



AN ANALYSIS OF TRANSLATION SHIFT IN ENGLISH-INDONESIAN TRANSLATION OF ERAGON MOVIE

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Abstract: The objectives of this research are to identify the types of translation shifts present in the Eragon movie and to determine their frequency. The data will be collected from the dialogues in the movie. As a basis for this research, there is translation shift theory used, namely the translation shift theory of Catford (1965). In analyzing the data, the author uses a qualitative research methodology with a case study research design. This research identified translation shift occurrence in 599 dialogues and selected 12 samples for detailed analysis and discussion. The findings of the analysis indicated the presence of both Level Shift and Category Shift in the dialogues. The Level Shift is based on grammatical structure, they are Present Perfect Tense, Past Perfect Tense, Past Continuous Tense and Future Tense. The second shift found is Category Shift which consists of four types, they are Structure Shift, Unit Shift, Class Shift and Intra-System Shift. Overall, the results of this research demonstrate the occurrence of both Level Shift and Category Shift in the Eragon movie.

Keywords: *translation shift, Catford, qualitative research methodology, Eragon movie*

INTRODUCTION

This research centers on the phenomenon of translation shifts, with particular emphasis placed on the subtitle of the *Eragon* movie which was penned by Christopher Paoline and translated by Seaya Vahloca. *Eragon* offers fertile ground for research within this context. Our primary objective is to delve into disparities that emerge between the spoken dialogue in the movie and its written translation, particularly those of phrasal verbs. It is important to note that the constraints imposed by the cinematic medium, encompassing aspect such as layout and temporal duration, exert a profound

influence on how the translator conveys the message to the audience while preserving original meaning. As Heliawan (2019) aptly pointed out that when translating, the result should have the same meaning, but the form may be different from the target and source languages.

Phrasal verbs are an essential part of everyday language, and they are especially prevalent in movie dialogues. These multi-word verbs consist of a base verb and one or more particles, such as prepositions or adverbs, and they often have idiomatic meanings that cannot be inferred from the individual words themselves. Thus, translating phrasal verbs can be a

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challenging task, particularly for non-native speakers or those unfamiliar with the nuances of the source languages.

When it comes to translating phrasal verbs, it is essential to render the intended meaning from the source language (SL) into the target language (TL) in the closest equivalence possible. As Newmark (1987) suggest, the goal of translation is to ensure that the author's intended meaning is accurately conveyed in the target language (TL). Phrasal verbs can be particularly challenging to translate as they often have multiple meaning and can be used in various contexts. However, as Hoed (2006) explains in his book titled *Penerjemahan dan Kebudayaan* (2006), the process of translation involves transferring the message from the SL to the TL while ensuring that the meaning in the TL is the same or equivalent to that in the SL. Therefore, when translating phrasal verbs, it is crucial to consider the context and intended meaning to accurately convey the message in the target language.

To achieve the closest equivalence in meaning from SL to TL, translators employ various strategies such as translation shifts, which involve making change to the linguistic levels of the source text in order to match the target language's characteristic and structures. One of the strategies is called translation shift that represents some changes occurring during the translation process. Catford in his book titled *A Linguistic Theory of Translation* (1965) stated that by shift of level we mean that a SL item at one linguistic level has a TL translation equivalent at a different level (Catford, 1965:73). These shifts are necessary because certain words or sentence classifications in the source language may not have direct equivalents in the target language, thus requiring a change in form to achieve the intended meaning.

In their journal article *Constructing a Model for Shift Analysis in Translation*, Al-Zoubi and Al-Hassnawi (2001) stated that shifting is a phenomenon in translation that is necessary to achieve equivalence in translation. They argue that shift should be positively redefined as the result of the translator's efforts to establish translation equivalence between two different language systems. \

One example that deals with the problem mentioned above, taken from researcher Aries Darmapati's semi-thesis (2013) will be discussed.

SL: The dragon Saphira roared, and the **soldiers** before her quailed. (Paolini, 2011:1).

TL: Sang naga Saphira meraung, dan **para prajurit** yang berada di hadapannya mengerut. (Chusfani, 2012: 21).

In the example given, the term *soldiers* in the source language (SL) is translated as *para prajurit* in the target language (TL). This translation is considered a unit shift because *soldiers*, which is a single word *soldiers* is translated as the phrase "para prajurit".

Another example taken from the *Eragon* movie is as follows:

Data 1

00:00:31,800 --> 00:00:36,669

SL: There was a time when the fearsome, beautiful land of Alagasia...

TL: Suatu waktu... ketika tanah yang menawan nan indah. Alagaesia...

