

**THE TRANSLATION METHODS OF MULTI-WORD VERBS  
IN STEPHANIE MEYER'S "THE TWILIGHT SAGA: BREAKING  
DAWN" INTO "AWAL YANG BARU"  
BY MONICA DWI CHRESNAYANI**

**THESIS**

**Submitted in partial fulfillment of the requirements for the  
Degree of *Sarjana Sastra (S.S)* in English Language**



**By:  
Dini Arifiani  
C11.2009.01055**

**FACULTY OF HUMANITIES  
DIAN NUSWANTORO UNIVERSITY  
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## **PAGE OF APPROVAL**

This thesis has been approved by Board of Examiners, Strata 1 study program of English Language, Faculty of Humanities, Dian Nuswantoro University on September 25, 2013

Board of Examiners

Chair Person

First Examiner

**Sunardi, SS., M.Pd.**

**Drs., A. Soerjowardhana, M.Pd.**

Second Examiner

Advisor

**Rahmanti Asmarani, S.S., M.Hum.**

**Achmad Basari, S.S., M.Pd.**

*Approved by*

**Dean of Faculty of Humanities**

**Achmad Basari, S.S., M.Pd.**

## **STATEMENT OF ORIGINALITY**

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Semarang, September 25, 2013

Dini Arifiani

## **MOTTO**

Don't look for happiness, create it. (J. Johnson)

To succeed, we must first believe that we can. (Michael Korda)

If you don't go after what you want, you will never have it. If you don't ask, the answer is always no. if you don't step forward, you are always in the same place.

(Nora Roberts)

## **DEDICATION**

This thesis is dedicated with love and gratitude to:

1. My beloved mother and father
2. My beloved brothers and sisters in law
3. My beloved sisters
4. My lovely best friends

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## TABLE OF CONTENTS

PAGE OF TITLE .....	i
PAGE OF APPROVAL .....	ii
STATEMENT OF ORIGINALITY .....	iii
MOTTO .....	iv
DEDICATION .....	v
ACKNOWLEDGEMENT .....	vi
TABLE OF CONTENTS .....	viii
LIST OF TABLE .....	xi
LIST OF FIGURES .....	xii
LIST OF APPENDICES .....	xiii
ABSTRACT .....	xiv
CHAPTER I INTRODUCTION .....	1
1.1 Background of the Study .....	1
1.2 Statement of the Problem.....	5
1.3 Scope of the Study .....	6
1.4 Objective of the Study .....	6
1.5 Significance of the Study.....	6
1.6 Thesis Organization .....	7
CHAPTER II REVIEW OF RELATED LITERATURE.....	9
2.1 Definition of Translation .....	9
2.2 Meaning in Translation.....	9

2.3	Types of Translation .....	10
2.4	Translation Methods .....	11
2.5	The Multi-Word Verbs .....	14
2.6	Preposition .....	21
	2.6.1 The Types of Preposition.....	21
	2.6.2 The Meaning of Preposition .....	21
2.7	Adverb .....	23
CHAPTER III	RESEARCH METHOD.....	24
3.1	Research Design .....	24
3.2	Unit of Analysis.....	25
3.3	Source of Data .....	25
3.4	Technique of Data Collection.....	26
3.5	Technique of Data Analysis.....	26
CHAPTER IV	DATA ANALYSIS .....	28
4.1	The Finding.....	28
4.2	Free Translation .....	31
4.3	Literal Translation .....	39
4.4	Faithful Translation .....	46
4.5	Semantic Translation .....	56
CHAPTER V	CONCLUSION AND SUGGESTION .....	61
5.1	Conclusion .....	61
5.2	Suggestion .....	63
BIBLIOGRAPHY	.....	64

APPENDICES .....	67
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## LIST OF TABLE

Table 2.5 Single-Word Verb and Multi-Word Verbs .....	21
Table 4.1 Multi-word verbs used in the Stephanie Meyer's <i>The Twilight Saga: Breaking Dawn</i> which is translated into <i>Awal Yang Baru</i> by Monica Dwi Chresnayani .....	28
Table 4.2 Translation Methods used in the Stephanie Meyer's <i>The Twilight Saga: Breaking Dawn</i> which is translated into <i>Awal Yang Baru</i> by Monica Dwi Chresnayani .....	29
Table 4.3 Translation Methods of Multi-Word Verbs in the Stephanie Meyer's <i>The Twilight Saga: Breaking Dawn</i> which is translated into <i>Awal Yang Baru</i> by Monica Dwi Chresnayani .....	30

## LIST OF FIGURES

Figure 2.4 Translation Method (V-Diagram).....	12
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## **LIST OF APPENDICES**

Appendix Translation Method .....	67
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## ABSTRACT

The thesis is entitled The Translation Methods of Multi-Word Verbs In Stephanie Meyer's *The Twilight Saga: Breaking Dawn into Awal Yang Baru* By Monica Dwi Chresnayani.

