the respondent's perspective about the characterization

No	Kinds of characters	Frequency
1	Curious	5
2	Mysterious	4
3	Cool	4
4	Brave	3
5	Cold girl	2
6	Closed	2
7	Every girl/ home type girl	2
8	Quiet	2
9	Loveable	1
10	Beautiful	1
11	Wishy Washy	1
12	Stubborn	2

13	Tempting	1
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The table above portrays Isabella Swan character based on the respondent's perspective. The character of "curious" girl was obtained as the highest frequency. There were 5 respondents who explained the character on the interview. The interview was done after all the respondents were asked to watch the movie. The respondents were from different various backgrounds and were chosen randomly. Furthermore, the respondents can mention one or more about the characterization of Isabella Swan during the interview.

B. Discussions

1. The occurrences of rank shift in both Isabella Swan's dialogues and other character's dialogues toward her

Rank shifts which were found in the subtitling process, involve the change of ranks from lower ranks into higher ranks as well as from higher ranks into lower ranks. The content analysis is analyzed based on Catford's theory, which classify the shift only in two types; upward and downward rank shift.

Zero shifts were found as the highest frequency in the research and have no effects on the meaning realization between ST and TT. It occurs as the highest frequency because not all the sentences or dialogues in the movie can be categorized as upward and downward rank shift.

a. Upward rank shift

Upward rank shifts were found in 9 cases out of total 239 cases on Isabella Swan's dialogues. Meanwhile, other character's dialogues toward her were found in 65 cases out of total 172 cases.

Upward rank shift was found as the lowest frequency on the data research. The result may happen due to the structural differences and the translator choices in transferring the meaning realization. Mostly, the TT (Bahasa Indonesia) tended to be longer translated in TL. In TT, the texts are clearer to avoid ambiguity. In addition, the upward rank shift is classified into six types categories; word into phrase, word into clause, word into sentence, phrase into clause, phrase into sentence and clause into sentence. The data were found as follow:

1) SL: C: *Well, you look beautiful.*

B: *Thanks.*

ST: C: *Baik, kamu kelihatan cantik.*

B: *Terima kasih*

(Data I / datum 37)

The dialogue happened when Bella said thank to her Dad for giving her a compliment. Charlie was amazed with the new look of Bella before she went to the prom night. The dialogue portrayed her as a polite girl.

The rank shift in the datum is the movement of word into phrase. Sometimes the word "terima kasih" in ST can be in the form of "thank you" or "thanks". ST meant an exclamation expressing gratitude or an

acknowledgment of appreciation. Both have the same meaning realization in TT although it is paraphrased. It was done by the translator to make the meaning realization in TL easily and clearly understood by the viewers. The shifting also can be categorized as obligatory shift. The underlined word did not affect the character of Isabella Swan.

2) SL: E: *And then you, nothing.*

ST: E: *dan kau, tak ada apa apa*

(Data II / datum 1)

The dialogue happened when Edward finally realized that Bella was unreadable. In fact, Edward has special ability to read people's mind but he could not read her mind. The situation happened in a restaurant when they had a dinner. The dialogue portrayed Bella as a mysterious girl. The upward rank shift in the datum is the movement of word into phrase. The word "nothing" means not anything or nothing at all. The word "nothing" and the word "tak ada apa apa" are equivalent. The differences of structural and grammatical system also influenced the shifting. Therefore, the shifting does not affect the characterization of Bella. The underlined word did not affect the meaning realization from ST into TT.

3) SL: Re: *You were a stubborn child, weren't you?*

ST: Re: *Kamu memang anak yang keras kepala, iya kan?*

(Data II/ datum 162)

This dialogue belonged to Renee and Isabella Swan. It was a dialogue of a tape recorder when she was a kid. Here, the dialogue portrayed her as a quiet stubborn girl by Renee's (Bella's mom) dialogue. The data is considered as the movement from phrase into clause.

The rank shift above is the movement from phrase into clause. Stubborn is unwilling or marked by tenacious unwillingness to yield. The underlined word did not affect the meaning from ST into TT because it has the same meaning realization.

4) SL : B: *I'm sorry.*

E: *I'm stronger than I thought.*

TL : B: *Maafkan aku*

E: *Aku lebih kuat daripada yang aku pikirkan*

(Data II/ datum 132)

The dialogue above belonged to Edward and Bella when he told her blood was tasted good. The situation happened in Bella's room when he tried to kiss her.

The underlined word is categorized as the movement from word into phrase. The shifting does not affect the meaning from ST into TT. The additional suffix word 'er' means 'lebih' in TT. The word "stronger" is well translated as "lebih kuat" in TT. A rank shift occurred when the translation of a unit was equivalent at one rank in

the SL changed as different rank in the TL. The differences of structural and grammatical system

b. Downward rank shift

Downward rank shift occurs as the second highest rank shift in the research. The shifting happens because the differences of structural and grammatical system. The downward rank shifts in the data of Isabella Swan's dialogues were found in 65 cases out of total 239 cases. Later, the downward rank shifts in other character's dialogues toward her were found in 53 cases out of total 172 cases.

In subtitle process, shifting is done due to the limitation of the space in the screen. The translator choice in transferring the meaning from ST into TT also influences the frequency of rank shift. Finally, the downward rank shift is classified into six types; word into phrase, clause into phrase, clause into word, sentence into clause, sentence into phrase and sentence into word. The data of downward rank shifts as follow:

1) SL: C: *I just feel like I leave you alone too much. You should be around people.*

ST: C: *Aku hanya merasa aku tinggalkan kau sendiri terlalu lama, harusnya kamu bergaul.*

(Data II / datum 63)

The dialogue happened when Charlie talked to Bella if she was supposed to be socialized. He thought that she was rarely hang out with her friends. He saw Bella as a girl who often stayed at home. The

dialogue portrays her as a type of closed girl who did not like to go around too much. The shifting is categorized as the movement from sentence into clause.

The word socialized means take part in social activities or interact with others. The word “bergaul” is suitable in TT because if the translator chooses the word “berada di antara orang-orang” then the context will be less suitable in TT. The TT “bergaul” is chosen to make the viewers easily understood. The translator made shifts to keep the meaning realization into the closest meaning equivalent in TL. In translation, the translator usually does shift to get efficiency of a translated text. The translated text can be longer translated or is paraphrased. It happened depend on what is the meaning of the text or how the translator chose the word in translating the text. The underlined word did not affect the meaning realization from ST into TT. The ST and TT are grammatically and structurally different but the shifting is equivalent.

2) SL: Bi: *Wow, you're looking good. Well, I'm still dancing.*

ST: Bi: *Wow, kelihatannya baik. Baik, aku masih menari.*

(Data II/datum 21)

The example above was the dialogue of Billy, Charlie's friend, when he met Bella for the first time after several years. He was quite amazed by the changing of Bella. He saw her grew as a beautiful teenager.

The shifting is categorized as the movement from sentence into phrase. The word “good” means having desirable or positive qualities especially those suitable for a thing specified. The word “good” also can describe the condition or the look of a person. The example is the word “good looking” and “good feeling”, which has different context but both response positive meaning. The result may happen because the differences of perceptions and perspectives between different language or nation that is done by the translator when translating something. The underlined word did not affect the meaning realization from ST into TT.

3) SL B: *I would miss my loving, harebrained, erratic mother.*

TL B: *Aku akan merindukan ibuku tercinta*

(Data I/ datum 34)

The situation happened when Bella and her mom separated. She would go to Forks and lived with Charlie, her dad. She expressed how she loses her mom.

The downward rank shift above is the movement from clause into word. The datum indicated how the translator changed the word “my loving, harebrained, erratic mother” into “ibuku tercinta” to get meaning efficiency and effectiveness. The situation and the visualization in the movie were translated appropriately into “ibuku tercinta” although it was paraphrased. The shifting has the same meaning in TL. The shifting is done to make the translated text more

effective because it still has the same meaning. Other reason is the limitation of time and space on the screen.

4) SL: B: *Everybody's going to the beach. I mean, have fun. Come.*

TL: B: *Semua orang pergi ke pantai. Bersenang-senanglah. Mari.*

(Data I/ datum 22)

The dialogue happened when Bella tried to get closer and invited Edward to join have fun together. The underlined word is referential meaning and it does not affect the meaning. The rank shift is categorized as the movement from verb phrase into word. Both of the data are considered as adjective. The word “have fun” means having activities that are enjoyable or amusing. The TT is also paraphrased by the translator but both of the shifting are equivalent. The differences of structural and grammatical system also the translator choices influence the shifting that will be used in TT.

c. Zero shift

Zero shifts were also analyzed and were found as the highest frequency in the research. It were the data that were not considered as upward and downward rank shifts. It were also important to be analyzed because it can be parameter to determine whether the subtitle was good or not good for target reader. Here, in the data that have been found, zero shifts were the highest frequency in both Isabella Swan's dialogues and

other character's dialogues. It meant that the translation or the subtitle was good enough. The examples data of zero shifts were formulated as follow:

1) SL :B: *No, I broke up with him.*

C: *I thought you liked him.*

TL : B: *Tidak, aku campakkan dia*

C: *Aku pikir kau suka padanya*

(Data I / datum 13)

The dialogue happened when Charlie was worried that Bella unpredictably broke up with Edward. Her face was looked angry, emotional and miserable. He knew if Bella was totally in love with him. The situation was happened in the house after Charlie heard a noise before Bella went inside the house.

Both of the underlined texts were categorized as sentence. It has the same meaning realization and the shifting was same grammatically and structurally in TT. The shifting did not affect Bella's characterization.

2) P: *Guys, come on. I love you both. We got a plane to catch.*

P: *Hei, ayolah aku mencintai kalian berdua. Kita harus mengejar pesawat.*

(Data II/ datum 29)

The dialogue of Phill, he stated how much he loved Bella and Renee. Phill was Bella's stepfather and before she went to Forks, she lived with him. This dialogue portrayed Bella as a loveable girl.

The underlined word is categorized as phrase into phrase and did not affect the meaning from ST into TT. The word “you” was means a second person pronoun; the person addressed.

3) *SL ;B: Not such a good idea for me.*

TL ;B: Bukan ide baik untukku.

(Data I/ datum 11)

The dialogue happened when Bella declared that dance was not her ability. Actually, Mike was asked her to go to the prom and she refused it. The underlined word was categorized as zero rank shift and was considered as the movement from clause to clause. The ST has the same meaning equivalent in TT.

4) *SL; E: Are you afraid?*

B: No.

TL; E: Apa kau takut?

B: Tidak

(Data I/datum 140)

The dialogue happened when Bella was in the hills with Edward. He asked her whether she was afraid or not. She bravely responded that she was unafraid to him. The underlined word was zero shift and was categorized as the movement from word into word. It has the same structure and grammar in TT. It also expressed negative responses and has the same meaning in TT.

2. How rank shift affects Isabella Swan characterization in both data: Isabella Swan's dialogues and other character's dialogues toward her

The rank shifts in the movie which have effects on the main character's characterization are analyzed. There were found three types of shifts that have been analyzed; upward, downward and zero shifts. The analysis is done based on Martin's theory of interpersonal meaning on aspect of tenor. There were three aspects in the research; The first is status. It refers to the relative position of interlocutors in a culture's social hierarchy or by its social role. Second is contact. It refers to degree of institutional involvement with each other. This term is also known as the social distance for contact. The last is affect. It is known as "the degree of emotional charge" in the relationship between participants. It is as like as the speaker has a judgment in their mind about the listener so that they can choose the words that are used. This action is to determine whether shifting influences the viewers to see the effects on characterization due to the subtitle process in TT. The translational shifting may affect a figure into more positive or negative characterization in TT. The positive effect made the characterization more polite or impolite character in TL through its subtitle. Later, the negative effect made the characterization ruder or more impolite in TT.

a. Status

- 1) *Bi: Charlie here hasn't shut up about it since you told him you were coming.*

Bi: Charlie disini tidak diam sejak kau mengatakan padanya akan datang.

(Data II/ datum 34)

The dialogue of Billy to Bella, he told how much happiness of Charlie when she came back to Forks. The datum above is downward rank shift from the movement of phrase into word.

The word “shut up” means refuse to talk, stop talking or fall silent. In TT, the word “diam” has the same equivalent meaning. The ST has negative effect, while the TT has more positive effect. It means that the character changes into more polite in TT. From the status aspect, Billy is Charlie’s friend and older than Bella. The word “shut up” can be categorized as slang language while the word “diam” in TT is categorized as formal or polite language.

2) SL: B: *Eat at the diner every night? Steak and cobbler? Dad, that’s you. That’s not me.*

ST: B: *Makan malam setiap malam? Steak? Yah, itu kamu. Itu bukan aku*

(Data I / datum 9)

The dialogue happened when Bella wanted to leave her house (Forks) emotionally. She insisted to leave her house and her dad. The underlined word is downward rank shift from sentence into phrase.

Here, the status of in the dialogue; Bella is Charlie’s daughter. Therefore, she supposed to be polite to her dad. The problem of the

translated text is the word “kamu” in TT, it will be more appropriate if the word “you” changes into “ayah” instead of “kamu”. The shifting makes her more impolite in TT. In the end, it makes Bella characterization more negative (ruder or impolite).

3) SL: B: *Why don't we just hang out?*

TL : B: *Kenapa kita tidak jalan?*

(Data I / datum 32)

The dialogue happened when Bella tried to invite Edward to hang out together just like ordinary teenagers. She tried to have fun and to get closer with him. The dialogue portrays Bella as an ‘every girl’, which means an ordinary and fun girl.

The rank shift of the underlined word is the movement from phrase into word. The word “hang out” means spend time in a certain location or with certain people. The word “jalan” does not appropriate to substitute the word “hang out”. The more suitable translated text according to teenager daily life language in TT is “nongkrong”. The shifting made Bella more formal with saying “jalan” to Edward. Therefore, the shifting affect Bella characterization more positive character. As a result, the positive effect made Bella a nicer and more polite girl (more formal).

b. Contact

1) B: *What are you, like, stalking me?*

B: *Kenapa kau ini padaku?*

(Data I/ datum 8)

The dialogue happened between Bella and Jacob when they were in the beach. Bella was quiet shocked because suddenly Jacob appeared in the beach. In fact, she did not know if Jacob lived near the beach.

The intimacy between Bella and Jacob considered as a new friend because they have not meet for long time. Moreover, it supposed to be the language is used is polite. The word “stalking” means the act of following prey stealthily. The ST was paraphrased into TT and affected the meaning. It was supposed to be that the TT was “mengikuti” or “membuntuti” because it was represent the act of following. The ST contains negative effect but in TT it became positive. The shift made Bella seemed more polite to Jacob because The TT deleted the word “stalking”.

2) SL: B: *I'm really kind of girl that looks more suffering and silence type*

ST: B: *Aku merupakan tipe penderita.*

(Data I / datum 1)

The dialogue happened when Bella met Erick at the first time. He tried to say hello to her but she responded negatively. The dialogue portrays Bella as a cold girl. The shifting in the dialogue is classified as the movement from clause into phrase.

The frequency between Bella and Erick were zero status because it was the first day of school and they have not met before. The ST is paraphrased in TT and the meaning realization decreased. The character of Bella becomes more polite in TT because the target readers did not accept the full information from the text. The shifting softened the meaning realization.

3) SL: B: *I mean, why didn't you? Let the van crush me?*

ST: B: *Kenapa tidak kau biarkan mobil itu tabrak aku?*

(Data I/datum 4)

The dialogue happened when Bella acted cold and quite upset with Edward. She preferred not to be saved by Edward rather than he still ignored her. The dialogue above portrayed her as a cold girl. The underlined word is categorized as the movement from sentence into clause.

The contact frequency of Bella and Edward was quite low in the early scenes. Bella supposed to be did not say “crush”, which literally contains negative effect. The ST of “crush” means break into small pieces but in ST the translator refines the word into “tabrak” instead of “menghancurkan”. The shifting has positive effect on Isabella Swan character and Bella is portrayed as a nicer or more polite girl.

c. Affect

1) SL: E: *It's very frustrating.*

ST: E: Menyusahkan.

(Data II/ datum 3)

The dialogue happened in the hills when Edward finally understood that she was a different and mysterious girl. He was hard to read her mind. In fact, Edward, as a vampire, has special the ability to read people's mind.

Here, the example above portrayed positive affect. The word “frustrating” means causing discouragement and frustration. Meanwhile, the word “menyusahkan” in TT. It is less appropriate to use although expresses negative feeling. The word “menyusahkan” softens Bella characterization rather than the word “membuat frustasi” in TT. Both shifting usually has different context in TR. In the end, the shifting was almost the same because it still has meaning that Bella was hard to read by Edward.

2) SL: B: *Wow. You are really trying to kill me.*

ST: B: *Wow kamu memang benar mencoba untuk membunuhku.*

(Data I/ datum 198)

The dialogue happened when Bella was shocked attending the prom night. She felt uncomfortable with the prom, which so identical with girl stuffs. The dialogue portrayed her as an unfeminine girl because the dialogue expressed negative statement. The underlined word was categorized as the movement from phrase into word.

The word “kill me” in SL actually has the same meaning with the word “membunuh” in TL. In addition, the context in the movie (visualization on the scenes) is different and the expression of the word “menyiksa” may more suitable to use. Therefore, the datum above portrayed negative affect because the TT seemed ruder or harm. Furthermore, the dialogue was not literally portray Edward killed Bella by doing action of killing but more as the action, which made her doing unordinary things. It was something that made her uncomfortable. The shifting has negative effect and made the character of Isabella Swan is portrayed ruder or more impolite.

3) *B: Maybe that's why they kicked me out.*

B: Mungkin itu mengapa mereka mengeluarkanku.