Data 2

00:01:19,600 --> 00:01:22,500

SL: ...riders and dragons alike.

TL: <i>...para penunggang dan naga.</i>

Data 1 indicates a shift in structure, specifically in the Noun Phrase. The Phrase "*the fearsome, beautiful land*" consists of a **Pre-modifier** and a **Head** with *land* being the the **Head**, *fearsome* and *beautiful* being the **Pre-modifier**. This phrase is translated as "tanah yang menawan nan indah" in Indonesian, where "tanah" is the **Head** and "menawan nan indah" is the **Postmodifier**.

In translation process, the translator may add or remove words to make a sentence sounds more natural or familiar in the target language. However, in this particular example, the translator had chosen to translate the sentence without adding or removing any words in order to convey the original message as accurately as possible. Nonetheless, It would have been more natural in the target language to add some words such as "Tanah menawan nan indah yang bernama Aglasia", where the phrase "yang bernama" sounds more appropriate. Although the translator has not employed flowery language, she has successfully preserved the meaning of the original text.

Data 2 exemplifies unit shift where there is a change in the rank or unit of a word. For instance, the English word "*riders*" becomes the phrase "para penunggang" in the target language. In data



12, the translator reduced some words to convey the intended message. For example, the sentence "...Riders and dragons *alike*" was translated into "para penumpang dan naga". Here, the translator eliminated the word "*alike*" omitted. Despite this, the message was still conveyed accurately without any loss of meaning.

From the two examples given above, we can see the difference between translating movie dialogue and written material. When translating written material, the translator can play with words and elaborate without being constrained by duration. The translator can add or remove words or sentences to make translation sound natural and familiar in the target language while still maintaining equivalence with the source material. However, when translating movie dialogue, time constraints are a limiting factor. The translator must focus on the main message that needs to be conveyed within the allotted time, and unnecessary parts of the sentence may need to be omitted.

Using Catford's theory on types of translation shifts, the researchers will analyze and address the following questions related to the dialogue in the Eragon movie: (1) What types of English-Indonesian translation shifts are present in the dialogue of the Eragon movie? (2) How do these translation shifts manifest in the dialogue of the Eragon movie? (3) Which types of translation shifts occur most frequently in the dialogue of the Eragon movie?

METHOD

The researchers use qualitative research methodology in which the data were taken by observing, reading, identifying, screening and classifying. The research design is a Case Study Design, where the researchers conduct an in-depth analysis of research subject. Research data was obtained from the subtitle of a movie titled *Eragon* which was originated from a novel written by Christopher Paolini. This movie was directed by Christopher Newman (2006) and translated into Indonesian language by Seaya Vanhloca.

The steps and process of data collection are divided into five. First step is collecting all the materials which were related with this movie: DVD, softcopy of the movie, Indonesian subtitle and English transcript. The second step is watching the movie several times to have a good understanding and identifying the subtitle. After that, comparing the movie transcript to the Indonesian subtitle. The third step is marking and identifying the translation shifts occurred. The fourth step is screening the data. Then classifying them into a group of shifting characteristics. The last fifth step is collecting and reading other related sources such as books, article, journal and dictionary, both printed and softcopy version. The analysis consists of several steps. First, identifying and analyzing the dialogue, then figuring out how the shifting process is executed in the movie dialogue. After that, concluding the result of the analysis. The results of the research work are presented in written format.

RESULT AND DISCUSSION

The researchers identified various types of translation shift in the dialogue of the *Eragon* movie. They screened seven hundred and ninety (790) dialogues and selected six hundred seventy-eight (678) dialogues for analyses. Among the screened dialogues, the researchers found five hundred and ninety-nine (599) instances of translation shift and classified fifty-six (56) dialogues as non-translation shifts. The researchers focus exclusively on analyzing dialogues that featured translation shift. Due to space constraints, only twelve (12) dialogues are discussed in this chapter after analyzing the data.

Two types of translation shift are found the the dialogue of the *Eragon* movie. They are level shift and category shift. This section will discuss both shifts in details.

1. Level Shift

PATTERN OF LEVEL SHIFT

ENGLISH GRAMMATICAL LEVEL	INDONESIAN LEXICAL
PAST CONTINUES PATTERN	SEDANG
PERFECT TENSE PATTERN	SUDAH/TELAH
FUTURE TENSE PATTERN	AKAN

Three types of level shift found in this data, they are continuous marker, perfect marker and future marker. In the following discussion, we will explore each type of level shift and how it manifests in the movie dialogue.