It has three objectives. First, it is aimed at finding out kinds of multi-word verbs are used in Stephanie Meyer's *The Twilight Saga: Breaking Dawn into Awal Yang Baru* by Monica Dwi Chresnayani. Second, it is aimed at finding out the translation methods used in the novel. Third, it is aimed at finding out the translation method used in translating the most dominant multi-word verbs found in the novel.

Documentation method was used in collecting the data. The researcher wrote and coded the multi-word verbs found in the two novels. The data collected were analyzed by finding in both versions of the novel, classifying each data according to the multi-word verbs and the translation methods and explaining why the data are included into each multi-word verbs and each translation method.

There are 110 units of data analysis found in the *The Twilight Saga: Breaking Dawn* novel as the source language and the target language of *Awal yang Baru* which have been analyzed based on Newmark's translation methods. It is found that there are 4 kinds out of 8 translation methods. They are free translation, literal translation, faithful translation and semantic translation.

The researcher found that the novel translation is dominated by faithful translation method and free translation method. The faithful translation method is mostly used because the translator wants to hold tight to the original meaning of the source language and she also makes the same construction of the translation in target language as the construction of the source language. The free translation method is used because the translator can translate freely without considering the original meaning and preserving the structure of the source language only to make the natural translation easily understood by the readers.

**Key words** : *Translation Methods, The Twilight Saga: Breaking Dawn, Awal yang Baru, Faithful translation method, Free translation method*

# CHAPTER I

## INTRODUCTION

### 1.1 Background of the Study

A human being who is as a social creature cannot live alone and it is a character of human being itself. Every human being needs to have a social relationship with others so that he or she can help each other in order to fulfill his or her needs. It cannot be denied that for having a social relationship, he or she has to communicate with others. A communication between human being can be done using signs or using language either it is spoken or written.

Butt et.al. (2000:10) says that "people use the language as a equals of communication with other people, as a tool to express their ideas and wishes. Without language it is hard to imagine how people can cooperate and get along with one another".

It equals that if there is no language, people will be difficult to express the things in their mind, to say their wishes and definitely it will be more difficult to understand each other without language. That is why every human being need language in order to have a successful communication.

A successful communication equals that when a person communicates with others, they have a good communication and a good understanding each other. Those conditions can happen if they understand the language are used in communication.

In accordance with the understanding, languages are used in communication and mastering English is one of the necessary ways to have a successful communication with people all over the world. Since it is an international language, English is used as language for communicating either spoken or written by people in many countries. Unfortunately, not everyone can understand English and learn English quickly, while the need of understanding English is unavoidable. The difficulties of mastering English can be solved by providing a translation work using the mother language.

By translating a source work, for instance a novel, many people can read the book in the first language so that they can understand the content of the book. They will more appreciate a popular novel or a best-seller novel which is translated in many languages and published all over the world.

However, translating a source book, for instance an English book is not an easy work. In transferring a meaning from source language into target language, a translator has to consider who the target readers are and decide the most appropriate meaning for the target language.

Since words sometimes can be translated in more than one meaning, it becomes one of problems in translating a word. A translation result really depends on the context of the words and the knowledge of a translator. A translator can translate a word into the most appropriate selection of word by considering the translation methods. For example the verb *watch* can be translated into Indonesian Language as *memperthatikan*, *menjaga*, *mengamati*, or *menonton*.

The problem mentioned above can be more difficult in translating multi-word verbs, for this kind of verbs has a various meaning. Multi-word verbs is a combination of a basic verb and another word or words, it is different from verb group which it is the morphological unit which realizes the predicator element in the sentence. Besides that, multi-word verbs also fall into four subclasses and it has to get more attention from translator before deciding to classify a multi-word verbs into a subclass of multi word verb. It is also important that in translating a multi-word verbs, a translator has to decide the most appropriate type of translation to have a natural translation work result.