(Data I/ datum 3)

The dialogue happened when Bella talked to Mike (her new friend). It was the first in school and she acted cold when her friends asked her why she moved to Forks.

The underlined word is downward rank shift from phrase into word. The word “kicked me out” means as force to leave or move out (negative). The TT was not equivalence with the ST “mengeluarkanku” although expressed negative realization. The TT has more positive affect or is softened by the translator.

d. The result data between rank shift data and the viewer's perspective.

Ten viewers (respondents) were asked to tell about *Twilight* movie specifically about Isabella Swan character as the main character. Some of problems were also arisen such the daily teenager language was translated into more formal language in TT. It made the character of Isabella Swan was softened. According on the data interview, the character of “curious” girl was the highest frequency. There were five respondents who mentioned it. Furthermore, 14 types of character were mentioned by the respondents (viewers).

Finally, the results between the interview data and the subtitle data were indicated almost the same. Few same characters were found in both data; cold girl, mysterious, brave, curious, stubborn girl, closed, loveable and tempting. The result portrayed the subtitle especially on rank shift was not made a big changed or gave a big effects to the TL viewers. The character of curious girl also the highest frequency based on the data of Isabella Swan dialogues and the data of viewer’s interview.

CHAPTER V

CONCLUSION AND SUGGESTIONS

A. Conclusions

Based on the results of the findings and discussion in Chapter IV, some conclusions can be drawn as follows:

1. In the *Twilight* movie, there were three types of shift found: upward, downward and zero shifts. The data of rank shift were divided into two categories: Isabella Swan's dialogues and other character's dialogues. The data of Isabella Swan were found 239 cases and the data of other character's dialogues were found 172 cases. There were 65 cases of downward rank shift, 9 cases of upward rank shift and 165 cases of zero shift in Isabella Swan's dialogues. Meanwhile, in other character's dialogues, there were 53 cases of downward rank shift, 6 cases of upward rank shift and 113 cases of zero shift. In both data, the highest frequencies were zero shifts. It occurred 278 cases in both data.
2. Based on data analysis, rank shifts have effects on the character of Isabella Swan. It was analyzed based on interpersonal meaning from aspect of tenor. From both data, there were found 2 cases positive status, 4 cases of positive contact and 23 of positive affect. Later, it were also found 8 cases of negative status, 13 of negative contact and 19 negative affect. Most of the data results at zero shift and zero effects, which meant that the movie translation texts were well transferred in TL. The supporting data from the

respondents (viewer's interview) also support the result that the character of Isabella Swan is still maintained well in TR perspective. The character of curious girl was the highest frequency based on the data of Isabella Swan dialogues (49 cases) and the data of viewer's interview (5 cases). Few same characters were also found in both data; cold girl, mysterious, brave, curious, stubborn girl, closed, loveable and tempting. The result portrayed the subtitle especially on rank shift was not made a big changed or gave a big effects to the TL viewers. The translation in the *Twilight* movie text was almost the same in term of the meaning realization and the effects on the subtitle for the target viewer's perspective in TL. Therefore, the rank shift did not have big impact to the characterization of Isabella Swan in TL.

B. Suggestions

Based on the result of the research, this research would like to give some suggestions. They are formulated as follows:

1. To the English lecture

It is expected that the lecture teach and help the students to learn more new knowledge of translation. It can help the student to get new ideas and to get inspirations about their topic final research. This process is important for students to analyze a research with a new topic and different approaches because there are still many topics that are not explored yet by the students of English literature.

2. To the English literature students

They need to read more and to ask more before doing a research. It can give them opportunities to improve their skills. For the students of English literature, the new ideas, or topic research in the future are needed to broaden the knowledge and inspirations for the junior (new students of English literature Yogyakarta State University). Hopefully, there will be further and deeper research about this topic.

3. To the future researchers

The translation shift research specifically rank shift is quite common but this research is quite new because the analysis on the effects for the characters is quite rarely found in the student of English literature. With this topic, which is rarely found as final research, hopefully the other researchers will be encouraged to investigate more on the effects on character or something, which is related to the translation process with better quality and more significant results. This study was done with some difficulties thus; it is far from being perfect.

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APPENDICES

No	Character	SL (normal) TL (italic)	Upward						Downward						Z S	S - +	C - +	A - +	Description
			U1	U2	U3	U4	U5	U6	D1	D2	D3	D4	D5	D6					
1	cold girl	B: I'm really kind of the <u>more suffering and silence type</u> B: <i>Aku merupakan tipe penderita.</i>								V							+	+	The dialogue happened when Bella met Erick at the first time. He tried to say hello to her. The ST was paraphrase in the TT and a decrease the meaning. The word "silence" was deleted. So, Bella become more polite because the TR did not accept the full information from the text meaning.
2		Er: I'm on the paper, and you're news, baby, and front page. B: No, <u>I'm not.</u> Er: <i>Aku ada di koran, dan kau beritanya sayang, halaman depan</i> B: Tidak, <u>bukan.</u>												V					The dialogue happened when Erick tried to say "Hi" and wanted to get closer to Bella. The ST was connotative meaning. The shift in the TT was not equivalence. The word "bukan" translated as "no" or "not" from the ST. The TT should be clearer to avoid ambiguity. The shift did not affect the characterization because it described refusal.
3		B: Maybe that's why they <u>kicked me out.</u> B: <i>Mungkin itu mengapa mereka mengeluarkanku</i>							V								+	+	The dialogue happened when Bella talked to Mike (her new friend). The word "kick me out" mean as force to leave or move out (negatively). The TT was not equivalence with the ST because it has more positive meaning. It makes the character seems more polite or is softened.

4		B: I mean, why didn't you just <u>let the van crush me</u> <i>B: Kenapa tidak kau <u>biarkan mobil itu tabrak aku</u></i>								V							+	+	The dialogue happened when Bella acted cold to Edward. She prefers not to be saved by him rather than Edward still ignores her. The ST "crush" means to break into small pieces. Meanwhile, in TT, the translator refined it into the word "tabrak" instead of menghancurkan.	
5		C: Your Mom called again. B: Well, that's <u>your fault</u> . <i>C: Ibumu telepon lagi B: Baik, itu <u>salahmu</u></i>							V								-	-	-	The dialogue happened when Charlie told Bella's mom after the accident at the school. The ST was changing into "salahmu" which is equivalence in TT. The contact, status, affect are negative because Bella is Charlie's daughter.
6		B: Okay, I'll go if you <u>stop saying</u> that, okay? <i>B: Okay, aku akan pergi jika kau <u>hentikan</u> itu, oke?</i>							V											The dialogue happened when Bella talked to Erick to stop saying about the beach in hilarious way. The ST and the TT are paraphrased but it did not affect the meaning because the audiences also watched the scene that described the action. The contact is zero because they were friend.
7		B: Okay, well, <u>Let's say for arguments sake</u> that I'm not smart. <i>B: Oke, baik, <u>katakanlah</u> kenapa aku tak pintar</i>											V					+	+	The dialogue happened when Bella felt so annoyed with Edward because he told her stupid. The ST was paraphrased in TT and affected the meaning. The word for "let's say for the argument sake" in ST was not only literally "katankanlah" in TT. The ST has negative meaning which strongly wanting more but in TT the translation was softened.

8		B: What are you, like, <u>stalking me?</u> B: Kenapa kau ini <u>padaku?</u>							V							+	+	The dialogue happened between Bella and Jacob when they were in the beach. The ST was paraphrased into TT and affected the meaning. It was supposed to be that the TT was “mengikuti” because it was represent the act of following. The shift made Bella seemed more polite to Jacob because The TT deleted the word “stalking”.
9		B: Eat that the dinner every night? Steak and cobbler? Dad, <u>that’s you</u> . That’s not me. B: Makan malam setiap malam? Steak?Yah, <u>itu kamu</u> . itu bukan aku								V				-	-	-	The dialogue happened when Bella wanted to leave the house (Forks) emotionally. She insisted to leave the house and her dad. Actually, it has the same meaning realization in TT. The problem of the translated text was the word “kamu” in TT more appropriate if it changes into “ayah” instead “kamu”. It makes the sound more impolite in TT.	
10		B: I can see what you’re trying to put off, but I can see that it’s just to keep people away from you. <u>It’s a mask</u> . B: Aku bisa lihat apa yang kau coba. Tapi aku lihat hal itu hanya untuk menjauhkan orang darimu. <u>Itu topeng</u>								V							The dialogue was Bella reaction toward Edward when he tried to avoid her. The ST did not affect the meaning and has the same meaning in TT.	
11		B: <u>Not such a good idea for me</u> . B: <u>Bukan ide baik untukku</u> .											V				The dialogue happened when Bella declared that dance was not her ability. Actually, Mike asked her to go to the prom. The ST has the same meaning equivalence in TT.	

12		B: <u>Could you act human?</u> I mean, I've got neighbors. B: <u>Bisa kau bertindak seperti manusia?</u> Maksudku, aku punya tetangga													V			+	The dialogue happened when Edward suddenly appeared on Bella's house. He jumped to her truck unnaturally and made her shocked. The translator tried to do structural adjustment by adding preposition "seperti" in TT. This happened to avoid ambiguity, to soften and to get natural sound in TT.
13		B: <u>Are you crashing</u> the prom or something? B: <u>Apa kamu sedang menghancurkan pesta dansa atau apa?</u>													V		-	-	The dialogue happened when Bella talked to Jacob why he comes to join her before the prom night. The ST of "crush" means break into small pieces (negative meaning). In the movie, the meaning was not literally Jacob crashed or damaged the prom. The ST and TT made the characterization seemed more rude or impolite to TR.
14		B: and my mom stayed home with me, <u>but I knew it made her unhappy</u> , so I figured I'd stay with my dad for a while B: <u>Dan ibuku tinggal di rumah denganku, tapi aku tahu itu membuatnya tidak bahagia</u>													V				The dialogue happened when Bella having conversation for the first time with Edward in biology class. The ST is translated grammatically and structurally same as TT, so it did not affect the meaning realization.
15		B: You shouldn't have told her about the "almost" accident. <u>You finished?</u> B: <u>Kau harusnya tak katakan pada nya soal kecelakaan itu. Kau selesai?</u>													V				The dialogue happened when when Bella talked to Charlie not to tell Renee about the accident. It has the same meaning in TT as in the dictionary and grammatically was translated the same.

16		C: Look, Bella, I know I'm not that much fun to be around, but I can change that. We can do more stuff together. B: <u>Like what?</u> Like watch baseball on the flatscreen? C: <i>Dengar, Bella,. aku tahu aku tidak terlalu menyenangkan di sini. Tapi aku bisa mengubahnya. Kita bisa melakukannya bersama</i> B: <u>Seperti apa?</u> Seperti nonton baseball di tv layar datar													V				The dialogue happened when Charlie tried to stop Bella go out but Bella insisted. It describes negative effect because her intonation was high tone. Furthermore, It is also have the same meaning in TT and grammatically was same.
17		B: <u>You don't answer any of mine</u>, so... B: <u>Kau tak jawab aku</u>, jadi														V			The dialogue was between Bella and Edward when she was little bit upset about why he always avoided and ignored her. The ST has similar translated TT, which still describe Edward negatively.
18		E: Bella, we shouldn't be friends. B: <u>You really should've figured that out a little earlier</u> E: <i>Bella, kita harusnya tak berteman.</i> B: <u>Kau harusnya sadari hal itu sebelumnya</u>														V		+	The dialogue happened when Edward told her why he avoided Bella. He did not like it, if they were close each other. So, Bella responded him negatively. The word "figure out" means to find the solution (a problem or question) or understand the meaning of something. The word "sadari" in TT was almost similar meaning but having different context. The shift was affecting the characterization. It softened in TT because it described a request nicely and calmly.

19	Nice/ Fun/ Every girl	Je: Yeah, I actually totally thought that Mike was gonna ask you. It's not gonna be weird, though, right? B: No. <u>Zero weirdness.</u> <i>Je: Yeah, aku pikir Mike yang akan minta kau. Itu akan jadi aneh, benar?</i> <i>B: Tidak ada yang aneh</i>					V												The dialogue happened when Bella make sure Jessica that she and Mike were great couples. The word "weirdness" means strikingly out of the ordinary. Therefore, in the TT, it has the same meaning even structurally different.
20		B: Do you mind getting Dad? I have to talk to him. <u>Apologize.</u> <i>B: Kamu keberatan memanggil ayah? Aku harus bicara padanya untuk minta maaf.</i>	V												-	-	-		The dialogue happened when Bella was in hospital after bitten by James. She realized what she already did to his father. Although the sentence was paraphrase, it has the same meaning in TT. The translated pronoun was not appropriate in TT although it has the same meaning with "kamu". It gave negative affect.
21		C: No. It sure as hell is not okay. B: Dad, it <u>wasn't his fault.</u> <i>C: Tidak. Sepertinya dia tidak baik.</i> <i>B: Ayah, itu bukan salahnya.</i>										V							The dialogue happened when Bella did not blame Tyler for the accident, she instead calming her Dad. It has the same meaning in TT as in the dictionary and grammatically the same.
22		B: Everybody's going to the beach. Come. I mean, <u>have fun.</u> <i>B: Semua orang pergi ke pantai</i> <i>Mari. Bersenang-senanglah</i>						V											The dialogue happened when Bella tried to get closer and invited Edward to join and have fun in the beach. The word "have fun" means having activities that are enjoyable or amusing.

23		B: I'm glad I <u>amuse you</u> . <i>B: Aku senang aku memikatmu</i>							V									The dialogue happened when Bella talked to Edward how happy she could make him smile. The word "muse" means make (somebody) laugh or occupy in an agreeable, entertaining and pleasant fashion. Therefore, it has similar meaning.
24		B: Why don't we just <u>hang out</u> ? <i>B: kenapa kita tidak jalan?</i>							V							+		The dialogue happened when Bella tried to invite Edward to have fun together. The word "hang out" means spend time in a certain location or with certain people. The word "jalan" was not appropriate to substitute the word "hang out". The more suitable translated text was "nongkrong". The context becomes more positive because it sounded more formally among friends.
25		T: I'm sorry, Bella. I tried to stop. B: I know. <u>It's okay</u> . <i>T: Maaf, Bella. Aku mencoba berhenti.</i> <i>B: Aku tahu. Tidak apa.</i>										V						The dialogue happened when Tyler apologized to Bella, who almost crashed her. It has the same meaning in TT.
26		B: <u>Do you want a ride to school or something?</u> <i>B: Kau ingin ke sekolah?</i>												V				The dialogue happened when Bella offered Jacob to get to school. The ST was paraphrased in the TT and decreased the meaning.

27		T: I'm so sorry, Bella. I'm really... B: You know <u>it would've been a whole lot worse</u> <i>T: Maaf, Bella. Aku sungguh</i> <i>B: Kau tahu, <u>itu mungkin akan jadi sangat buruk</u></i>													V				The dialogue happened when Bella apologized Tyler for almost crashed her. Bella finally apologized him calmly. Although the sentence was paraphrased, it has the same meaning realization in TT.	
28		M: Yeah. Hey, I'm Mike Newton. Nice to meet you. B: <u>yeah</u> (smile face) <i>M: Yeah. Hey, Aku Mike Newton.</i> <i>Senang bertemu denganmu.</i> <i>B: <u>Iya</u> (senyum)</i>														V				The dialogue happened when Bella answer Mike's greeting in nice way for the first time. The word "yeah" indicated an affirmative response and the word "iya" reflected the same in ST.
29		B: Boy, <u>you have so much music.</u> What are you Listening to? E: It's Debussy. <i>B: Nak, <u>kau punya sangat banyak music.</u> Apa yang kau dengarkan?</i> <i>E: Debussy.</i>														V				The dialogue happened when Bella went to Edward's room. She found much music just like what she likes. It has the same meaning in TT and grammatically the same.
30		B: You guys are <u>great together.</u> X: I know, right? <i>B: Kalian hebat bersama</i> <i>X: Aku tahu, benar?</i>														V				The dialogue happened when Bella gave a compliment to Jessica and Mike. It has the same meaning and grammatically the same.

31		B: You <u>should ask</u> Jessica. <i>B: Kau <u>harusnya mengajak</u> Jessica</i>													V				The dialogue happened when Bella suggested Mike to ask Jessica. She did not want to break her friendship just because a boy. The word “asks” means make a request or demand for something to somebody. The word “mengajak” in TT was means invite, so it was different meaning although almost the same.
32		B: I know <u>she wants to go with you.</u> <i>B: Aku tahu ia mau pergi denganmu</i>													V				The dialogue happened when Bella told Mike that Jessica likes him. It has the same meaning in TT.
33		B: Take control. <u>You’re a strong, independent woman.</u> <i>B: Ambil kendali, kau wanita yang kuat</i>													V			–	The dialogue happened when Bella gave positive support to her friend. The ST was paraphrased in the TT and decreases the meaning. The translation did not translated “independent” in TT but only the word “strong”. The shift decreased the the character of Bella into more care and loveable character to her friends.
34		B: I <u>would miss</u> my loving, erratic, Hare brained mother. <i>B: Aku akan merindukan ibuku tercinta</i>													V				The dialogue happened when Bella on the way to Forks. It tells how she will miss her mom. It has the same meaning in TT.