2. Past Continues Form (was/were +V-ing) shifted into *Sedang*

The structure used to express ongoing or in progress activity is called the Continues Tense. It is divided into two form, namely Present ContinuousTense and Past ContinuousTense. The Present Continues Tense is used to describe the ongoing activity in the present time, whereas the Past Continues Tense is used to describe an ongoing activity that happened in the past.

The Past Continues structure is marked by “was/were +Ving (Present participle)”, while the Present Continues structure is marked by “is/am/are +Ving (Present Participle)”. In Bahasa Indonesia, there is no specific term to indicate the time condition of an activity. Instead, the ongoing or in-progress activity is expressed using the lexeme *sedang*. For example:

Data 1

00:07:32,300 --> 00:07:34,200

SL: I was hunting.

TL: Aku **sedang** berburu.

The Past Continues structure, which consists of “be” (was) + Ving (hunting) is translated into a lexical form *sedang* in the target language. The translator opted for a lexical form because *sedang* represents ongoing activity just like the structure of the source language.

3 Past Perfect Form (Had+ Past Participle) shifted into *telah*

The Past Perfect Tense is used to express the idea that something happened before a specific time in

the past. The Past Perfect Tense marked by *had+V3 (the Past Participle of the verb)*. For example:

Data 2

00:01:09,300 --> 00:01:14,400

SL: ...and in a single bloody battle, believed he **had** killed them all...

TL: <i>...dan dalam satu pertempuran berdarah, dipercayai dia **telah** membunuh mereka semua...</i>

The shift occurred because the structure of the past perfect, which is marked by *had+V3 (Past Participle)* translated into a lexical word *telah* in Bahasa Indonesia. In the example above, in the sentence *...and in a single bloody battle, believed he had killed them all* means that the activity of “kill” by the men has already occurred in the past at different times and it happened before a particular time in the past. Bahasa Indonesia does not have a specific time signal to express an activity that already been done and happened before a particular time in the past, so the lexical word *telah* can be used to express such an activity. In this example, the use of *telah* is acceptable and sounds natural in the target language. The translator was able to convey the message without losing the meaning.

4. Present Perfect Form (have/has+ Past Participle) shifted into *Sudah/Telah*

Present perfect tense is used to express an action which happened at an unspecified time before now. Present perfect tense is marked by *have/has+V3 (Past Participle)*.

Data 3

00:11:02,600 --> 00:11:04,300

SL: I'll send word when I've settled.

TL: Aku akan mengirim kabar bila aku **sudah** menetap.



The shift in level occurred due to a grammatical change in the sentence from the source language to the target language. In the source language, the sentence is in the present perfect form, indicated by the use of “Have/has+V3 (Past Participle)”. The sentence *I'll send word when I've settled* follows this grammatical structure, with “have+V3 (*settled*)”. During the translation process, the grammatical structure was replaced with a lexical *sudah* in the target language, resulting in a sentence that conveys the same meaning as the original sentence in the source language.

5. Simple Future (will+V1)/ (/is/am/are +Going to+V1) shifted into akan

The Simple Future tense is used to express plans, predictions or the facts that will occur at a specific time in the future. It is formed using the structure “Auxiliary verb” (*will/going to*) + *VI (simple verb)*. There are two different forms of the simple future tense; “will” and “be going to” which are translated as *akan* in Bahasa Indonesia. For example:

Data 4

00:58:28,700 --> 00:58:30,300

SL: I'm going to free her.

TL: Aku akan membebaskannya.

A level shift occurred in this example, as a structure or grammar from the source language is translated into a lexical form in the target language.

1. Class Shift

PATTERN OF CLASS SHIFT

ENGLISH CLASSIFICATION CLASS	INDONESIAN CLASSIFICATION CLASS
PASSIVE	ACTIVE
ADVERBIAL	ADJECTIVE
VERB PHRASE	NOUN PHRASE

Class shift occurs when a word class in the source language is translated into a different word class in the target language. The following is the detailed discussion on each type.

Passive to Active and Active to Passive

Data 5

00:20:44,100 --> 00:20:46,600

SL: Enough, before you **hang** by a tree.

TL: Cukup, sebelum kau **digantung** dipohon.

Class-shift occurred because of a word in the source language is translated into a different word class in the target language. For example, the word

Specifically, the structure *be +going to+VI (simple verb)* is translated as *akan* in Bahasa Indonesia. This is because there is no specific form to express future time activity.

For example, the sentence *I'm going to free her* is translated as *aku akan membebaskannya*, where the structure *be (am) +going to* is translated as *akan*. Similarly, the sentence *I'm going to save her* indicates that the subject intends to do something in the future. In the target language, the lexical form *akan* has represents a plan or idea of someone to do something in the future. Although, there is a change of form, the same meaning is conveyed in the translation.