One of four multi-word verbs subclasses also belongs to one of the seven idioms of Makkai (1972 : 22) that is phrasal verbs. It is the combination of a basic verb and another word or words where the rest words can be prepositions or adverbs. The two or three words that make up multi-word verbs form a short phrase which is why these verbs are often all called phrasal verbs. However translating idiom is becoming the difficulty for translators to translate a text from source language to target language.

Considering the problems above, the researcher is motivated to investigate the kinds of multi-word verbs used in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani.

The translation methods used in translating multi-word verbs are also interesting to be investigated because the translation methods concerned with the decision of translator in translating source language to target language. By considering the translation methods, a translator can translate a source word into

the most appropriate selection target word. The appropriate choice of meaning for multi-word verbs is the key of natural translation work result. The translator's decision of choosing the translation methods can be seen from the translation result.

In accordance with the two things above, the researcher chose the title *The Translation Methods of Multi-Word Verbs in Stephanie Meyer's "The Twilight Saga: Breaking Dawn"* into "Awal Yang Baru" by Monica Dwi Chresnayani.

*Breaking Dawn* is the fourth and final novel in *The Twilight Saga* by American author Stephenie Meyer. Divided into three parts, the first and the third sections are written from Bella Swan's perspective and the second section is written from the perspective of Jacob Black. The novel directly follows the events of the previous novel, *Eclipse*, as Bella and Edward Cullen get married, leaving behind a heartbroken Jacob. When Bella realizes that she is pregnant with a half-vampire, half-human child, she refuses to have an abortion. The fetus in Bella's body grows swiftly and Bella soon gives birth. The baby breaks many of her bones, including her spine, and she loses massive amounts of blood. In order to save her life, Edward changes her into a vampire by injecting his venom into her heart. Jacob, thinking that Bella is dead, and blaming Bella's daughter, Renesmee as the cause, tries to kill Renesmee. Instead, he "imprints" (an involuntary response in which a shape-shifter finds his soul mate) on her.

The third section shifts back to Bella's perspective, describing Bella's painful transformation and finding herself changed into a vampire and enjoying her new

life and abilities. However, when the Volturi plan to destroy Renesmee and the Cullens, she has to fight the final battle to save her beloved people.

The researcher chose the novel because it is one of the popular novels. It has a large number of readers. The book was highly successful, selling over 6 million copies in 2008. It was translated in 38 languages with rights sold to over 50 countries including Indonesia. The praises for Twilights comes from A New York Times Editor's Choice, A Publishers Weekly Best Book of the Year, An Amazon, A Teen People, and An American Library Association.

This study has several relevant studies completing each other such as a research conducted in 2008 by Danang Yogo Winaryo. His research analyzed the translation of multi-word verbs by focusing on the meaning of the preposition.

In 2008, Erna Wahningsih made a research about Translation Methods used in The Short Story "PURBASARI YANG BAIK HATI" into "THE GOOD-HEARTED PURBASARI". The research as the topic focused on the methods of translation used in translating The Good-Hearted Purbasari.

## **1.2 Statement of The Problem**

The problem of the study can be stated as follows:

1. What kinds of multi-word verbs are used in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani?
2. What translation methods are used in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani?

3. What translation method is used in translating the most dominant multi-word verbs found in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani?

### **1.3 Scope of The study**

This research focuses on the kinds of multi-word verbs, the translation methods which are found and the translation method used in translating the most dominant multi-word verbs found in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani.

### **1.4 Objective of The Study**

The objective of the study are follows:

1. To identify the kinds of multi-word verbs found in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani.
2. To identify the methods of translation used in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani.
3. To identify the translation method used in translating the most dominant multi-word verbs found in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani

### **1.5 Significance of The Study**

The result of the study is expected can give a valuable contribution to:

1. The researcher, in order to add knowledge about multi-word verbs and translation methods.

2. The readers, the Indonesian speaking people, to get broader knowledge about translation, translation methods, kinds of multi-word verbs and the appropriate meaning in translation of them.
3. Dian Nuswantoro University, for the English Department Student, specifically for the translation section, as an additional reference of the translation analysis of multi-word verbs.
4. Fans of the Twilight Saga books, to give knowledge about the translation methods of multi -word verbs and kinds of multi-word verbs founded in their favorite book.
5. The translator and editors of literary works, in this case, novel in order to improve their skill, so that the readers are able to enjoy the work better.
6. To help anyone who is interested in translation, especially in translation methods used in English text into Indonesia.

## **1.6 Thesis Organization**

Chapter I : Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study and thesis organization.