40		B: Dad, I'm really sorry. B: Yah, <u>maafkan aku</u>											V					The dialogue happened when Bella felt sorry and guilty to her Dad. The TT was paraphrased by the translator but did not affect the meaning realization.
41		X: Berry cobbler, remember? Your dad still has it. Every Thursday. B: Thank you. <u>That'd be great.</u> X: Berry cobbler, ingat? Ayahmu masih memilikinya. Setiap Kamis. B: Terima kasih. <u>Itu menyenangkan.</u>											V					The dialogue happened when she was offer a drink by a server in restaurant. The server already knew Bella's and her Dad's habit. The word "great" was mean very good (adjective). The word "menyenangkan" was not appropriate in the TT although almost similar.
42		B: I'm sorry. <u>Thank you.</u> That'd be great. B: <u>Maafkan aku.</u> <u>Terima kasih.</u> Itu menyenangkan.												V				The dialogue happened when Bella feels sorry because already ate before she went to Edward house. It has the same meaning in TT.
43		B: Dancing. <u>Not such a good idea for me.</u> I have something that weekend anyway. B: Menari. <u>Bukan ide baik untukku.</u> Aku ada acara di akhir pekan.												V				The dialogue happened when Bella refused Erick with saying if she cannot dance. It has the same meaning in TT.

44		B: Be careful. C: Always am. B: And <u>thanks</u> for the tires. B: <u>Hati-hati</u>. C: <u>Selalu</u>. B: Dan <u>terima kasih</u> untuk bannya.	V															The dialogue happened when Charlie want to work after gave Bella a surprise (a new tires for her truck). It has the same meaning in TT as in the dictionary.
45	Caring	B: But my dad is there. We... E: It doesn't matter! B: <u>Yes, it does!</u> He could get killed because of us! B: <u>Tapi ayahku disana</u>. E: <u>Itu tidak masalah</u>. B: <u>Tentu saja</u>. Dia bisa terbunuh karena kita.									V							The dialogue happened when Bella insisted to go back because she care and love her Dad. It has the same meaning in TT although it has different structure.
46		B: That's too <u>bad</u>. It would've been nice to know one person. B: <u>Terlalu buruk</u>. Pasti akan menyenangkan mengenal seseorang									V							The dialogue happened when Bella talked to Jacob and found that he often alone. She felt sympathy. Actually, the ST is structurally translated the same in TT but less appropriate. The translator can use the word "sangat sayang" or "sayang sekali" to get more natural to the target reader. The shift affected the meaning but did not affect the characterization.
47		B: <u>Be careful</u>. C: Always am. B: <u>Hati-hati</u>. C: <u>Selalu</u>.						V										The dialogue happened when Bella said her feelings to Charlie before he went. It has the same meaning in TT. It was an obligatory shift.

58		B: I planned to confront him and <u>demand to know</u> what his problem was. <i>B: Aku ingin <u>bicara</u> tentang masalahnya.</i>							V							+	+	+	The dialogue happened when Bella so curious why Edward did not show and avoid her. The underlined word was connotative meaning and affected the meaning. The word “demand” in ST meant to request urgently and forcefully and was not equivalence with the word “bicara” in TT (more polite to request something).
59		B: <u>Who’s he?</u> Je: That’s Edward Cullen. <i>B: <u>Siapa dia?</u> Je: Itu Edward Cullen</i>									V								The dialogue happened when Bella at the school for the first time and watched Edward. She was so curious by the presence of Edward. The underlined word was connotative meaning and did not affect the meaning. It has the same meaning in TT.
60		B: What, <u>do they just ditch?</u> Je: No, Mr. and Mrs. Cullen yank them out for, like, hiking and camping and stuff. <i>B: Apa, <u>mereka hilang?</u> Je: Tidak, Tuan dan Nyonya Cullen ajak mereka seperti mendaki dan kemping</i>									V						+	+	The dialogue happened when Bella met Jessica and asked why the Cullens were all gone. The word “ditch” means throw away. Therefore, it was not equivalent with “hilang” in TT. The translator was softening the TT. Bella portrayed more polite and it gave possitive effects.
61		B: <u>You knew that?</u> <i>B: <u>Kau tahu?</u></i>										V							The dialogue happened when Bella met Edward. It did not affect the meaning although the word “that” was deleted.

62		B: <u>How old are you?</u> B: <u>Berapa umurmu?</u>											V						The dialogue happened when Bella asked Edward about his age in the hills. It has the same meaning in TT.
63		B: So, does a person have to be dying to become <u>like you</u> ? B: <i>Jadi, orang menjadi sekarat untuk menjadi sepertimu?</i>							V										The dialogue happened when Bella asked Edward in the hills about vampires. It has the same meaning in TT.
64		E: The tracker, he just changed course. B: <u>Where will it take him, Alice?</u> E: <i>Para pemburu, mereka baru saja merubah arahnya.</i> B: <u>Kemana perginya, Alice?</u>											V						The dialogue happened when Bella and Alice were in hotel. Alice realized something changes about the tracker. The ST was paraphrased in the TT and decreased the meaning. The shifting made different senses in TT but did not affect the characterization.
65		E: You don't know the vile, repulsive things they were thinking. B: <u>And you do?</u> E: <i>Kau tak tahu bagaimana, dan apa yang mereka pikirkan</i> B: <u>Dan kau ?</u>											V						The dialogue happened when Bella met Edward in the street and asked him how he can save her. She finally knew if Edward could read people mind.

66		E: Well, nobody's gonna believe you, so... B: <u>I wasn't gonna tell anybody.</u> E: <u>Tidak ada yang akan mempercayaimu, jadi</u> B: <u>Aku tidak akan memberitahu siapa pun.</u>													V				The dialogue happened, Bella so curious and she was always waiting Edward presence. She was sure that he was different. It has the same meaning in TT. The word "anybody" in ST means any person, so, it was same with the word "siapa pun".
67		B: But he <u>never showed.</u> B: <u>Tapi dia tidak pernah muncul.</u>														V			The dialogue happened when Bella always wait Edward in the school. It has the same meaning in TT.
68		B: I just <u>need to know</u> the truth B: <u>Aku hanya ingin tahu kebenaran.</u>														V			The dialogue happened when Bella want to know Edward's secret. She always pushed him to tell the truth. It has the same meaning in TT.
69		B: <u>How did you get in here?</u> E: The window. B: <u>Bagaimana kau bisa masuk ke dalam?</u> E: <u>Jendelannya</u>														V			The dialogue happened when Bella shocked that suddenly Edward appeared in her room. It has the same meaning in TT.
70		B: <u>What did your friends mean about, you know, "The Cullens" don't come here?"</u> B: <u>Apa yang teman kalian katakan, kau tahu mereka tak datang?</u>														V			The dialogue happened when Bella met Jacob and shared story about Edward. The translator substitute the word "The Cullen's" with the word "mereka" in TT but it has same meaning. The problem was the word "mean" was change into "katakan" in TT.

75		B: <u>How did you know</u> where I was? B: <u>Dari mana kau tahu di mana aku?</u>													V				The dialogue happened when Bella met Edward in the car after he saves her again. The underlined word did not affect the meaning.
76		B: <u>What are you Listening to?</u> E: It's Debussy B: <u>Apa yang kau dengarkan?</u> E: Debussy.													V				The dialogue happened when Bella asked him about his favorite music. She really curious about Edward. It has the same meaning structurally and grammatically in TT.
77		B: <u>Did you follow me?</u> B: <u>Apa kau ikuti aku?</u>													V				The dialogue happened when Bella met Edward and he saves her again accidentally. The underlined word did not affect the meaning.
78		B: You gotta <u>give me some</u> answers. Yes, no? B: Kau akan <u>berikan aku jawaban</u> Ya, tidak?													V				The dialogue happened when Bella met Edward and still asked him about his big secret. The translator decreased the preposition "some" in TT, which was affecting the meaning in degree of frequency.
79		B: <u>You say you heard what they were thinking?</u> B: <u>Kau bilang kau tahu apa pikiran mereka?</u>													V				The dialogue happened when Bella met Edward in the street. This conversation took place in the car. He always tried to convince Bella that the bad guy was with her. The ST of the word "heard" which meant detected or perceived by the sense of hearing but TT it become "tahu" which not equivalent. The shifting did not affect Bella characterization.

80		B: <u>You read minds?</u> B: <u>Kau baca pikiran?</u>													V				The dialogue happened when Bella met Edward in the street and wondered how he knew everything. The underlined word did not affect the meaning. It has the same meaning realization in TT.
81		B: <u>Is there something wrong with me?</u> B: <u>Apa ada yang salah denganku?</u>													V				The dialogue happened when Bella met Edward in the restaurant. Edward stated that he cannot away from her and read her mind. The underlined word has the same meaning in TT.
82		B: <u>Was it the same</u> one that got that security guard down in Mason? B: <u>Apa itu sama</u> dengan yang di dapat sekuriti di Mason?													V				The dialogue happened when Bella met Charlie in the street. The underlined word has the same meaning in TT.
83		B: And the next day, <u>another no-show</u> B: <u>Dan hari selanjutnya, tidak ada kemunculan.</u>													V				The dialogue happened when Bella was little bit upset and wondered where Edward was. He suddenly disappeared and absented for the school. The underlined word was not equivalent and has different context.
84		B: Hey, <u>did you get contacts?</u> B: <u>Hey, apa kau mendapatkan kontaknya?</u>													V				The dialogue happened when Bella wondered whether Edward could read people's mind or not. The word "contact" means close interaction or the state, condition of touching or of being in immediate proximity. Meanwhile, the word "kontak" in TT was less suitable to use.

85		B: <u>How did you get over to me so fast?</u> B: <u>Bagaimana kau berada di dekatku dengan cepat?</u>													V				The dialogue happened when Bella wanted to know the truth. The underlined word affected the meaning. The word “gets over”, which meant traveled across or passed over was not equivalent with the word “berada”. The word “so” in ST was deleted and affected the meaning (decreasing). It did not affect Bella characterization.
86		B: <u>Are you gonna tell me?</u> B: <u>Apa kau mau katakan padaku?</u>													V				The dialogue happened when Bella met Edward in the school. She was curious about his ability when he saves her. The underlined word did not affect the meaning.
87		B: <u>How you stopped the van?</u> B: <u>bagaimana kau hentikan mobilnya?</u>													V				The dialogue happened when Bella met Edward and still asked him about his ability. The underlined word has the same meaning in TT.
88		J: You're on my rez, remember? B: <u>Are you surfing?</u> J: Definitely not. J: <u>Kau ada di sini, ingat?</u> B: <u>Apa kau berselancar?</u> J: <u>Pasti tidak</u>													V				The dialogue happened when Bella met Jacob at the beach. The underlined word did not affect the cahacter. It has the same meaning in TT.
89		J: Okay, did you know Quileutes are supposedly descended from wolves? B: <u>What?</u> Like, wolves? J: <u>Okay, apa kau tahu ia dari serigala?</u> B: <u>Apa? serigala?</u>													V				The dialogue happened when Bella met Jacob and sharing story about the old legend. The underlined word has the same meaning in TT

90		B: Yeah. <u>Like, real wolves?</u> J: Well, that's the Legend of our tribe. <i>B: Yeah - Seperti serigala benar?</i> <i>J: Baik, itu legenda kami</i>													V				The dialogue happened when Bella met Jacob and shared story about his descendant. The underline word was affecting the meaning. The word "real" was not equivalent with the word "benar" in TT. The translator can use "aseli" or "sungguhan" in TT. Moreover, the shift did not affect the characterization.
91		B: Well, <u>what are they really?</u> J: It's just a story, Bella <i>B: Baik, apa mereka ini?</i> <i>J: Ini hanya cerita, Bella</i>													V				The dialogue happened when Bella met Jacob and shared their story. The underlined word did not affect the meaning.
92		B: <u>Is there something wrong with that beach?</u> <i>B: Apa ada yang salah dengan pantai itu?</i>													V				The dialogue happened when Bella met Edward and she curious why he did not want to go to the beach. The underlined word did not affect the meaning.
93		B: <u>How Long have you been 17?</u> <i>B: Berapa lama kau 17 tahun?</i>													V				The dialogue happened when Bella asked Edward about his history in the hills. Actually, the ST and the TT almost has the same meaning but less appropriate. It would become clearer if the translated text become "have you been" into "telah".
94		B: <u>Why did you hate me so much</u> when we met? <i>B: Kenapa kau benci sekali pertemuan kita ini?</i>													V				The dialogue happened when Bella asked Edward in the hills. She was curious why he avoid her. The underlined word did not affect the meaning.

95		B: So, <u>how long have you been like this?</u> B: <u>Jadi, berapa lama kau seperti ini?</u>													V				The dialogue happened when Bella asked Edward in the hills. She was so curious about his history. Actually, the ST and the TT almost has the same meaning but less appropriate. It would become clear if the translated text become “have you been” into “telah”.
96		B: <u>What was it like?</u> B: <u>Seperti apa rasanya?</u>													V				The dialogue happened when Bella asked Edward some questions in the hills. The underlined word did not affect the meaning.
97		B: But didn't he just have to <u>bite?</u> B: <u>Tapi bukannya dia hanya perlu mengigit?</u>													V				The dialogue happened when Bella asked some questions to Edward in the hills. The underlined word has the same meaning in TT.
98		B: <u>Was it other vampires that killed Waylon?</u> B: <u>Apa ada vampir lain yang membunuh Waylon?</u>													V				The dialogue happened when Bella asked Edward in the hills about the other strange tragedy in Forks. She wants to know is there any other vampire who lived in Forks. The underlined word has the same meaning in TT.
99		B: <u>Can the rest of your family read people's minds like you can?</u> B: <u>Bisakah keluargamu baca pikiran orang sepertimu?</u>													V				The dialogue happened when Bella asked Edward in the hills about the Cullens family. The underlined word did not affect the meaning.

100		B: <u>Do you do that a lot?</u> <i>B: kau banyak lakukan itu?</i>													V				The dialogue happened when Bella asked a question to Edward in her room. Actually, the ST and the TT are grammatically the same but less conventional in TT. Here, the translated text can be change into “sering”.
101		E: He never stops. B: <u>What should we do?</u> E: We have to kill him. <i>E: Dia tidak pernah akan berhenti.</i> <i>B: Apayang harus kita lakukan?</i> <i>E: Kita harus bunuh dia.</i>													V				The dialogue happened when Bella asked Edward after James hunted her. The underlined word has the same meaning realization in TT.
102		B: <u>You're really not gonna eat?</u> E: No, I'm on a special diet. <i>B: Kau tak mau makan?</i> <i>E: Tidak, aku sedang diet</i>													V			–	The dialogue happened when Bella and Edward in the restaurant. Edward refused to eat when she was asking him. The ST was paraphrased in the TT and decreased the meaning. The shift changed the character because it sounded more to the point.
103		B: <u>Where we going?</u> E: Away from Forks. <i>B: Kemana kita pergi?</i> <i>E: Jauh dari Forks</i>													V				The dialogue happened when Bella asked Edward on the way to run away from Forks. The underlined word has the same meaning realization in TT.
104		Re: And your dad, he's down at the cafeteria. B: <u>What happened?</u> <i>Re: Dan ayahmu, dia dibawah, di kafetaria.</i> <i>B: Apa yang terjadi?</i>													V				The dialogue happened when Bella asked Renee where her father is after she was conscious. She was worry about her father. The underlined word has the same meaning in TT.

105		B: Edward, <u>why did you save me?</u> If you just let the venom spread, I could be like you by now. <i>B: Edward, <u>kenapa kamu menyelamatkan aku?</u> Jika kamu biarkan racun itu menyebar. Aku bisa menjadi sepertimu sekarang.</i>													V				The dialogue happened when Bella asked Edward in the hospital. He knew if Bella wants to be a vampire but by saving her, she still a human. The underlined word has the same meaning in TT.
106	Brave	E: What if I'm not the hero? What if I'm the bad guy? B: <u>You're not.</u> <i>E: Bagaimana jika aku bukan pahlawan? Jika aku orang jahat?</i> <i>B: <u>Kau tidak</u></i>											V						The dialogue happened when Bella met Edward in the hills. She sures if Edward is a good guy although a vampire. The underlined word did not affect the character. It has the same meaning in TT.
107		Jm: You can still save her. She can die B: <u>Don't!</u> <i>Jm: Kamu masih bisa menyelamatkan dia. Dia bisa mati</i> <i>B: <u>Jangan.</u></i>							V										The dialogue happened when Bella on the phone with James and knew that her mom was arrested. She bravely talked to James although she knew that he was a killer. The underlined did not affect the meaning.
108		B: But dying in the place of someone I love seems <u>like a good way to go.</u> <i>B: Tapi meninggal di tempat seseorang yang aku cintai sepertinya <u>sangat bagus</u></i>							V									+	The dialogue happened when Bella on the way met James and knew that her mom was arrested. The ST was paraphrased in the TT and decreased the meaning. The translator did structural adjustment in TT to make it sound natural. The shift made the character seemed more brave in TT than in ST.

109		Ca: Sorry, Jasper's our newest vegetarian. It's a little difficult for him. B: <u>It's a pleasure to meet you.</u> Ca: <i>Maaf, Jasper vegetarian baru.</i> <i>Ini sedikit sulit untuk dia</i> B: <u>Senang bertemu denganmu</u>									V							The dialogue happened when Bella met Edward family in the house with full of vampires. She even acted nice and unafraid. The rank shift did not affect the meaning.	
110		B : <u>Your hand is so cold.</u> B: <u>Tanganmu dingin</u>										V							The dialogue happened when Bella was in the car with Edward. She accidentally touched his hands. The ST was paraphrased in TT by decreasing the word “so” and it was affect the meaning.
111		B: You never eat or drink anything. <u>You don't go out in the sunlight.</u> B: <i>Kau tak makan dan minum, tak keluar waktu matahari bersinar</i>										V							The dialogue happened when Bella was in the hills with Edward and told the facts about what she saw. The word “go out” has the same meaning with “keluar”.The underlined word did not affect the meaning.
112		E: I've killed people before. B: <u>It does not matter.</u> E: <i>Aku pernah bunuh orang sebelumnya</i> B: <u>Tidak jadi soal</u>										V							The dialogue happened when Bella was in the hills. Edward told her that he was a vampire who kills people. Although the ST and the TT was grammatically and structurally different, it has same meaning.