CATEGORY SHIFT

Based on Catford theory, category shift refers to departures from a formal correspondence between source language and target language. This shift can at various levels such as sentences, clauses, groups, words and morphemes, although the latter is rare. Category shift is categorized into four types, namely **class shift, intra-system shift, unit shift and structure shift**. The following discussion will provide a more detailed explanation of each type of category shift.

hang is categorized as a noun class in the source language, but if we look at the sentence's structure or from a grammatical view, as in the sentence *Enough, before you hang by a tree*, it implies that the subject is performing an action or doing something. Therefore, logically, the word *hang* should be categorized as an action verb. To emphasize that the subject is doing something or to express an active word in the target language, a prefix *-me* must be followed by a verb. In contrast, to express passive word, the prefix *-di* must be followed by a verb. The example demonstrates a

class shift, where a word changes from a noun into a verb. The word *digantung* signifies that subject or someone or something is receiving an action.

Adverbial to Adjective

Data 6

01:11:02,300 --> 01:11:04,800

SL: If you can show me the **quickest** way to the Varden...

TL: Jika kau dapat menunjukkan padaku cara **tercepat** ke kaum Varden...

This shift occurred because a class of word in source language is translated into another class of word in target language. In sentence, *If you can show me the quickest way to the Varden...* translated into *Jika kau dapat menunjukkan padaku cara tercepat ke kaum Varden...* The source language adverb *quickest* is translated into an adjective *tercepat*. An adverb in source language is

represented by an adjective in target language with the equivalent meaning.

Verb phrase to Noun phrase

Data 7

01:26:17,600 --> 01:26:18,900

SL: What is that thing?

TL: Apa itu?

The shift in class occurs when a sentence in the source language is translated into a phrase in the target language. For instance, the sentence *What is that thing?* is translated into the phrase *Apa itu?* This change represents a shift from a higher level of language (i.e. a sentence) to a lower level (i.e. a phrase). Nonetheless, despite the shift in class-form, the source language and target language conveys the same meaning.

2. Intra-System Shift

PATTERN OF INTRA-SYSTEM SHIFT

ENGLISH SYSTEM	INDONESIAN SYSTEM
PAST VERB	SIMPLE VERB
POSSESSIVE (APOSTROPHE)	LEXICAL
GENERAL	SPECIFIC
SPECIFIC	GENERAL
PLURAL	SINGULAR
SINGULAR	PLURAL

According to Catford, Intra-System shift refers to a departure from formal correspondence, in which a term operating within one system in the source language is translated into an equivalent term operating within a different non-corresponding system in the target language. The shift occurs internally, within a system. (Catford, 1965:79). In the movie dialogue, the researchers identified several instances of Intra-System shift. However, due to space limitation, the researchers present only one example:

From Singular to Plural

Data 8

00:00:36,838 --> 00:00:41,639

SL: ...was ruled by **men** astride mighty dragons.

TL: ...dikuasai oleh **orang-orang** menunggang naga yang hebat.

An intra-system shift occurred due to differences in the way nouns are expressed between the source and target languages. For instance, in English, plural forms of noun are typically created by adding an “s” to the singular form (e.g. *men* for *man*). On the other hand, in Bahasa Indonesian, plural forms are created by repeating the noun. In the source language, *was ruled by men astride mighty dragons*, consist of only one noun. However, in the target language, this was translated to *dikuasai oleh orang-orang menunggang naga yang hebat*, which contains two repeating nouns to denote plurality.



3. Rank or Unit Shift

PATTERN OF UNIT SHIFT

ENGLISH GRAMMATICAL UNIT	INDONESIAN GRAMMATICAL UNIT
PHRASE	WORD
WORD	PHRASE

A unit shift occurs when a unit at one level of the source language is translated into a different level of the target language, with the aim of conveying an equivalent meaning. Catford (1965:79).observed that departing from formal correspondence results in the translation equivalent of a unit at one level in the source language being a unit at a different level in the target language. The researches identified numerous instances of unit shifts in the movie dialogue; however, for the illustrative purposes, they will only discuss two examples.

Phrase to Word

Data 9

00:05:24,600 --> 00:05:28,400

SL: How will you tell **the king** you failed?

TL: Bagaimana kau akan memberitahu **raja** bahwa kau gagal?