Chapter II : Review of Related Literature. This chapter support the study and help the researcher in analyzing the data of the problem based on the theories which are used. The theories used in this chapter are: definition of translation, meaning in translation, types of translation, translation methods, the multi-word verbs, preposition, and adverb.

Chapter III : Research Method. This chapter consists of research design, unit of analysis, source of data, technique of data collection and technique of data analysis.

Chapter IV : Data Analysis. This chapter covers the analysis of the data. It presents the research findings and discussion.

Chapter V : Conclusion and Suggestion. It contains the conclusion of the study and suggestions related to the problem, which is analyzed.

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

#### **2.1 Definition of Translation**

Definition of translation based on the translation theorist:

1. Catford (1969:20) says that translation is replaced of textual material in one language (SL) by equivalent textual material in another language (TL).
2. Larson (1984:51) states in translation, the form of the source language is replaced by the form of the target language.
3. Newmark (1988:5) states that translation is rendering the meaning of a text into another language in the way that the author intended the text.
4. Nida and Taber (1974:12) states that translation consist of reproducing in the receptor language to the closest natural equivalent of the source language message, first in term of meaning, secondly in term of style.

Based on the definitions of translation according to the experts above, it can be concluded that translation is rendering the meaning of source language into the target language by choosing the closest natural equivalent terms of meaning in order to make understandable meaning and to deliver the same message from the source language to target language.

#### **2.2 Meaning in Translation**

Nida and Taber (1975:1) claims that "a word can have more than one different meaning". This case is called the variety of meaning of translation

ambiguities. Hutchin and Summer (1992:99-120) explain that. "Transfer ambiguities appears when a source language word can potentially be translated by a number of different target language word, expressions, not because the source language itself ambiguous, but because it can be translated according to its context". Conceptual translation ambiguities arise when a single 'concept' represent by one word in one language correspond to a number of concept and hence word, in another language where it caused differences. For example the verb *watch* can be translated *memperhatikan, menjaga, mengamati, or menonton*.

In accordance with multi-word verbs meanings, the same problem arise, as all meanings of certain multi-word verbs seem suitable. Durand and Gyuide (1993: 138) states that "one of the problems of translating prepositions is that prepositions (in the multi-word verbs construction) of any source language appear to be multiply or ambiguous for translating into target language". Therefore, the translator must be able to choose the most appropriate meaning according to context of the sentences for producing the best translation work result.

### **2.3 Types of Translation**

There are some types of translation based on Larson in Choliludin (2007:22). There are form-based translation and meaning-based translation. *Breaking Dawn* novel used form-based translation as the type of translation because the book is a literary translation. A literary translation is the translation of literature such as novel, poems, and plays.

## 1. Form-based Translation

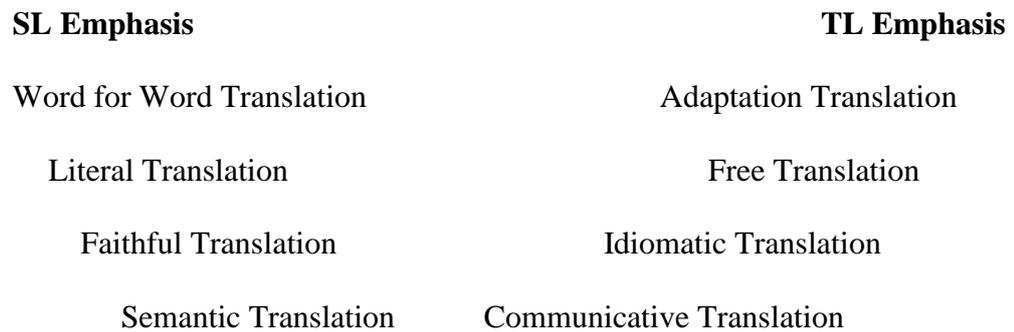
It attempts to follow the form of the source language and known as literal translation. Literal translation may be very useful for purpose related to study of the source language, but they are help to speakers of the receptor language who are interested in the meaning of the source language text. The literal translation can be understood if the general grammatical form of the two languages is similar.

## 2. Meaning-based Translation

It makes every effort to communicate the meaning of source language text in the natural forms of the receptor language. It is called idiomatic translation. Idiomatic translation uses the natural forms of the receptor language both in grammatical construction and in the choices of lexical items. A truly idiomatic translation does not sound like a translation. It sounds like it is written originally in the receptor language

### **2.4 Translation Methods**

According to Newmark (1988:45), there are eight translation methods. Translation can be done by choosing one of eight methods. The methods can be classified into two: four of them are oriented in source language (SL Emphasis) and the other four are oriented in target language (TL Emphasis). It can be seen in the figure below:



**Figure 2.4. Translation Methods (V-Diagram)**

From the diagram above there are some methods included in Newmark (1988:45) quoted in Halim (2007:20-22) :

1. Word for word translation

The source language word order is preserved and the words translated singly by their most common meanings out of the context.