113		E: My family, we're different from others of our kind. We only hunt animals. B: I'm here. <u>I trust you</u>. <i>E: Keluarga ku, tipe yang beda dari lainnya. Kami hanya berburu binatang B: Aku disini <u>percaya</u> padamu</i>											V						The dialogue happened when Bella was in the hills with Edward, she still unavoids him. She bravely said if she would always be by his side. The underlined word has the same meaning in TT.
114		B: Whoa. <u>This is incredible</u>. It's so Light and open, you know? <i>B: Whoa. <u>Ini mengesankan</u>. sangat terang dan terbuka, kautahu?</i>											V					–	The dialogue was Bella's reaction toward Edward's house. She felt amazed rather than afraid. The ST of the word "incredible" means unbelievable or beyond understanding and almost has the same meaning "mengesankan" in TT.
115		B: I'd never given much thought <u>how I would die</u> <i>B: Aku tidak pernah berpikir <u>bagaimana aku mati</u></i>													V				The dialogue happened when Bella met James and she knew how dangerous is. She realized that she could die. The underlined word has the same meaning in TT.

121		E: I can't ever Lose control with you. B: Hey, <u>don't go</u> . <i>E: Aku bisa hilang kendali padamu</i> <i>B: Hei, <u>jangan pergi</u></i>													V				The dialogue happened when Bella and Edward in her room. She did not want Edward to leave her. The underlined word has the same meaning in TT.
122		B: .. About three things I was absolutely positive. First, <u>Edward was a vampire</u> . <i>B: Ada 3 hal yang aku yakinkan itu</i> <i>Pertama, <u>Edward adalah vampire</u></i>													V				The dialogue happened when Bella finally knew if Edward was a vampire but she still unafraid. In fact, she wanted to close with him. The underlined word has the same meaning in TT.
123		B: So <u>I can't bring myself to regret the decision to Leave home</u> . <i>B: Jadi <u>aku tidak dapat menyesali keputusan meninggalkan rumah</u></i>													V				The dialogue happened when Bella understood, she bravely leave the house but she still fine because she loved him. The underlined word has the same meaning in TT.
124		Boy 2: You're pretty. B: <u>Don't touch me</u> . <i>Boy 2: kau baik</i> <i>B: <u>Jangan sentuh aku</u></i>													V				The dialogue happened when Bella met some bad guys in the street at the night. She reflected to defense herself. The underlined word did not affect the meaning.
125		B : <u>You're impossibly fast and strong</u> . <i>B: <u>Kau sangat cepat dan kuat</u></i>													V				The dialogue happened when Bella in the hills with Edward and was sure that he was different than normal people. The word "impossibly" meant a degree of impossible of achievement and the word "sangat" in TT was not equivalent.

126		B: And sometimes <u>you speak</u> like you're from a different time. <i>B: Dan terkadang <u>kau bicara seperti dari waktu lain</u></i>													V				The dialogue happened when Bella in the hills with Edward. She was curious why he spoke differently. The underlined word has the same meaning in TT.
127		B: I know <u>what you are</u> . <i>B: <u>Aku tahu apa kau ini</u></i>													V				The dialogue happened when Bella was in the hills with Edward and was sure if he was not a human. The underlined word has the same meaning in TT.
128		B: You <u>won't hurt me</u> . <i>B: Kau <u>tak akan sakiti aku</u></i>													V				The dialogue happened when Bella in the hills with Edward and was sure if he was different. The word "hurt" has the same meaning with the word "menyakiti" in TT. It was described that he would never hurt her. It has the same meaning in TT.
129		E: This is the skin of a killer, Bella. I'm a killer. B: <u>I don't believe</u> that. <i>E: Ini kulit pembunuh, Bella Aku pembunuh B: <u>Aku tak percaya itu</u></i>													V				The dialogue happened when Bella was in the hills with Edward. She was unafraid even he was a vampire. The underline word was connotative meaning and did not affect the meaning. It has the same meaning in TT.
130		E: I'm designed to kill. B: <u>I don't care</u> . <i>E: Aku dibuat untuk membunuh B: <u>Aku tak peduli</u></i>													V				The dialogue happened when Bella was in the hills with Edward. She knew what Edward was but she still wanted him. The underlined word did not affect the meaning.

131		B: Second, there was a part of him, and I didn't know how dominant that part might be, that <u>thirsted for my blood</u>. <i>B: Kedua, Ada bagian darinya, Dan aku tak tahu bagaimana itu teradinya, yang kehausan darah ku</i>													V				The dialogue happened when Bella realized what Edward was. She also knew what would happened with her life but still ignore it. The underlined word did not affect the meaning realization.	
132		E: I've never wanted a human's blood so much in my Life. B: <u>I trust you</u>. <i>E: Aku tak pernah mau darah manusia dalam hidup ku</i> <i>B: Aku percaya kau</i>														V				The dialogue happened when Bella in the hills with Edward. She knew that he wanted to bite her. The underlined word has the same meaning in TT.
133		B: I'm <u>not afraid</u> of you. <i>B: Aku tak takut pada mu</i>														V				The dialogue happened when Bella was in the hills with Edward and was sure that he was different. She stated if she was unafraid. The underlined has the same meaning in TT.
134		B: Badly, as in..I would <u>become the meal</u>. <i>B: Buruk, seperti aku akan dijadikan makanan</i>														V				The dialogue happened when Bella met Edward family in the house, which full of vampires. She even acted nice and unafraid. The underlined word did not affect the meaning.
135		B: And <u>since when do</u> vampires Like baseball? <i>B: Dan sejak kapan vampir suka baseball?</i>														V				The dialogue happened when Bella met Edward and she knew that Edward family invited her to play baseball together. The underlined word has the same meaning in TT.

136		Ca: Get Bella out of here. Go B: Okay, I've got it! I've got it! <u>I'm all right!</u> Ca: <i>Bella pergi dari sini. Sekarang B: Ok, aku dapatkan itu. Aku baik baik saja.</i>													V				The dialogue happened when Bella meet James and she knew that he hunted her. She felt fine although the others were so worry. The underlined word has the same meaning in TT.
137		B: I can't bring myself to regret the decisions that brought me <u>face-to-face with death</u> B: <i>Aku tidak bisa membawa diri ku untuk menyesali keputusan yang membawaku berhadapan dengan kematian.</i>													V				The dialogue happened when Bella met James and she knew that he hunt her. She knew that it might kill her. The underlined word did not affect the meaning. The word “face to face” means involving close contact; confronting each other. It is has the same meaning in TT.
138		B: <u>Mom?</u> Jm: There you are. B: <u>Bu?</u> Jm: Akhirnya kau datang													V				The dialogue happened when Bella met James and she knew that she could kill. She wanted to save her mom from James. The underlined word has the same meaning in TT.
139		B: <u>No one will surrender tonight,</u> B: <u>Tidak seorang pun akan menyerah malam ini,</u>													V				The dialogue happened when Bella was in the prom and stated to Edward bravely would died although was not in that night. The word “surrender” means as give up or agrees to forgo to the power or possession of another. It means was equivalent with the word “menyerah”.

144		B: <u>Life is harder</u> <i>B: <u>Hidup Lebih keras</u></i>																The dialogue happened when Bella is almost being killed. She stated that she would rather die than alive. The word “harder” was translated into “lebih keras” which has the same meaning
145		E: Do you trust me? B: <u>In theory.</u> <i>E: Kamu percaya padaku? B: <u>di teori</u></i>													V			The dialogue happened when Edward wanted to take Bella went out. For normal people, it would be scary but she said fine with it. The preposition word “in” in ST supposed to be translated as “secara” instead of “di” TT to make equivalent but the shift did not affect the characterization.
146	Independent	B: <u>But they want to go on the road, so I’m gonna spend some time with my dad.</u> <i>B: Tapi mereka ingin kesana, jadi aku akan menghabiskan waktu dengan ayah.</i>													V			The dialogue happened when Bella met Edward and having conversation on biology class. The underlined word affected the meaning. The word “go on the road” was not equivalent with “kesana” in TT. In the end, the shift did not affect her characterization.
147		B: <u>Did you tell her?</u> She’s probably just freaking out. <i>B: Apa kau memberitahunya? Dia mungkin akan ketakutan.</i>													V			The dialogue happened when Bella talked to Charlie if he was not supposed to tell her mom because she was fine.

148		B: <u>I have something that weekend anyway.</u> I'm going to Jacksonville that weekend. B: <u>Aku ada acara di akhir pekan.</u> Aku akan pergi ke Jacksonville akhir pekan itu.													V				The dialogue happened when Bella met her friends. She said she could not go because she has other plans. She preferred not to join the prom.	
149		C: You should be around people. B: <u>I don't really mind being alone.</u> C: <u>Harusnya kamu bergaul</u> B: <u>Aku sungguh tidak keberatan sendiri</u>														V				The dialogue happened when Charlie talked to Bella that she supposed to be socialized. He earely saw Bella hang out with her friends.
150		B: <u>I know what I want.</u> B: <u>Aku tahu apa yang kuinginkan</u>														V				The dialogue happened when Bella talked to Edward if she wanted to be a vampire. The underlined word did not affect the meaning.
151	Mysterious/ reclusive	E: If you hate the cold and the rain so much, why'd you move to the wettest place in the continental US? B: <u>It's complicated.</u> E: <u>Jika kau membenci dingin dan hujan, mengapa kau pindah ke tempat terbasah di wilayah AS?</u> B: <u>Itu rumit.</u>											V							The dialogue happened when Bella met Edward and having conversation on biology class. The underlined word did not affect the meaning.

156		E: I should go back there and rip those guys heads off. B: No, <u>you shouldn't</u>. <i>E: Aku akan segera kembali dan mematahkan kepala mereka</i> <i>B: Tidak, <u>jangan</u></i>												V				+	The dialogue happened when Bella explained to Edward her condition and she was fine, so, he did not need to go back. It has the same negative response, the word “you shouldn’t” and “jangan” has different meaning and context. The shifting described that Bella did not like fighting with strongly saying “jangan”.
157		B: Okay. One of the best things about Charlie, <u>he doesn't hover</u>. <i>B: Satu yang paling baik tentang Charlie, <u>dia tidak mengeluh</u>.</i>													V				The dialogue happened when Bella talked to herself why she chose to live in Forks. The underlined word did not affect the meaning in TT.
158		Re: You'd like Jacksonville, baby. B: Yeah? <u>I'm really liking Forks</u>. Re: Kau seperti Jacksonville, sayang B: Yeah? <u>Aku sungguh suka Forks</u>													V				The dialogue happened when Bella talked to Rennee. She prefers being simple lived in Forks than in a big city. The underlined word did not affect the meaning although it was paraphrased.
159		Re: Honey, you are gonna love Jacksonville. It's sunny every day, B: Mom, <u>I still want to live in Forks</u>. <i>Re: Sayang, kamu akan menyukai Jacksonville. Disini panas tiap hari.</i> <i>B: Bu, <u>aku masih ingin tinggal di Forks</u></i>													V				The dialogue happened when Bella talked to Rennee. She prefers being simple lived in Forks than in a big city. She chose the wettest and the uncrowded town. The underlined word did not affect the meaning.

160		Re : What? B: <u>I want to live in Forks.</u> Re: Apa? B: <u>Aku ingin tinggal di Forks</u>													V				The dialogue happened when Bella talked to Rennee. Her mom wanted Bella to move. She prefer being simple by living in Forks than in a big city. The underlined word did not affect the meaning.
161		B: I <u>would</u> miss Phoenix <i>B: Aku <u>akan merindukan</u> Phoenix.</i>													V				The dialogue happened when Bella leaved Phoenix and how she would remember her life before moving to Forks. The underlined word did not affect the meaning.
162		C: You could've been killed. You understand that? B: Yes. <u>But I wasn't</u> , so... <i>C: Kau dapat terbunuh. Kau mengerti itu?</i> <i>B: Ya. Tapi aku tidak, jadi...</i>													V				The dialogue happened when Bella explained to Charlie her condition after the accident. He was so worried. The underlined word did not affect the meaning in TT.
163		B: I'd <u>miss</u> the heat. B: <i>Aku <u>merindukan</u> hangatnya.</i>													V				The dialogue happened when Bella simply explained to Charlie her condition after the accident. The word "heat" in ST means a form of energy that is transferred by a difference in temperature.
164	Crazy in love with Edward	B: I'm only afraid of Losing you. <u>I feel Like you're gonna disappear.</u> <i>B: Aku takut kehilanganmu, kau menghilang</i>									V								The dialogue happened when Bella realized that she started fall in love with Edward and was afraid losing him. Some deletions causing decrease meaning in TT.
165		B: I was unconditionally and <u>irrevocably in love</u> with him. <i>B: Aku dalam kondisi <u>mencintai nya</u></i>							V									–	The dialogue happened when Bella realized that she started fall in love with Edward. She knew that he was a vampire and wanted him to be loved. The translator deleted the word "irrevocably" which affect how deep her love.

166		B: I have <u>a date</u> with Edward Cullen. <i>B: Aku ada kencan dengan Edward Cullen</i>							V									The dialogue happened when Bella realized started to fall in love with Edward. She has a date with him and asked permission to Charlie. The word date in this case was “kencan” instead of “tanggal”.
167		Jm: Tell him to avenge you. Tell him! B: No, Edward, <u>don't!</u> Jm: Tell him! Tell him! <i>Jm: Bilang padanya untuk membalas dendam buat mu. Bilang padanya</i> <i>B: Jangan, Edward, Jangan.</i> <i>Jm: Bilang padanya. Bilang padanya.</i>							V									The dialogue happened when Bella was being a hostage and hurt by James. The underline word did not affect the meaning in TT, which has strong meaning of resisting something.
168		B: I dream about <u>being with you forever.</u> <i>B: Aku memimpikan tentang bersamamu selamanya.</i>							V									The dialogue happened when Bella stated that she willing to be a vampire after she failed to be a vampire. The underline word did not affect the meaning in TT.
169		E: And you're ready right now? B: <u>Yes.</u> <i>E: Da kau siap sekarang?</i> <i>B: Aku siap</i>			V													The dialogue happened when Bella stated that she could not live without him. Therefore, she wanted to be a vampire. It did not affect the meaning but it was clearer the meaning although it was differently translated and has structural adjustment.

170		B: And that was the first night <u>I dreamt of Edward Cullen.</u> <i>B: Dan itu malam pertama <u>aku</u> bermimpi Edward Cullen.</i>													V				The dialogue happened when Bella realized she started fall in love with Edward. She started dreaming of him. The underlined word did not affect the meaning in TT although it decreased the word “of” in TT.
171		B: You know, your mood swings are kind of <u>giving me whiplash</u> . <i>B: Kau tahu, semangatmu ini <u>berikan aku cipratan</u></i>													V		+		The dialogue happened when Bella realized that she started fall in love with Edward. The feeling of Bella to Edward gave her something. The word “whiplash” means an injury to the neck (the cervical vertebrae) resulting from rapid acceleration or deceleration and it was not equivalent to “cipratan”.
172		E: I can’t ever lose control with you. B: <u>Hey, don’t go.</u> <i>E: Aku bisa hilang kendali padamu B: <u>Hei, jangan pergi</u></i>													V				The dialogue happened in the restaurant when Bella realized that she started fall in love with Edward. The underlined word did not affect the meaning in TT.
173		E: I don’t have the strength to stay away from you anymore. B: <u>Then don’t.</u>													V				The dialogue happened in the restaurant when Bella realized that she started fall in love with Edward even he was vampire. The underlined word did not affect the meaning in TT
174		B: Could you be nice? <u>He’s important.</u> <i>B: Bisakah ramah? <u>Dia sangat penting</u></i>													V		+		The dialogue happened when Bella realized that she started fall in love with Edward. She wanted her dad to act nice with Edward. The translator added “sangat” in TT, which affect the meaning. The shifting in TT described the bigger percentage of Bella’s love to Edward.

175		B: <u>But dying in the place of someone I Love seems Like a good way to go.</u> <i>B: <u>Tapi meninggal di tempat yang aku cintai kelihatannya itu cara yang bagus.</u></i>												V				The dialogue happened when Bella realized started to fall in love with Edward. She willing to die (being vampire). The underlined word did not affect the meaning in TT even the structure was different.
176		B: I can't bring myself to regret the decisions that brought me face-to-face with death. <u>They also brought me to Edward</u> <i>B: Aku tidak bisa memawa diriku untuk menyesali keputusan yang membawaku berhadapan dengan kematian. <u>Mereka juga membawa aku ke Edward</u></i>												V				The dialogue happened when Bella realized that she started fall in love with Edward in fact she willing to die. The underlined word did not affect the meaning in TT .
177		Jm: That'll break Edward's little heart. B: You have...<u>Edward has nothing to do with this!</u> <i>Jm: Itu akan menghancurkan hati kecil milik Edward. B: Kamu punya aku, <u>Edward tidak ada urusannya dengan ini</u></i>												V				The dialogue happened when Bella realize she started fall in love with Edward in fact she willing to die. The underlined word did not affect the meaning in TT .
178		B: No, I can't... <u>I can't just leave you...</u> <i>B: Tidak, aku tidak bisa. <u>Aku tidak bisa meninggalkanmu.</u></i>												V				The dialogue happened when Bella realized she started fall in love with Edward after she almost killed. The underlined word did not affect the meaning in TT, which has strong meaning of resisting something.