Unit shift occurred because a noun phrase in the source language was translated into a single word in the target language. Specifically, the noun phrase “the king” was translated into the word “raja” in Indonesian. In English, the article *the* followed by a noun is often used to a particular instance or a unique presence in a certain location. For example, the sentence *How will you tell the king you failed?*,

4. Structure Shift

PATTERN OF STRUCTURE SHIFT

ENGLISH PHRASE LEVEL	INDONESIA PHRASE LEVEL
MODIFIER-HEAD	HEAD-MODIFIER
ENGLISH STRUCTURE LEVEL	INDONESIAN STRUCTURE LEVEL
Verb (V) +Prep+ Object (O)	Verb (V)+ Object (O)
Subject (S) + Modals + Verb (V) + C	Subject (S) + Complement (C)
Subject (S) + Modals + Verb (V)	Subject (S) + Adjective (Adj)
Subject (S) + Verb (V)	Verb (V) + Subject (S)
Subject (S) + Verb (V) + Complement (C)	Subject (S) + Complement (C)
Verb Phrase (VP) + Noun (N)+ Particle	Verb (V) + Noun (N)

the use of “*the*” implies that there is only one king in the palace. However, when translating the word “*the*” into Indonesian, it has no direct equivalent. Therefore, in the translation process, the translator may have ignored the article “*the*” and only translated the word “*king*” into “*raja*”. Despite this, the intended meaning of the source language was successfully conveyed in the target language.

Word to Phrase

Data 10

00:09:36,100 --> 00:09:37,900

SL: Shall we have another lesson **today**?

TL: Apa kita punya pelajaran lain **hari ini**?

The shift in units occurred in a contrasting case from the previous example. In this instance, it was caused by a word being translated into a phrase. The word *today* in the source language was translated into the phrase “*hari ini*” in the target language. Fortunately, “*hari ini*” already carries the formal meaning of “*today*” in the target language, which made the translator’s job easier. The translator was able to directly use this phrase to convey the equivalent meaning in the target language.

In analyzing the data, the author identified two types of structural shifts., each occurring in a distinct way. The following examples will discuss each type.

Modifier-Head

Data 11

00:01:22,700 --> 00:01:27,800

SL: Since then, **our land** has been ruled by Galbatorix.

TL: <i>Sejak itu, **tanah kami** dikuasai oleh Galbatorix.</i>

A structural shift occurred in this example because the phrase structure in the source language differs from that in the has different form in the target language. In the sentence *Since then, our land has been ruled by Galbatorix*, the phrase **our land** comprises a modifier and a head with **our** serving as *the pre-modifier* and **land** as a *the head*. However, in the target language, this phrase is translated as *tanah kami*, which consist of a head and a modifier. **Tanah** serves as *the head* and **kami** as *the post-modifier*. The formal structure of a phrase should have a head followed by a modifier, not modifier followed by a head, as in the source language.

Data 12

00:07:14,000 --> 00:07:16,200

SL: Too much for **a poor farm boy.**

M M H

TL: Terlalu mahal untuk **anak petani miskin.**

H M M

Another structural shift occurred during the translation process, as the phrase structure of the source language is translated into a different phrase structure in the target language. The original phrase structure in the source language, which comprised a *pre-modifier* (a poor) + a *post modifier* (farm) + a *head* (boy), was translated into *head* (anak) + *pre modifier* (petani) + *post-modifier* (miskin). In essence, the translation shifted from a **pre-modifier + post-modifier + head** into **head + pre-modifier + post-modifier**. The translator made this change to ensure that the sentence structure in the target language sounded natural and familiar to its native speakers.

CONCLUSION

The researchers identified several types of translation shift in the dialogue of the movie. Out of a total of seven hundred and ninety (790) dialogues, the researchers screened and selected 678 dialogues for analysis. Among the screened dialogues, five hundred and ninety-nine (599) dialogues contained instances of translation shift, while fifty-six (56) dialogues were classified as non-translation shift. The researchers focused their analysis the dialogues that involved translation shift. The author then took twelve dialogues for analysis.

The translation shifts identified in this movie dialogue are Level Shift and Category Shift. The level shift is categorized into four types based on the grammatical structure: Present Perfect Tense, Past Perfect Tense, Past Continuous Tense and Future Tense. These shifts occur because there is a change from a grammatical structure in the source language to a lexical in the target language.

The Category Shift is divided into four types: Structure Shift, Unit Shift, Class Shift and Intra-System Shift. **Structure Shift** occurs when the phrase pattern and the sentence structure in source language differ from those in the target language. **Unit Shift** is another type of category shift, where a phrase in the source language is translated into a word in the target language or vice versa. The third type of category shift is **Class Shift** which happens when a word class in the source language is translated into a different class in the target language. Lastly, **Intra-System Shift** is the fourth type of category shift, occurring when a system in the source language is translated into a non-corresponding system in the target language.

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