179		B: <u>You can't Leave me.</u> B: <u>Kau tidak bisa meninggalkan aku</u>													V				The dialogue happened when Bella realized started fall in love with Edward in fact she willing to die. She did not want Edward left her.
180		B: <u>We can't be apart.</u> B: <u>Kita tidak bisa terpisah jauh</u>													V				The dialogue was in hospital when Bella realized how much her love to Edward. The underlined word did not affect the meaning in TT, which has strong meaning of resisting something.
181		E: I'm not gonna end your Life for you. B: I'm <u>dying already.</u> E: <u>Aku tidak akan mengakhiri hidupmu untukmu.</u> B: <u>Aku sudah sekarat.</u>													V				The dialogue happened when Bella realized she started fall in love with Edward in fact she wanted him to bite her. The underline word was connotative meaning and did not affect the meaning in TT.
182		B: Every second, I get closer. <u>Older.</u> B: <u>Setiap detik, aku makin dekat. Tua</u>													V				The dialogue happened when Bella realized she will be older and she wanted him to bite her. The ST of the word "older" supposed to be translated as "lebih tua". The shifting did not change the characterization only the meaning realization.
183		B: Alice said that she <u>saw me like you.</u> B: <u>Alice bilang bahwa dia melihat aku sepertimu.</u>													V				The dialogue happened when Bella stated that she willing to be vampire after she failed to be vampire. The underlined word did not affect the meaning in TT.

184		E: Yeah, based on what people decide. B: <u>I've decided.</u> <i>E: Yeah, tergantung apa yang di putuskan oleh orang itu.</i> <i>B: <u>Aku sudah memutuskan</u></i>													V				The dialogue happened when Bella stated that she willing to be vampire after she failed to be vampire. She really loves him. The underlined word did not affect the meaning in TT.
185		B: <u>You just can't say stuff like that to me.</u> Ever <i>B: <u>Kamu tidak bisa bilang hal seperti itu ke aku.</u></i>														V			The dialogue happened when Bella stated that she could not live without him. The scene happened in the hospital when Edward wanted to break up with her. The underlined word did not affect the meaning in TT.
186		B: You can't Leave me. E: I'm here. B: <u>Okay, just don't...</u> <i>B: Kau tidak bisa meninggalkan aku</i> <i>E: Aku disini.</i> <i>B: <u>Okay, pokoknya jangan</u></i>														V			The dialogue happened when Bella stated that she cannot live without him. She begged to Edward not to leave her. The underlined word did not affect the meaning in TT.
187		B: He's right outside. Yeah, <u>he wanted to meet you</u> , officially. E: All right. Bring him in. <i>B: Dia diluar ya, <u>dia mau bertemu dengamu</u></i> <i>C: B: Oke. bawa dia masuk</i>														V			The dialogue happened when Bella introduced him to Charlie. The ST of wanted has almost the same meaning as "mau" but less appropriate. The appropriate word can be "ingin".
188		B: <u>I'm alive because of you.</u> <i>B: <u>Aku hidup karena kamu.</u></i>														V			The dialogue happened when Bella stated that she could not live without him. She never blamed Edward for anything that might kill her. The underlined word did not affect the meaning in TT.

189		B: What are you talking about? You want me to go away? <u>I can't...</u> <i>B: Apa yang sedang kamu bicarakan? Kamu ingin aku pergi? <u>Aku tidak bisa.</u></i>												V				The dialogue happened when Bella stated that she could not live without him. The underlined word did not affect the meaning in TT.
190		B: I'm only afraid of Losing you. <u>I feel like you're gonna disappear.</u> <i>B: Aku takut kehilanganmu, <u>kau menghilang</u></i>									V							The dialogue happened when Bella realized that she started fall in love with Edward and afraid losing him. The underlined word affect the meaning in TT because the paraphrasing. Some deletions causing decrease meaning in TT.
191	Careless	Re: So you went over to their hotel, then you tripped, and you fell down two flights of stairs. Went through a window. B: Yeah, <u>that sounds like me.</u> <i>Re: Jadi kau pergi ke hotel mereka lalu kamu atuh. Dan kamu jatuh dua lantai di tangga. melewati jendela.</i> <i>B: Yeah, itu kedengarannya seperti aku.</i>						V										The dialogue happened when Renee explained to her why she was in the hospital. The underlined word did not affect the meaning in TT.
192		B: I'm sorry. I told them not to let me play. B: <u>Maaf.</u> Aku memberitahu mereka untuk tidak mengijinkanku bermain.												V				The dialogue happened when Bella hit Mike's head with the ball. She did not really careful when played the games, so it was hurt the others. The underline word did not affect the meaning in TT.

193		C: Are you okay? B: Iya, I'm fine. <u>Ice doesn't really help the uncoordinated.</u> <i>C: Kau tidak apa? B: Yeah, aku tidak apa. <u>Es tidak membantuku dalam koordinasi.</u></i>													V				The dialogue happened when Bella almost slipped because the slippery of the ice. She was quiet careless. The underlined word did not affect the meaning in TT.
194		B: <u>She's not even here.</u> Jm: No. sorry <i>B: <u>Dia bahkan tidak ada disini</u> Jm: Tidak. Maaf</i>														V			The dialogue happened when Bella shocked because her mom was not a hostage and she was tripped by James. The underlined word did not affect the meaning in TT.
195	Tomboy/ Unfeminine	B: Oh, my gosh! <u>This is perfect.</u> Are you joking me? <i>B: Oh, tidak. <u>Ini sempurna.</u> Apa kau bercanda?</i>											V						The dialogue happened when Bella was so happy getting an old truck rather than a fancy car. The underlined did not affect the meaning in TT.
196		Je: Okay, we should go shopping in Port Angeles before all the good dresses get cleaned out. B: Port Angeles? <u>You mind if I come?</u> <i>Je: Okay, kita harus belanja di Port Angeles Sebelum kehabisan B: Port Angeles? <u>Tak keberatan aku datang?</u></i>										V							The dialogue happened when Bella have to ask first to the girls before shopping which was normal activity for girls. It was quite rare for her. The translator deleted the word "you" by paraphrasing but it did not affect the meaning

201	Je: Seriously, like, don't waste your time. B: <u>I wasn't planning on it.</u> <i>Je: Serius, jangan buang waktumu.</i> <i>B: <u>Aku</u> <u>tidak merencanakannya.</u></i>														V				The dialogue happened when Bella talked to Jessica that she did not interested with Edward. She did not have a plan looking for a boy. The underlined word did not affect the meaning in TT
202	R: We should talk boys. B: I have homework to do. <u>I'll talk to you later</u> <i>R: Kita harus bicara tentang laki laki.</i> <i>B: Aku harus melakukan pekerjaan rumah. <u>Aku bicara denganmu nanti</u></i>														V				The dialogue happened when Bella refused to talk boys. The translator deleting the word "will" but it still has the same meaning in TT.
203	Je: You're not really into this, are you? B: I actually really just <u>want to go to this bookstore.</u> <i>Je: Kau tak mau dengan ini?</i> <i>B: Sebenarnya aku hanya <u>ingin ke toko buku.</u></i>														V				The dialogue happened when Bella just wanted to go to the bookstore instead of shopping. The word "to go" in ST can be translated as "ingin pergi ke" to get clearer.
204	B: What? <u>I can't dance.</u> <i>B: Apa? <u>aku tidak bisa berdansa</u></i>														V				The dialogue happened when Bella was honest to Edward that she cannot dance. Dance was not her good ability. The underlined word did not affect the meaning in TT

213		E : What, you think I regret saving you? B: <u>I can see that you do.</u> <i>E : Jadi kamu pikir aku menyesal menyelamatkanmu? B: <u>Sepertinya iya</u></i>										V						The dialogue was Bella reaction toward Edward's attitude. The underlined word has no effect on TT because it has the same meaning. The ST and TT were different in structure and grammar.
214		C: Edward? Your boy? B: Yeah, <u>it was</u> amazing. I mean, he got to me so fast. He was nowhere near me. <i>C: Edward? Anakmu? B: Yeah, <u>itu luar biasa</u>. Maksudku, dia sangat cepat di dekatku.</i>											V					The dialogue was Bella reaction toward Edward action who already save her. The underlined word has no effect on TT because it has the same meaning.
215		X: Guess we'll just run another editorial on teen drinking. You know, you can always go for eating disorders Speedo padding on the swim team. B: Actually, that's a <u>good one</u>. <i>X: Tebak kita menalakan editorial lainnya. Kau tahu, kau selalu dapat memakan itu. Tim renang. B: Sebenarnya, ini <u>bagus</u>.</i>							V									The dialogue was Bella reaction toward her friends who actually reviewed bad habit of teenagers. The ST still have the same meaning even it become paraphrase in TT.
216		B: What? <u>You're asking me about the weather?</u> <i>B: Apa? <u>Kau bertanya padaku tentang cuaca?</u></i>													V			The dialogue happened when Bella was quiet shocked why Edward asking some weird questions. It has the same meaning grammatically and structurally in TT.

221		B: <u>So you followed me.</u> E: I was trying to keep a distance unless you needed my help, <i>B: <u>Jadi kau ikuti aku</u></i> <i>E: Aku coba jaga jarakku, kecuali kau perlu bantuanku,</i>													V				The dialogue was Bella reaction toward Edward after he found her in danger.	
222		B: I can see that you do. I just... <u>I don't know why.</u> E: You don't know anything <i>B: Sepertinya iya <u>Aku tidak tahu kenapa</u></i> <i>E: Kamu tak tahu apapun</i>														V				The dialogue was Bella reaction toward Edward because he always acted badly. The underlined word has no effect on TT because it has the same meaning.
223		E: You like Forks? B: Well, <u>I don't really Like the rain.</u> <i>E: Kamu suka dengan Forks?</i> <i>B: Sebenarnya <u>aku tidak suka hujan.</u></i>														V				The dialogue was Bella reaction toward Edward who asked her. She answered it briefly. The ST still have the same meaning although it was paraphrased in TT.
224		E: She already ate. Ro : Perfect! B: Yeah, it's just because I know that <u>you guys don't eat...</u> <i>E: Dia sudah makan</i> <i>Ro: Sempurna!</i> <i>B: ya, ini karena aku tahu <u>kalian tidak makan</u></i>														V	+	+	+	The dialogue was Bella reaction toward Edward's family. She knew that they only ate or drunk blood. The underlined word was connotative meaning and has no effect on TT because it has the same meaning. The ST still have the same meaning even it was consist the word "guys" translated as "kalian" in TT.

229		C: Bella? What's going on? B: I just <u>gotta</u> get out of here. I'm Leaving now. <i>C: Bella? ada apa? B: Aku hanya <u>ingin</u> keluar dari sini. Aku pergi sekarang</i>							V									The dialogue was Bella reaction toward Charlie that she wanted to leave anyway. The word "gotta" stand for "get to" means arrive at the point. So, it was not the same as "ingin" in TT.
230		B: Edward, I <u>said leave me alone</u>. E: Bella, don't do this, please. <i>B: Edward, dengar. <u>Tinggalkan aku sendiri</u> E: Bella, jangan seperti ini</i>									V							The dialogue was Bella reaction toward Edward and she was little upset about the situation when she has to go. The underlined word has no effect on TT because it has the same meaning.
231		C: You're not gonna drive home right now. If you still feel Like going in the morning, I'll take you to the airport. B: <u>No</u>. I want to drive. <i>C: Kau tidak akan pulang sekarang. kau isa tidur disana. ika kau masih merasa seperti ini masih pagi. Aku akan awa kau ke lapangan udara. B: <u>Tidak</u>, aku mau mengemudi</i>												V				The dialogue was Bella reaction toward Charlie that she wanted to leave anyway. The underlined word has no effect on TT because it has the same meaning.

No	Character	SL (normal) TL (italic)	UP						DW						ZS	S - +	C - +	A - +	Description
			U 1	U 2	U 3	U 4	U 5	U 6	D 1	D 2	D 3	D 4	D 5	D 6					
1	Mysterious	E: And then you, <u>nothing</u> . <i>E: dan kau, <u>tak ada apa apa</u></i>	V																The dialogue happened when Edward finally realized that Bella was unreadable. The word “nothing” was meaning not anything or nothing at all. The underlined word did not affect the meaning from ST into TT.
2		B: What is it? E: <u>Complication</u> . I’ll pick you up tomorrow. <i>B: Apa ini?</i> <i>E: <u>Sulit dijelaskan</u>. Aku akan jemput kamu besok</i>	V																The dialogue happened when Edward having little bit difficulties to explain what happens. The underlined word has the same equivalence meaning from ST to TT.
3		E: <u>It’s very frustrating</u> . <i>E: <u>Menyusahkan</u></i>												V				+	The dialogue happened in the hills when Edward finally understood that she was different and mysterious. The word “frustrating” means causing discouragement and frustration. The word “menyusahkan” in TT was less appropriate to use although also expressed negative feeling. The word “menyusahkan” soften Bella characterization rather than “membuat frustasi” in TT. It still has meaning that Bella was hard to read by Edward even he has always tried.
4		C: <u>He’s a little old for you, isn’t he?</u>													V				The dialogue happened when

		B: No. C: <u>Dia sedikit tua untukmu, bukan?</u> B: Tidak juga																Charlie talked to Bella that she unpredictably has a date with Edward. The underlined word did not affect the meaning from ST into TT. It was quiet common in TT that “isn’t he?” become “bukan?” to asking information.
5		E: You <u>have to tell me</u> what you’re thinking. E: Kau <u>harus katakan</u> apa yang kau pikirkan							V									The dialogue was in the hills when Edward finally understood that she was different and mysterious. The underlined word did not affect the meaning from ST into TT although it was paraphrased.
6		E: If you hate the cold and the rain so much, <u>why’d you move to the wettest place in the continental US?</u> E: Jika kau membenci dingin dan hujan, <u>mengapa kau pindah ke tempat terbasah di wilayah AS?</u>												V				The dialogue happened when Edward asked her why she moved to Forks. In fact, she did not even like rain.
7		E: And now <u>you’re unhappy?</u> B: No. E: I’m sorry, I’m just... E: Dan sekarang <u>kau tidak bahagia?</u> B: Tidak. E: Maaf, aku hanya.												V				The dialogue happened when Edward asked her history and her life. He tried to conclude something from the conversation with her. He was really with her.
8		E: I’m just <u>trying to figure you out.</u> E: Aku <u>mencoba membaca pemikiranmu</u>												V			+	The dialogue happened when Edward having little bit difficulties to read her mind. The word “figure out” means find the solution to (a problem or question) or understands the meaning of something. The word “membaca” was not equivalent with the ST. The word “membaca” sounded more polite rather than figure out that has

																			negative connotation.
9		E: <u>Was that as weird for you</u> as it was for me? B: I don't know. E: <u>Apa itu sangat buruk untuk kamu seperti ini untuk aku?</u> B: <u>Aku tidak tahu</u>													V			–	The dialogue happened when Edward asked does she felt weird about the situation. The word “weird” in ST means strikingly odd or unusual. The TT of the word “weird” was “buruk” which has different context. It was supposed to be translated as “aneh” to sound general in TT. The shifting affect the characterization that causes Bella sounded more afraid to Edward.
10		E: You're <u>very difficult</u> for me to read. E: <u>Kau sangat sulit dibaca olehku.</u>													V				The dialogue happened when Edward finally understood that she was different and mysterious. He couldnot read her minds.
11		C: Wait, Bella, Looks like you took quite a spill. <u>How do you feel?</u> C: <u>Baik, Bella, kelihatannya kau terkejut. Bagaimana perasaanmu?</u>													V				The dialogue happened when Charlie little bit worried with Bella because sometimes she was quiet. She was so mysterious.
12		C: <u>Did he hurt you?</u> Break up with you or something? B: No, I broke up with him. C: <u>Apa dia melukaimu?</u> <u>Mencampakkanmu atau apakah?</u> B: <u>Tidak, aku campakan dia</u>													V				The dialogue happened when Charlie was little bit worry with Bella when she was going home after the date. The scene portrayed if Bella was quiet and cold to him.
13		B: No, I broke up with him. C: <u>I thought you liked him.</u> B: <u>Tidak, aku campakkan dia</u> C: <u>Aku pikir kau suka padanya</u>													V				The dialogue happened when Charlie was worried that Bella unpredictably broke up with Edward.
14		E: I <u>can't read</u> your mind. E: <u>Aku tidak bisa membaca pikiranmu</u>													V				The dialogue happened in the restaurant when Edward finally understood that she was different

																			and mysterious.
15		E: See, I tell you I can read minds, and you think <u>there's something wrong with you.</u> <i>E: Aku bisa baca pikiran dan kau pikir ada sesuatu yang salah dengan mu</i>										V							The dialogue happened in the car when Edward told her that he still could not read her mind.
16		B: I thought you Liked the Cullens. C: <u>I thought you didn't like any of the boys in town.</u> <i>B: Aku pikir kau suka Cullens</i> <i>C: Aku pikir kau tidak suka laki laki di kota ini</i>												V			+		The dialogue happened when Charlie talked to Bella that he was surprise if she has a date with Edward. The word "boys" means a youthful male person. It was less appropriate in TT, which sounded older. The word "laki-laki" affects Bella characterization more mature rather than "anak laki-laki".
17		E: <u>So that's what you dream about.</u> Becoming a monster. <i>E: Jadi itu yang kamu impikan.</i> <i>Menjadi monster</i>												V					The dialogue happened when Edward was quiet shocked about Bella's dreams. Unpredictably, she wanted to become a vampire to stay forever with him.
18	Cold girl	B: Let's hear it. J : Just <u>don't get mad</u> , okay? <i>B: Mari kita dengar</i> <i>J: Pokoknya jangan marah, okay?</i>										V							The dialogue of Jacob, he was quiet afraid to say something to Bella. It was because Bella was unpredictable and mysterious. The word "mad" has the same meaning as "marah".
19		E: <u>You didn't answer my question!</u> <i>E: Kau tak jawab pertanyaanku!</i>												V					The dialogue happens in the hills when. He quiet mad because Bella is stayed still. She ignored him coldly.
20		J: <u>My dad paid me to come talk to you.</u> <i>J: Ayahku membayarku untuk bicara kepadamu.</i>												V					The dialogue of Jacob, he came to deliver the message from his dad. Jacob was close enough with Bella, so, it was easier for him to share private warning than his father was.

21	Loveable / Nice/ Fun	Bi: Wow, <u>you're Looking good</u> . Well, I'm still dancing. Bi: Wow, <u>kelihatannya baik</u> . <i>Baik, aku masih menari.</i>										V							The dialogue of Billy, he met Bella at the first time after several years. He was quiet amaze that Bella grew as beautiful girl.
22		Bella, <u>this is Esme</u> . My mother for all intents and purposes <i>E: BeIIa, <u>Ini Esme</u>, ibunya sudah meminta dan pesan itu</i>										V							The dialogue of Edward, the coming of Bella pleased him. He even introducedher to his family.
23		E: <u>All right</u> , I'm gonna take you on a tour of the rest of the house. B: Okay. Well, I'll see you soon. <i>E: <u>Baik</u>, aku akan bawa kamu ke peralanan mengelilingi rumah</i> <i>B: Ok.baik, aku akan temui kau segera</i>							V										The dialogue of Edward, he would take Bella to see the entire house. He was happy to have her in the house. The word "all right" means an expression of agreement normally occurring at the beginning of a sentence. The word "baik" in TT was an expression of agreement.
24		Bi: First Mariners game of the season. Plus Jacob here <u>keeps bugging me about seeing you again</u> . <i>Bi: Marinir pertama musim ini. Plus Jacob disini untuk <u>bertemu denganmu lagi</u></i>								V							+	+	The dialogue of Billy when he told Bella that Jacob was always happy to meet her. The word "bug" means annoy persistently and the translator delete it. The paraphrasing in this context was decrease the meaning. The shifting was softened the negative meaning and made the sentence sounded more positive in TT.
25		M: Your girl? Yeah. Er: Yeah? <u>That's...My girl</u> . <i>M: Kekasihmu?Yeah</i> <i>Er: Yeah? <u>Itu gadisku</u></i>											V						
26		Er: Hey, Mikey! You met <u>my home girl</u> , Bella? B: Hey							V										The dialogue of Erick, he introduced Bella to Mike. He considered Bella was his girl friend. The reality, they were just friends and just met.

		Er; Hey, Mikey. Kau bertemu <u>gadisku</u> , Bella? B: Hey.																
27		B: I miss you. R: Oh, baby, I <u>miss you</u> , too. B: <i>Aku merindukanmu.</i> R: <i>Oh, sayang aku juga merindukanmu.</i>						V										The dialogue when Bella contacted her mom. Renee was missing her so much since they were seperated.
28		Boy 2: <u>You're pretty</u> . B: Don't touch me. Boy 2: <u>kau cantik</u> B: <i>Jangan sentuh aku</i>										V						It was a dialogue of a boy who tried to get Bella attention. He was a bad man and tried to tease her. The situation was in the street when Bella alone.
29		P: Guys, come on. I <u>love you</u> both. We got a plane to catch. P: <i>Hei, ayolah aku <u>mencintai kalian berdua</u>. Kita harus mengejar pesawat.</i>												V				The dialogue of Phill, he stated how much he loved Bella and Renee. The underlined word did not affect the meaning from ST into TT. The word "you" was means a second person pronoun; the person addressed.
30		Es: Bella, <u>we're making Italiano for you</u> . Es: <i>Bella, <u>kita membuat ini untukmu</u></i>												V				The dialogue of Esme, she was please by the coming of Bella. The word "italiano" in ST movie described an Italian food. The ST and TT was grammatically different although point out the same object. The shifting did not affect Bella characterization.
31		A: Hey. <u>Glad you're here</u> . We need an umpire. A: <i>Hey. <u>Senang kau disini</u>. Kita butuh wasit</i>												V				The dialogue of Alice, she was happy to see Bella in the field. The word "glad" means showing or causing joy and pleasure; especially made happy.
32		Es: <u>I hope you're hungry</u> . B: Yeah, absolutely. Es: <i><u>Aku harap kau lapar</u></i> B: <i>Ya, tentu saja.</i>												V				The dialogue of Esme, she was expecting Bella to try the food. She made the meal for her althogh she was a vampire.

33		R: It's Phill. He's <u>so worried</u> about you. <i>R: Ini Phill. Dia <u>sangat mengkhawatirkan</u> tentang kamu.</i>													V				The dialogue of Renee, she talked to Bella that Phill was worry and wanted Bella got well after the accident. The word "worried" means as be concerned with (something considered important) and it was equivalent in TT.
34	-	Bi: Charlie here hasn't <u>shut up</u> about it since you told him you were coming. <i>Bi: Charlie disini tidak <u>diam</u> sejak kau mengatakan padanya akan datang.</i>							V							+	+	+	The dialogue of Billy to Bella, he told how much happiness of Charlie when she came to Forks. The word "shut up" means refuse to talk or stop talking; fall silent. In TT, the word "diam" has the same equivalent meaning.
35		Er: Hi, I'm Eric, the <u>eyes and ears of this place. Anything you need, tour guide, Lunch date, shoulder to cry on?</u>													V				The dialogue of Erick when he was tries to get closer with Bella for the first time. He was interested with her.
36		X: As soon as you're done, I will <u>bring you your favorite.</u> <i>X: Saat kau selesai, aku akan <u>membawakan favoritmu.</u></i>													V				The dialogue of a waiter (Charlie friend), she still remember Bella when she was a kid. It is why she still knew her favorite.
37		M: Hey, Listen, I was wondering, <u>did you have a date to...</u> <i>M: Hey, dengar, aku berpikir, <u>apa kau memiliki kencan.</u></i>													V				The dialogue was belong to Mike who interested with Bella. He wanted to have a date with her. The translator deleted the word "to" but it still did not affect the meaning in TT.
38		M: Do you wanna <u>go to prom</u> with me? <i>M: Kau ingin <u>pergi ke pesta dansa denganku?</u></i>													V				It was a dialogue of Mike who interested with Bella. He wanted to take her to the prom. He has a crush on her for the first time.
39	-	Es: I'm sure <u>she'll Love it</u> , no matter													V			-	The dialogue of Esme, she cooked

		what. <i>Es: Aku yakin <u>dia suka dengan ini</u>, bagaimanapun juga</i>																italian food for Bella. Bella was a loveable person for the Cullen family so that they treated her nice instead of kill her. The word “love” means have a great affection or liking for (verbs). The word “suka” which usually translated as “like”, still describe the word “love” but having different frequency of affection. The shifting was affecting the characterization that Bella was only “suka” not “mencintai” (higher affection) in TT.
40		A: It’s okay. Bella and I are gonna <u>be great friends</u>. <i>A: Ini baik. Bella dan aku akan jadi teman baik</i>												V				The dialogue of Alice, she was happy to get along with Bella. Bella was easily socialize with her.
41		Ro: Why? What is she to me? A: Rosalie, <u>Bella is with Edward</u>. <i>Ro: Kenapa? Apa artinya dia agi ku?</i> <i>A: Rosalie, <u>Bella sudah dengan Edward</u></i>												V				The dialogue of Alice, she was explaining to Rosalie that Bella already being The Cullen’s family althoug she was a human.
42		A: <u>She’s part of this family now</u>, And we protect our family. <i>A: <u>Dia bagian dari keluarga ini sekarang</u>. Dan kita melindungi keluarga kita.</i>												V				The dialogue of Alice, she was explaining to Rosalie that Bella already being The Cullen’s family.
43		C: Well, <u>you Look beautiful</u>. B: Thanks <i>C: Baik, <u>kamu kelihatan cantik</u>.</i> <i>B: Terima kasih</i>												V				The dialogue happened when Charlie quiet amazed to see Bella’s appearance. She is looked more feminine with the dress.
44		Es: <u>You’ve given us an excuse</u> to use the kitchen for the first time. I hope												V			+	The dialogue of Esme, she expecting Bella would love to try the food. She

		you're hungry. <i>Es: <u>Kau berikan kami kesempatan</u> untuk gunakan dapur untuk pertama kalinya.</i> <i>Aku harap kau Iapar</i>																was really happy to have her in the house. The meaning of the word "excuse" meant as grant exemption or release to. The word "kesempatan" has different context in ST because it usually translated as "chance" in ST. The shifting softens Bella characterization.
45		J: Hi, I'm Jacob. B: Hey. J: We <u>used to make mud pies</u> when we were little. <i>J: Hi, aku Jacob.</i> <i>B: Hey.</i> <i>J: Kita <u>biasa membuat pie lumpur</u> ketika kecil</i>												V				The dialogue happened when Jacob met Bella for the first time after several years. Although, she was quiet forget, he remembered the happiness of their childhood.
46		Je: <u>You're good.</u> <i>Je: <u>Kau baik.</u></i>												V				The dialogue of Jessica to Bella in early school, It is described that she attracted lots of attention whether boys and girls at her school.
47		Je: That's <u>so funny.</u> <i>Je: Itu <u>sangat lucu.</u></i>												V				The dialogue of Jessica to Bella in early school, she was welcoming Bella nicely.
48	Famous V	Er: <u>Good headline for your feature.</u> I'm on the paper, and you're news, baby, front page. <i>Er: <u>Baik untuk berita utama.</u></i> <i>Aku ada di koran, dan kau beritanya sayang, halaman depan</i>											V					The dialogue of Erick when he was tried to get closer with Bella for the first time. He was interested with her. It was less equivalent because the sentence was paraphrased and deleted the word "feature".
49		Je: It's like first grade all over again. You're <u>the shiny new toy.</u> <i>Je: Itu seperti kelas pertama lagi. Kau <u>mainan yang bersinar.</u></i>												V		+	+	The dialogue of Jessica to Bella in early school, She realized that Bella already being attention in her school. The translator paraphrased and deleted the word "new" in TT. The word "new" also has effect on

																			Bella characterization, which means that there was no previous girls who also as popular as Bella to be watched by the boys. It softens Bella's characterization that she was nice girl rather than a play girl.
50		M: <u>You're Isabella, right?</u> M: <u>Kau Isabella, benar?</u>													V				The dialogue of Mike, he already knew Bella before he ever met her. It can be said that Bella was quiet famous in her new school.
51		M: You're Isabella Swan, <u>the new girl</u> . M: <u>Kau Isabella Swan, anak baru.</u>													V				The dialogue of Mike , he already knew Bella before he ever met her. It was less equivalent because the word "girl" only translated as "anak". The shifting only affects the meaning but did not affect the characterization.
52		Wa: Hey, Bella. You <u>remember me?</u> I played Santa one year. Wa: <u>Hey, Bella. Kau ingat aku?</u> <u>Aku menjadi Santa tahun IaIu.</u>													V				The dialogue of Waylon (Charlie's friend) when he met Bella, he still remembered her even it has been several years.
53		Je: I'm Jessica, by the way. Hey, <u>you're from Arizona, right?</u> B: Yeah. Je: <u>Aku Jessica, omong-omong. Hey, kau berasal dari Arizona, benar?</u> B: <u>Yeah</u>													V				It was a dialogue of Jessica to Bella in early school life. The news of Bella was spread all over the schol. They never met before but Jessica knew her.
54	Curious	E: Can't you just thank me and <u>get over it?</u> E: <u>Dapat kau berterima kasih padaku dan menyelesaikannya?</u>							V										The dialogue happened when Edward was little bit upset because Bella cannot stop to ask him about the story.
55		E: See, I tell you I can read minds, and you think <u>there's something wrong with you.</u>													V				The dialogue happened when Edward cannot believe why Bella always asked and curious to him.

		<i>E: Aku bisa baca pikiran dan kau pikir ada sesuatu yang salah Denganmu</i>																
56		J: <u>I'm not really supposed to say anything about it.</u> B: Hey, I can keep a secret. J: <u>aku tak mau katakan itu</u> B: Hey, aku bisa jaga rahasia												V			+	The dialogue of Jacob when he was quiet disappointed because he was unconsciously told her the secret. The ST was paraphrased in TT, which has different context. The ST (Jacob incidentally told the secret) affects Bella characterization in TT (Jacob aware that he says wrong) that she was less curious. So it has more positive effect to Bella.
57		J: <u>Really?</u> It's just Like an old scary story. B: Well, I want to know. J: <u>Sungguh?</u> ini cerita menakutkan. B: Baik, aku mau tahu												V				The dialogue of Jacob when he was quiet disappointed because he was unconsciously told her the secret. She was still curious about the secret.
58	Brave	E: I'm designed <u>to kill.</u> B: I don't care. E: Aku dibuat untuk <u>membunuh</u> B: Aku tak peduli						V										The dialogue of Edward, he stated that he was a vampire. Bella did not care about Edward secret.
59		E: <u>Are you afraid?</u> B: No. E: <u>Apa kau takut?</u> B: Tidak												V				The dialogue of Edward when he asked her, did Bella afraid of him. She was never afraid to Edward.
60		E: So, <u>you're worried not because you'll be in a house full of vampires,</u> but because you think they won't approve of you? B: I'm glad I amuse you. E: Jadi, kau khawatir bukan karena												V				The dialogue of Edward, he asked her to see his house. Bella was unafraid that would meet with vampire but she afraid his family did not accept her.

		<i>kau akan masuk ke dalam rumah yang penuh dengan vampir. Tapi karena kau berpikir mereka tidak akan terima kamu?</i> <i>B: Aku senang aku memikatmu</i>																
61		B: It's so Light and open, you know? Ro: <u>What did you expect</u> , Coffins and dungeons and moats? B: ini sangat terang dan terbuka, kau tahu? Ro: <u>Apa yang kau harapkan</u> , peti mati dan ruang tahanan dan selokan?												V				The dialogue of Rosalie, she was quiet shock and cold when Bella was unafraid instead of amazed. The word "expect" in ST means consider obligatory; request and expect with strongly.
62		E: My family, we're different from others of our kind. <u>We only hunt animals</u> . B: I'm here. I trust you. E: Keluargaku, tipe yang beda dari lainnya. <u>Kami hanya berburu binatang</u> B: Aku di sini percaya pada mu												V				The dialogue of Edward, he told his story but Bella still unafraid. Her face (in the movie) mostly like just wanted to know the story.
63	Independent / closed	C: I just feel Like I Leave you alone too much. <u>You should be around people</u> . C: Aku hanya merasa aku tinggalkan kau sendiri terlalu lama. <u>Harusnya kamu bergaul</u>										V						The dialogue happened when Charlie talked to Bella that she supposed to be socialized.
64		C: Look, Bella, I know I'm not that much fun to be around, <u>but I can change that</u> . We can do more stuff together. C: dengar, Bella. aku tahu aku tidak terlalu menyenangkan. <u>Tapi aku bisa mengubahnya</u> . Kita bisa melakukannya bersama												V				The dialogue happened when Charlie talked to Bella that he would change the situation. He would not let Bella alone anymore.

65	Edward and Bella have strong feeling of love	E: I'm sorry. <u>I kept Bella from dinner.</u> E: Maaf, <u>aku bawa dia untuk makan malam</u>						V									+	+	+	The dialogue of Edward, he talked to Bella friend. He wanted to have intimate time with her. The word "bawa" in TT has different context. The shifting softens Bella charactererization by Edward dialogue in TT.
66		Jm: Instead, he <u>kept you</u> this fragile little human. Jm: Malahan, <u>dia tetap membiarkan kamu sebagai manusia yang rapuh.</u>					V													The dialogue happened when James knew that Edward so in love with Bella. He knew that Edward would not bite her.
67		B: Do you do that a lot? E: Well, just <u>the past couple of months.</u> B: kau lakukan banyak? E: Baik, hanya <u>beberapa buIan</u>							V											The dialogue of Edward to Bella that he was often visited her through the window secretly. The underline word was referential meaning. The translated text from ST and TT was paraphrase and the word "past" was deleted. It has effect on the meaning. The shifting did not affect Bella characterization.
68		E: You don't know <u>how Long I've waited for you.</u> E: Kau tak tahu <u>berapa lama aku menantimu.</u>									V									The dialogue of Edward to Bella that he was waits her so long just to find a lover. The underline word was referential meaning. The deletion of the word "have been" in TT decreases the meaning. The word "waited" actually has different context although almost the same.
69		Ro: 15 kids that saw what happened. E: What was I supposed to do, then? Let her die? Ro: <u>This isn't just about you.</u> It's about all of us. Ro: 15 anak yang melihat itu terjadi. E: Apa yang harus aku lakukan?									V									The dialogue of Rosalie, she was mad because Edward saved Bella. It would risk the family safety.

		Membiarkannya mati? Ro: <u>Ini bukan hanya tentangmu</u> . Ini tentang kita semua.																	
70		E: I shouldn't have brought you here. <u>I'm so sorry.</u> E: <u>Harusnya aku tak membawamu kesini.</u> <u>Maaf</u>											V						The dialogue of Edward, he badly apologized to Bella because she was in danger. The ST and TT were structurally different. It affected the TT because the deletion of the word "so" which means "sangat".
71		E: I shouldn't have brought you here. I'm so sorry. E: <u>Harusnya aku tak membawamu kesini.</u> <u>Maaf</u>										V							The dialogue of Edward, he was badly sorry to Bella because made her in danger.
72		E: I'll <u>take good care of her</u> . I promise. E: <u>Aku akan menjaganya</u> , aku janji							V										The dialogue of Edward to Charlie, he promised that he would bring back Bella to the house safely.
73		E: Bella, you are <u>my Life</u> now. E: <u>Bella</u> , kamu adalah <u>hidupku</u> sekarang.							V										The dialogues of Edward when he was already fall in love and willing to risk his life.
74		E: I'm <u>coming to get</u> you. Then you and I are gonna go somewhere alone. E: <u>Aku akan datang</u> untukmu lalu kamu dan aku akan pergi ke suatu tempat.							V										The dialogue of Edward when he was already falls in love and willing to risk his life. The word "coming to get" was literally translated into "menjemput" in TT. It supposed to be not only just translated as "datang". The shifting did not affect the characterization.
75		Ca: She only has minutes Left. E: I'm gonna <u>make it go away</u> , Bella. Ca: <u>Dia hanya punya sisa satu menit.</u> E: <u>Aku akan bisa melakukannya</u> , Bella							V								+		The dialogue of Edward when he was hardly sucks the venom. He was trying to safe her but afraid if he cannot stop drinking her blood. The word "make it go away" was not equivalent with "melakukannya" because it has different meaning. The word "make it go away" is

																		usually translated as "menghilangkannya" in TT.
76		E: Can you talk about something else? <u>Distract me so I won't turn around.</u> E: <i>Bisa kau bicarakan Iainnya?</i> <i>Buyarkan aku untuk tidak berbalik arah</i>								V								The dialogue of Edward, he realized too emotional toward Bella although he could kill people.
77		E: If you'd Like. I'll <u>drive you home</u> myself. B: That's so thoughtful. E: <i>Jika kau suka. Aku sendiri yang antar kau</i> B: <i>Itu benar</i>							V									The dialogue of Edward, he wanted to have intimate time with her. He wanted to drive her home after dinner. The word "drive someone home" means "mengantarkan pulang".
78		B: Forks is growing on me. Re: <u>Could a guy have anything to do with that?</u> B: Well, yeah. B: <i>Forks merawat aku</i> Re: <i>Adakah pria yang berkaitan dengan itu?</i> B: <i>Yeah</i>											V					The dialogue of Renee, she was curious why Bella still wanted in Forks. The underlined word did not affect the meaning from ST into TT. The word "guy" has similar meaning with the word "pria". The shifting only affects the meaning but did not affect the characterization.
79		Ro: Why? What is she to me? A: Rosalie, <u>Bella is with Edward.</u> Ro: <i>Kenapa? Apa artinya dia bagiku?</i> A: <i>Rosalie, Bella sudah dengan Edward</i>								V								The dialogue of Alice, she was explaining to Rosalie that Bella already being The Cullen's family.
80		A: It's gonna happen, Edward. I've seen it. E: <u>It doesn't have to be that way.</u> A: <i>Itu akan terjadi, Edward. Aku sudah pernah melihatnya.</i> E: <i>tidak perlu begitu caranya.</i>								V								The dialogues of Edward when he was already fall in love and found a way to make Bella still alive and human. He did not want her to change to be a vampire.

81		E: Rosalie, Esme, <u>could you put these on, so, the tracker will pick up Bella's scent?</u> Ro: Why? What is she to me? E: <u>Rosalie, Esme, Bisakah kamu memakai ini jadi para pemburu akan mencium aromanya Bella?</u> Ro: <u>Kenapa? Apa artinya dia bagi ku?</u>													V				The dialogue happened when Edward tried to save Bella. He asked Rosalie and Esme for help. He knew if Rosalie did not like Bella but he begged for her.	
82		A: He'll follow you. I'll go with Bella. Jasper and I will drive her south. A: <u>I'll keep her safe, Edward.</u> A: <u>Dia akan mengikutimu. Aku akan pergi dengan Bella. Jasper dan aku akan membawa dia ke selatan.</u> A: <u>Aku akan menjaga dia tetap aman, Edward</u>														V				The dialogue of Alice, she promised to Edward would keep Bella safe. She knew how much Bella mean for Edward.
83		E: So that's what you dream about. <u>Becoming a monster.</u> E: <u>Jadi itu yang kamu impikan. Menjadi monster</u>														V				The dialogue happened when Edward quiet shocked because Bella wanted to be vampire. She insisted Edward to change her. The word "a" was deleted by the translator, which means "seorang" or only one but has no effects.
84		E: <u>Can you keep your thoughts to yourself?</u> A: Yes. E: <u>Bisa kamu menyimpan pikiranmu untuk dirimu sendiri?</u> A: Ya														V				The dialogue of Edward to Alice, she has to promise not to tell her vision to Bella.
85		E: I'm <u>breaking all the rules</u> now anyway. E: <u>Aku juga sudah melanggar aturan</u>														V				The dialogue of Edward in the school, he firstly showed the public that they are couples. Actually, it has similar meaning but the deletion the word "all" in TT make it less equivalent. The shifting only

																		changed the meaning but did not the characterization.
86		Ro: 15 kids that saw what happened. E: What was I supposed to do, then? <u>Let her die?</u> Ro: This isn't just about you. It's about all of us. <i>Ro: 15 anak yang melihat itu terjadi. E: Apa yang harus aku lakukan? Membiarkannya mati? Ro: Ini bukan hanya tentangmu. Ini tentang kita semua.</i>													V			The dialogue of Edward to Rosalie, she was curious why he saved Bella although it was risk the secret of vampires. All he wanted just to make Bella safe.
87		E: I <u>Like</u> watching you sleep. E: Aku <u>suka</u> melihat kau tidur													V			The dialogue of Edward, he was often visited Bella room secretly. It was take scene in Bella's room.
88		E: It's kind of <u>fascinating</u> to me. E: Ini seperti <u>sesuatu</u> untukku													V		–	The dialogue of Edward, he was often visited Bella room secretly. The word “fascinating” means capturing interest and the word “sesuatu” was not equivalent. The shifting describe that Bella was not too attract Edward so it decreased the meaning and characterization.
89		E: I <u>always want to try</u> one thing E: Aku <u>selalu mencoba</u> satu hal													V		–	The dialogue of Edward why he was often visited Bella room secretly. He wanted to kiss her because he loved her. The deletion of the word “want” makes the meaning in TT less equivalent. It made Edward already done something to her (kissed) but actually, it was not yet happened. The shifting did not affect Bella characterization.
90		Ca: No, Edward. James knows you would <u>never Leave</u> Bella.													V			The dialogue of Carlisle about why Edward must separate with Bella.

		<i>Ca: Jangan, Edward. James tahu kamu <u>tidak akan pernah meninggalkan Bella</u></i>																James would know that he would never leave her.
91		E: There's seven of us, and there's two of them, and when everything's done. I'm <u>gonna come back and get you</u> . <i>E: Ada tujuh orang kita, dan hanya ada dua orang mereka. Dan ketika semuanya telah selesai, aku <u>akan kembali dan menjemputmu</u>.</i>												V				The dialogues of Edward when he was already fall in love and willing to risk his life. He would do anything to make her safe.
92		E: I'll do whatever it takes to make you <u>safe again</u> . <i>E: <u>Aku akan melakukan apapun untuk membuatmu aman lagi</u>.</i>												V				The dialogues of Edward when he was already fall in love and ready to risk his life. He would do anything to make her safe.
93		E: Carlisle, <u>what's my other option?</u> Ca: We could try to suck the venom out. E: You know I won't be able to stop. Ca: Then find the will to stop. But choose. She only has minutes Left. <i>E: Carlisle, <u>apa pilihanku yang lain?</u> Ca: Kita bisa mencoba untuk menghisap racunnya keluar E: Kau tahu aku tidak bisa untuk menghentikannya. Ca: Maka cari cara untuk menghentikannya. Tapi pilihlah. Dia hanya punya sisa satu menit.</i>												V				The dialogues of Edward when he was already fall in love and found a way to make Bella still alive and human. He did not want her to change became a vampire.
94		Ca: You have to make a choice. You could let the changes happen. E: <u>No</u> . <i>Ca: Kau harus memuat pilihan. Kamu bisa membuat perubahan itu terjadi.</i>												V				The dialogues of Edward when he was hardly suck the venom. He did not want her to change. The word "no" and "bukan" was an expression of refusal. The underlined word did

		E: <u>Tidak</u>																	not affect the meaning from ST into TT.
95		E: Bella, you gotta go to Jacksonville so I <u>can't hurt</u> you anymore. E: <i>Bella, kau harus pergi ke Jacksonville jadi aku <u>tidak bisa melukaimu lagi</u>.</i>													V				The dialogue of Edward, he could not see Bella was in danger. He chose to stay away rather being alone than his lover die.
96		B: You can't Leave me. E: <u>I'm here</u> . B: <i>Kau tidak bisa meninggalkan aku</i> E: <u>Aku disini</u>													V				The dialogue of Edward when he cannot see Bella was in danger. He choose rather being alone than his lover die. In the end, he could not leave Bella.
97		B: You just can't say stuff like that to me. Ever. E: <u>Where else am I gonna go?</u> B: <i>Kamu tidak bisa bilang hal seperti itu ke aku.</i> E: <u>Kemana lagi aku harus pergi?</u>													V				The dialogue of Edward, he chose to be alone rather than saw his lover die. In the end, he cannot leave Bella after Bella asked him. He was so in love with her.
98		Jm: <u>It's too bad he didn't have the strength to turn you.</u> Jm: <i>payah sekali dia tidak punya kekuatan untuk merubahmu.</i>													V				The dialogue of James, he knew that Edward loved Bella and could not bite her.
99		B: I think I should <u>make sure</u> Bella gets something to eat. B: <i>Aku harus <u>pastikan ia makan sesuatu</u></i>													V				The dialogue of Edward, he talks to Bella friend before entering the restaurant. He wanted to have intimate time with her.
100		E: I'm <u>gonna take you to my place</u> tomorrow. B: Thanks. Wait, Like, with your family? E: <i>Aku <u>akan bawa kamu ke tempatku</u></i>													V				The dialogue of Edward, he wanted to take her to his house. He wanted to introduce her to the family member.

		<i>besok</i> B: terima kasih. Tunggu, seperti, dengan keluargamu? Ya																
101		B: What is it? E: I <u>don't have the strength to stay away</u> from you anymore. B: Apa ini? E: Aku <u>tak mampu jauh</u> darimu lagi												V				The dialogue of Edward, he cannot leave her. He was fall in love with Bella. He could not live without her.
102		Ro: She knows that. Yeah, well, the problem is, <u>you two have gone public</u> now, so... Ro: Dia tahu itu. Ya, baik, masalahnya adalah <u>kalian berdua sudah di muka umum</u> sekarang, jadi..												V				The dialogue of Rosalie, she was not too like with the relationship of Bella and Edward. Due to the accident, everybody knew that they were couples and threaded the Cullen's secret
103		Jm: action. That'll <u>break Edward's little heart</u> . B: You have...Edward has nothing to do with this! Jm: action. itu akan <u>menghancurkan hati kecil milik Edward</u> . B: Kamu punya aku, Edward tidak ada urusannya dengan ini.												V				The dialogue happened when James knew that Edward so in love with Bella. The tape of the video would break Edward's heart.
104		Jm: Tell him to avenge you. <u>Tell him!</u> B: No Edward, No. Jm: Bilang padanya untuk mema'las dendammu. <u>Bilang padanya</u> . B: Jangan, Edward, Jangan.												V				The dialogue happened when James knew that Edward was so in love with Bella. The tape of the video would break Edward and it would make him avenge to James.
105		B: It's cruel, really. Jm: <u>Tell Edward</u> how much it hurts. B: Itu sungguh kejam. Jm: <u>Bilang Edward</u> bagaimana rasa sakitnya.												V				The dialogue happened when James knew that Edward was so in love with Bella. The tape of the video would break Edward's heart and it would make him avenge to James.

		<u>sebelumnya.</u>																	
112		E: I'll <u>take care of her</u> , Chief Swan. C: I've heard that before. E: <u>Aku akan menjaga dia</u> , Kepala Polisi Swan C: <u>Aku sudah mendengarnya sebelumnya.</u>													V				The dialogue of Charlie, he was cold to Edward because he could make Bella sick in the hospital. The words "take care" in ST means as be in charge of or deal with somebody or something. Moreover, it was equivalent with TT.
113		E: I <u>should go back there and rip those guy's heads off.</u> B: No, you shouldn't. E: <u>Aku akan segera kembali dan mematahkan kepala mereka</u> B: <u>Tidak, jangan</u>													V			—	The dialogue happened when Bella explained to Edward her condition. She was fine so he did not need to go back. The word "rip" meant tear or be torn violently.
114		J: Just don't get mad, okay? He <u>wants you to break up</u> with your boyfriend. J: <u>Pokoknya jangan marah, okay? Dia mau kamu putus dengan pacar mu.</u>													V				It was a dialogue of Jacob to Bella when she was breaking with Edward. Some people did not like their relationship. The word "break up" has meaning as "putus" in TT.
115	Careless V+	B: Did you follow me? E: I <u>feel very protective</u> of you. B: <u>Kau ikuti aku?</u> E: <u>Aku bisa lindungi kau</u>							V									+	The dialogue of Edward in the street, he knew that Bella was quiet careless and unpredictable. It has similar meaning with the word "lindungi" in TT. The deletions "feel very" in TT decreased the meaning and affected the character that Bella was quite brave and did not need to take care much. The shifting made Bella seemed braver.
116		B: That's Jacksonville E: Can you at Least <u>watch where you walk?</u> B: <u>Itu Jacksonville</u> E: <u>Bisa kau lihat kemana kita jalan?</u>													V				The dialogue of Edward when Bella almost slipped because the slippery street, She was careless so made her lose control.
117		J: It's just, he said, quote, " <u>We'll be</u>													V				The dialogue of Jacob to Bella, he

		<u>watching you."</u> <i>J: Dia hanya bilang,"<u>Kami akan mengawasimu</u>"</i>																	was quiet worry about Bella safety because he knew she was unpredictable and unpredictable.
118		C: Hey, <u>Still got that pepper spray?</u> B: Yeah, Dad C: Hey, <u>Masih punya semprotan lada?</u> B: Ya, yah													V				The dialogue of Charlie, he was so worry about her safety. He brought her a pepper spray to keep her safe.
119		Ro: No, <u>she should know</u>. The entire family will be implicated if this ends badly. <i>Ro: Tidak, <u>dia harus tau</u>. Seluruh keluarga akan kesusahan jika ini berakhir buruk.</i>													V				The dialogue of Rosalie, she did not too like with the relationship of Bella and Edward. Bella already knew the secret and it risked their life.
120		Jm: Sorry. You know, but you really <u>made it too easy</u>. <i>Jm: Maaf. Kau tahu, tapi kau membuatnya sangat mudah</i>													V				The dialogue of James, he trapped Bella to come to the Ballet studio. He pretended that he was hostage her mom but it was not.
121		C: Bella's gonna play baseball. Well, <u>good Luck</u> with that. <i>B: Bella akan main baseball. Baik, semoga beruntung dengan itu</i>													V				The dialogue of Charlie to Edward, he was quite shocked that Bella would play baseball. It was quite funny for him to know.
122		C: All right, Bells. I <u>put a new can of pepper spray</u> in your bag. B: yah C: Baik, Bells. Aku <u>menaruh spray merica baru</u> di tasmu. B: Ayah													V				The dialogue of Charlie, he was so worry about her safety. He brought her new pepper spray to keep her safe before go to prom.

123	Tomboy/ unfeminine	C: Bella, it's Friday night. <u>Go out</u> . C: <i>BeIIa, ini Jumat malam. <u>Pergilah</u></i>							V									The dialogue of Charlie, he suggested Bella to hang around. Friday night was identical with teenagers and time for looking a lover. The word "go out" means leave the house to go somewhere. The shifting did not affect the characterization.
124		C: Looks like your friends are flagging you. <u>It's okay if you wanna go join them</u> . C: <i>Terlihat seperti temanmu, <u>tak apa jika kau mau bergabung dengan mereka</u></i> .									V							The dialogue of Charlie, he suggested Bella to hang around. The underlined word did not affect the meaning from ST into TT.
125		C: Looks like the Newton boy's <u>got a big smile for you</u> . B: Yes he's a good friend C: <i>terlihat sepertinya newton <u>suka padamu</u></i> B: <i>Ya, dia teman yang baik</i>								V								The dialogue of Charlie and Bella when he told her that Mike seemed like her. She was acted cold because she did not like talked about boys. She did not want to find a lover at that time.
126		B: I thought they were all pretty good. Je: You're <u>not really into</u> this, are you? B: <i>Aku kira semuanya bagus</i> Je: <i>Kau <u>tak mau</u> dengan ini?</i>													V			It was a dialogue of Jessica when Bella always said the same thing about all clothes. She was upset because Bella did not really know about dresses and girl stuff.
127		C: What about any of these other yahoos in town? <u>Anybody interest you?</u> C: <i>Bagaimana tentang laki laki di kota? <u>Ada yang membuatmu tertarik?</u></i>													V			The dialogue of Charlie when he was curious about what kind of boys in Forks, which can make Bella interested.
128		B: I'll meet you guys at the restaurant? Je: <u>Are you sure?</u> Yeah, yeah. I'll see you in a minute B: <i>Aku temui kalian di sana?</i>													V			The dialogue of Jessica and the girls when they were in the dress store but Bella wanted to leave. She did not interested with shopping.

		<i>Je: <u>Apa kau yakin?</u> Yeah, yeah sebentar lagi ketemu</i>																	
129		B: Mom, can I talk to you Later? Re: Come on, we gotta <u>talk boys</u> . Are you being safe? <i>B: Bu, bisa bicara nanti lagi?</i> <i>Re: Ayolah, kita <u>bicarakan anak laki-laki</u>. Apa kamu baik baik saja?</i>												V					The dialogue of Renee, she suggested Bella to get closer with the boys and started having a relationship.
130		E: <u>The prom is an important rite of passage.</u> I didn't want you to miss anything. <i>E: <u>Pesta dansa adalah upacara penting dalam penerimaan</u>. Aku tidak ingin kamu melewatkannya.</i>												V					The dialogue of Edward, he wanted to suggest her to come to the prom. He accompanied Bella to go with suitable dress.
131		Bi: <u>I told you she'd Love it.</u> <i>Bi: <u>Aku katakan padamu dia akan menyukainya.</u></i>												V					The dialogue of Billy to Charlie, he was already know that Bella preferred an old truck than a fancy car.
132	Tempting	B: I'm sorry. E: I'm <u>stronger</u> than I thought. <i>B: Maafkan aku</i> <i>E: Aku <u>lebih kuat</u> daripada yang aku pikirkan</i>	V																The dialogue of Edward when he told her that her blood was tasted good. The situation was in Bella room when he tried to kiss her.
133		C: Sorry, Jasper's our newest vegetarian. <u>It's a little difficult for him.</u> <i>Jp: It's a pleasure to meet you.</i> <i>C: Maaf, Jasper vegetarian baru tentunya <u>ini sedikit sulit</u> untuknya</i> <i>Jp: Senang ertemu denganmu</i>										V							The dialogue of Carlisle to Bella in her first visit to Edward house, He told her that her blood was tempting to drink especially for a new vampire like Jasper.
134		Ro: <u>Here comes the human.</u> <i>Ro: <u>Ini dia manusia</u></i>											V						The dialogue of Rosalie, she did not too like with Bella's presence in their house. She considered her as a human which has blood to drink.

135		E: Get your hair down Ro: Like that'll help. I can <u>smell her</u> from across the field. <i>E: Turunkan rambutmu Ro: seperti membantu saja. Aku bisa <u>menciumnya</u> dari lapangan di seberang.</i>							V										The dialogue of Rosalie, she told Edward and Bella that she still smells her from far away. All vampires must be smelled her.
136		BOY 2: How you guys doing? Look who we <u>just found</u> . <i>BOY 2: Apa kalian ini?lihat siapa yang kita <u>temukan</u></i>							V										The dialogue of some bad boys, they were happy to see Bella alone walking on the street. They have bad intention to her.
137		Ca: Edward, stop. Her blood is clean. You're <u>killing her</u> . Edward. Stop <i>Ca: Edward, hentikan darahnya sudah bersih kau <u>membunuhnya</u>. Edward. Hentikan</i>							V										The dialogue of Carlisle to Edward that he have to control his mind and his thirst so that he did not killed Bella by drinking her blood.
138		A: Oh, God. Carlisle? <u>Her blood</u> . Ca: Your brother will take care of him. I got him. A: Carlisle! Jp: Alice! Alice, go. <i>A: Oh, Tuhan. Carlisle? <u>Darahnya</u> Ca: Kakakmu akan mengurus dia. A: Aku mendapatkan dia Jp: Alice. Alice, pergi</i>							V										The dialogue of Alice when Bella losing lots of blood in ballet studio, she warned Carlisle to take care of her before the other vampires lost control and wanted to drink her blood.
139		A: Hi, Bella. I'm Alice. You do <u>smell good</u> . <i>A: Hai, Bella. Aku Alice. Kau <u>tercium enak</u></i>													V				The dialogues of Alice when she told Bella at the first meeting that her blood was smelled good.
140		A: it's okay, Jasper. <u>You won't hurt her</u> . <i>A: Tak apa Jasper. <u>Kau tidak akan menyakitinya</u>.</i>													V				The dialogues of Alice when she told Jasper (her lover) not too worry to hurt Bella because she was so

																				smelled good.
141		E: I just made this his most exciting game ever. He's <u>never gonna stop</u>. B: What should we do? <i>E: Aku hanya memuat ini lebih menarik dari pada permainan. Dia tidak pernah akan berhenti.</i> <i>B: Apa yang harus kita lakukan?</i>													V					The dialogue of Edward when he told her that her blood was tasted good for James. The worst part was James hunted her.
142	V-	E: <u>I've never wanted a human's blood so much in my Life.</u> <i>E: <u>Aku tak pernah mau darah manusia dalam hidupku</u></i>													V			-		The word “so much” was deleted and decreased the meaning. The shifting was affect Bella character that she was less tempting for Edward by delete the word “so much” in TT.The underline word affected the meaning from ST into TT.
143		E: It keeps you strong, but you're never fully satisfied. It wouldn't be like <u>drinking your blood</u>, for instance. <i>E: Ini membuatmu jadi kuat, tapi kau tidak pernah puas. Ini tidak seperti minum darahmu contohnya</i>													V					The dialogue of Edward when he told her that her blood was tasted good and so tempting to make him lose control.
144		BOY 3: Where are you going? <u>Come get a drink with us.</u> <i>BOY 3: Pergi kemana kau ? <u>Mari minum dengan kami</u></i>													V					The dialogue of some bad boys, they were happy to see Bella alone walking on the street. They have bad intention to her.
145		Boy 3: Yeah, <u>you should hang out with us</u>. Come on. <i>Boy 3: Yeah, <u>kau harus ikut kami</u>. Ayolah.</i>													V			-		The dialogue of some bad boys, they were happy to see Bella alone walking on the street. They asked Bella to drink with them. The word “hang out” means spend some times. It has no equivalent with the word “ikut”. The TT seemed Bella forced him to join without telling

																			him the reasons.
146		B: Why did you hate me so much when we met? E: I did. Only for making me <u>want you so badly</u>. <i>B: Kenapa kau benci sekali pertemuan kita ini?</i> <i>E: Hanya membuatku <u>sangat menginginkanmu</u></i>														V		+	The dialogue of Edward in the hills, he told her that her blood was so tempting to Edward. It made him wanted to have her. The word “badly” was deleted and decreased the meaning. It was lost the adjective phrase. The shifting did not affect the characterization.
147		E: I still <u>don’t know if I can control myself</u> B: I know you can. <i>E: aku masih <u>tak tahu apa aku bisa kendalikan diriku</u></i> <i>B: Aku tau kamu bias</i>														V			The dialogue of Edward in Bella’s room, he told her that her blood was so tempting to Edward. It made him wanted to have her.
148		J: I means, he just Looks at you <u>like you’re something to eat</u>. <i>J: Dia hanya melihat kau <u>sepertinya kau sesuatu untuk dimakan</u></i>														V			The dialogue of Jacob when he talked to Bella that Edward just like someone who wanted to hurt her and ate her.
149		E: I can’t ever <u>Lose control</u> with you. B: I’m sorry. <i>E: Aku tidak pernah bisa <u>hilang kendali</u> padamu</i> <i>B: Maafkan aku</i>														V			The dialogue of Edward in Bella’s room, he told her that her blood was so tempting to Edward. It made him wanted to have her.
150		Jm: You brought <u>a snack</u>. <i>Jm: Kau bawa <u>makanan ringan itu</u></i>														V			The dialogue of James, he knew that Bella was the only human among the Cullen’s family.
151		E: He’s just gonna <u>trace your scent</u> there. It’s the first place he’s gonna Look. <i>E: Dia akan <u>mengetahui baumu</u> disana. Itu tempat pertama yang dia akan cari</i>														V			The dialogue of Edward when he tried to calm Bella and made sure she wanted to leave the house. The word “trace” has different context with “mengetahui” in TT. However, the shifting did not affect the

																		characterization and it was only affect the meaning.
152		X: I've <u>never</u> seen anything Like him in my 300 years. X: <i>Aku <u>tidak pernah</u> Iihat apapun padanya daIam 300 tahun ini.</i>													V			It was a dialogue of James's friend. He stated that James was different until she met her. It seemed that he wanted to kill her.
153		Ca: We could try to suck the venom out. E: You know I won't be able to stop. Ca: Then <u>find the will to stop.</u> Ca: <i>Kita bisa mencoba untuk menghisap racunnya keluar</i> E: <i>Kau tahu aku tidak bisa untuk menghentikannya.</i> Ca: <i>Maka <u>cari cara untuk menghentikannya.</u></i>													V			The dialogue of Carlisle to Edward, Edward has to control his mind and thirst so that he did not killed Bella by drinking her blood. The word "will"more appropriate if was changed into "keinginan".
154		Ca: Bella, Bella, it's okay, son. <u>Enough.</u> Remember who you are. Ca: <i>Bella, Bella, itu tidak apa-apa Nak. <u>Cukup,ingat siapa dirimu</u></i>													V			The dialogue of Carlisle to Edward, he has to control his mind and thirst so that he did not killed Bella by drinking her blood.
155		E: No, you're in here because of me. The worst part of it was that I thought I <u>wasn't gonna be able to stop.</u> E: <i>Aku masih hidup karena kamu. Tidak, kamu ada disini karena aku. Bagian terburuk dari itu ialah. . . Aku pikir aku <u>tidak akan bisa berhenti.</u></i>													V			The dialogue of Edward and Bella when she was in hospital, he was afraid to lose her and felt guilty for drinking her blood.
156		E: I wanted to <u>kill you</u> E: <i>Aku mau <u>membunuhmu</u></i>						V										The dialogue of Edward when he told her that her blood was tasted good and so tempting to make him lose control to kill her.
157		E: it's like <u>a drug</u> to me.						V										The dialogue of Edward in the hills, he told her that her blood was so

162	Stubborn	Re: You were a <u>stubborn child</u> , weren't you? Re: <i>Kamu memang <u>anak yang keras kepala</u>, iya kan?</i>				V												The dialogue of Renee to Bella, it was a tape recorder when she was a kid. It can be described that since she was a kid as a stubborn girl.
163		E: Is it not enough just to have a long and happy Life with me? E: <i><u>tidak cukupkah</u> hanya punya kehidupan yang panjang dan bahagia dengan aku?</i>										V						The dialogue of Edward to Bella, he told her that being a vampire was not a good choice. He explained that she could be happy together with him although she was a human.
164		B: I don't believe that. E: <u>That's because you believe the lie.</u> B: <i>Aku tak percaya itu</i> E: <i><u>Karena kau percaya kebohongan</u></i>										V						The dialogue of Edward to Bella, it was described that he was quiet upset. She was so curious, stubborn and asked him all the time.
165		E: You don't know what you're saying. <u>You don't want this.</u> B: I want you. E: <i>Kamu tidak tahu apa yang kamu katakan. <u>Kau tidak mau ini</u></i> B: <i>Aku menginginkan mu</i>												V				The dialogue of Edward to Bella to calm her that being a vampire was not a good choice. He also did not want to change her. He always tried to convince her to stay human.
166		B: I could be Like you by now. E: <u>You don't know what you're saying.</u> B: <i>Aku bisa menjadi sepertimu sekarang.</i> E: <i><u>Kamu tidak tahu apa yang kamu katakan</u></i>												V				The dialogue of Edward to Bella, he told to calm her that being a vampire is not a good choice. He also did not want to change her.
167		E: <u>You're not gonna let this go</u> , are you? B: No E: <i><u>Kau tidak akan melepaskan ini, benar?</u></i> B: <i>Tidak.</i>												V				The dialogue of Edward to Bella, it was described that he was quiet upset. She was so curious, stubborn and asked him all the time about the secret.

168		E: Well, I hope you are <u>enjoy your disappointment</u> E: Baik, aku harap <u>kau menikmati kekecewaanmu.</u>													V				The dialogue of Edward to Bella, it was described that he was quiet upset. She was so curious, stubborn and asked him all the time about the secret.
169		B: I'm not scared of you. E: Well, <u>you really shouldn't have said that.</u> B: Aku tidak takut padamu E: Baik, <u>kau sungguh tidak harus mengatakan itu</u>													V				The dialogue of Edward to Bella, it was described that he was quiet upset. She was so curious, stubborn and asked him all the time about the secret.
170		B: I've decided. E: So that's what you dream about. <u>Becoming a monster.</u> B: Aku sudah memutuskan E: Jadi itu yang kamu impikan. <u>Menjadi monster</u>													V				The dialogue of Edward to Bella, he said it to calm her that being a vampire was not a good choice. He also did not want to change her.
171		C: Home? Your... <u>Your mom's not even in Phoenix.</u> B: She'll come home. I'll call her from the road. C: Rumah? <u>Punyamu. Ibumu bahkan tidak ada di Phoenix</u> B: Dia akan pulang. aku akan hubungi dia dari jalan													V				The dialogue of Charlie, he was quiet shocked Bella insisted to leave her house. Charlie convinced her hardly to make she still stayed at Forks but failed.
172		B: You have to take me home. E: <u>You can't go home.</u> B: Kau harus antarkan aku pulang E: <u>Kamu tak bisa pulang</u>													V				The dialogue of Edward to Bella, he wanted to calm her and made sure she went from Forks. Bella was quiet hard to be calmed.

The Data of Respondent's Interview

No	Gender	Occupation	Opinion <i>Twilight's</i> film	Opinion <i>Twilight's</i> subtitle	Character of Isabella	Does the subtitle change the character ?	The part that correspondence think influence the character
1	Male	Student of English Study Program	He did not really like <i>Twilight</i> movie. He thought that it was too girly and too teenager drama.	The subtitle was standard. The translator translated the text simple and easy to understand. He found some paraphrasing in the subtitle and he considered that it more efficient to the reader. However, it did not change the plot or the character of Isabella Swan.	The character was too flat because he did not like <i>Twilight</i> . He also stated that Kristen Stewart was not appropriate enough to play the role. He considered that Bella was a quiet girl and every girl.	Yes	He gave the example of Bella's dialogue about her daily life. In Bahasa maybe the translated text should be informal or slang. However, in the movie, the translated text was formal or ordinary. Therefore, Bella looked soften and more polite. Exp : <i>SL: Kick me out</i> <i>TL: Ngeluarin gue</i>
2	Male	Student of Broadcasting Programmer and Radio Announcer	He thought that <i>Twilight</i> was good enough. In his opinion, the director made the movie and the characterization in cold nuance.	Overall, the subtitle text was good. He did not pay attention too much about the differences of the SL and TL. When he watched the movie, he just read the subtitle and enjoyed the flow of the scene in the movie.	Bella was a cold girl and mysterious.	Yes	He did not think that it changed too much the characterization. He just found some inappropriate subtitle text in the movie. It made Bella is portrayed more strange when she talked to Edward. Exp: <i>SL: Boy, you have so much music.</i>

							TL : Nak, kamu punya banyak musik
3	Male	Freelance worker as Off Air in Radio and Event Organizer	He did not really like the movie.	The subtitle was good and easy to understand especially for people who did not know English language well. The subtitle was clear enough for the reader to know what the meaning, plot, and scene.	Bella was brave, curious, and stubborn girl. It can be seen in the dialogue when Bella willing to die just for being forever with Edward.	No	He has not found any difficulties when watching movie and while reading the subtitle.
4	Male	Marketing in Non Government Company	<i>Twilight</i> was a good fiction movie and gave difference atmosphere in 2000s. However, the story was not too interesting because it was predictable since the beginning.	The subtitle was actually good but some of the part was inappropriate in Bahasa. The example is when some of the character talk formal too their friends. Therefore, it need to be more analyzed and corrected.	Bella has strong character and Kristen played good for the role. He thought that Bella was a closed and mysterious girl.	Yes	The subtitle was not affecting the main characterization of Bella. He just found some inappropriate translated text in Bahasa. The translated text should be informal but in Bahasa become formal or ordinary. It made Bella more did not like a common teenager who also spoke daily slang language.
5	Male	Student of Management Study	<i>Twilight</i> was cool and romantic. However, the movie actually suit for the girl because girls definitely loved the story.	The subtitle can make the audience understand what the meaning of the story. It will help people who do not fluent in English.	Bella was mysterious and made the boys curious about her.	No	The subtitle did not change the character about Bella. Actually, the way Bella was presented in the movie already described her character.
6	Female	Student of Biology Program	The story was great and awesome because <i>Twilight</i> was about love, drama, and	The subtitle in twilight was good and did not have problem at all. The subtitle was reachable for the	Bella was a closed, cold, cool, and home type girl. Luckily, she was loveable by her friend at school	No	She did not find any change toward the characterization due to the subtitle text in movie. It happened because

			fantasy. It was something new because the vampire was handsome.	audience. She added that when she watched the movie, she mostly concerned to the text in the scene and did not really concern about what the character dialogue in SL.	because they thought that Bella was beautiful.		the subtitle already fixed and connected to the movie.
7	Female	Employee of Non-Government Company	She thought that the movie was good because she firstly knew the novel than the adapted movie. The vampire and the love story were strong in the movie.	The subtitle text was good. She found no differences that can change the character due to the subtitle. It happened because she mostly just looked and read the text. It has no big differences with the novel plot.	Bella was a wishy washy, cool, brave, annoying girl and having strong will especially about her love.	No	In her opinion, she found no big impact for the characterization of Bella due to its subtitle.
8	Female	High School Student	<i>Twilight</i> was a cool and romantic movie. The movie can make a girl melting.	The subtitle was good as the story presented in the scene. The subtitle was not too different between the scene and the text in the movie.	Bella was a cool, wishy washy, quiet, but curious girl. She was very mysterious because people around her wanted to know her.	No	She thought that Bella has the same character as presented in the movie.
9	Female	University Student of Communication Program	The movie was good because she already read all the novels.	The subtitle was good. She found no big difference. When she watching, she did not really much pay attention in what the speaker has said but mostly concerned on the text.	Bella was a cool, curious, and introvert girl.	No	She felt fine about the subtitle and it did not change the character of Bella.
10	Female	Physic Teacher	The movie was ordinary and nothing special.	The subtitle was good enough, so, the audience understood the story from the beginning until the end easily.	Bella was cool and little bit naughty.	No	She found no big differences or problems while watching the movie.