The use of word for word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.

Example: SL : I can swim

TL : Saya bisa berenang

2. Free translation

It produces the target language text without the style, form, or content of the original.

Example : SL : Sambil menyelam minum air

TL : Killing two birds with one stone

### 3. Literal translation

In which the source grammatical construction are converted to their nearest target language equivalents, but the lexical words are again translated singly out of context.

Example : SL : his heart is in the right place

TL : hatinya tenang

### 4. Faithful translation

It is reproducing the precise contextual meaning of the original within the constraints of the target language grammatical structures. It attempts to be completely faithful to the intentions and the text-realization of the source language writer.

Example : SL : could you close the window?

TL : dapatkah kamu menutup jendela?

### 5. Semantic translation

It may be translated less important cultural words by culturally neutral third or functional terms but not cultural equivalent and it may make other small concessions to the readership.

Example : SL : he is a book-worm

TL : dia adalah orang yang suka membaca

### 6. Communicative translation

It attempts to reader the exact contextual meaning of the original in such a way that both context and language are readily acceptable and comprehensive to the readership.

Example : SL : be aware of dog

TL : awas ada anjing

#### 7. Idiomatic translation

It reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialism and idioms where these do not exist in the original.

Example : SL : you’re cherry mood

TL : kamu keliatan ceria

#### 8. Adaptive translation

This is the freest form of translation mainly used for plays and poetry; themes, characters, plots preserved, source language culture converted to target language culture and text is rewritten.

Example : SL : your hair is as smooth as silk

TL : rambutmu sehalus sutera

### **2.5 The Multi-Word Verbs**

According to Oxford Dictionary, the definition of verb is word or phrase that expresses an action (e.g. *eat*), an event (e.g. *happen*), or a state (e.g. *exist*). According to Aart and Aart (1982:40), within the class of verbs two subclasses can be distinguished, auxiliary verbs (verb that cannot stand on its own) and lexical verbs. Lexical verbs constitute the principal part of the verb phrase. There are two ways of classifying lexical verbs. The first is based on complementation. The complementation is classified into intransitive verbs (verbs verbs that do not

require a complement) and complement verbs (verb that do). The second involves the distinction between one-word and multi-word verbs.

In accordance with the complementation, there are six types of complement; direct object, indirect object, benefactive object, subject attribute, object attribute, and predicator complement (Faulkner, 1957:22)

a. Direct Object (DO)

A direct object is a noun or pronoun that follows an action verb and answer the question *What?* or *Whom?*. A direct object receives the action of a verb. In a passive sentence, the position of direct object constitutes subject without changing the meaning.

Example : Shakespeare wrote *Hamlet*

*Hamlet* was written by Shakespeare

b. Indirect Object (IO)

An indirect object is a noun or a pronoun that names the person or thing to whom or for whom an action is done. In most cases, an indirect object is used with a direct object. The indirect object comes after the verb and before the direct object. Another characteristic of the indirect object constituent is its substitutability by a *to*-phrase following the direct object constituent.

Example : Next year Mr. Juarez will teach **us** Spanish

**He** has been awarded a scholarship by the local council

The firm offered **Jim** the job - The firm offered the job **to Jim**

c. Benefactive Object (BO)

The constituent functioning as benefactive object resembles the indirect object, it immediately precedes the direct object constituent. Another characteristic of the benefactive object constituent is its substitutability by the preposition *for* following the direct object constituent.

Example : he makes **her** a toy - a toy is made **for her** by him

she called **me** a taxi - she called a taxi **for me**

d. Subject Attribute (SA)

A subject attribute is a word that identifies or describes the subject. It often follows forms of the verb *be* and comes after a linking verb. The most common of these linking verbs are in the following list; appear, become, feel, grow, look, remain, seem, smell, sound, stay, taste.

Example : Connie is **a dentist** - Let's go; it is growing **dark**

e. Object Attribute (OA)

Object attribute is a word that refers to the object where it modifies the direct object. Between the direct object constituent and the object attribute there is a relationship such that what is expressed by the object attribute is predicated of the direct object.

Example : She makes me **crazy**

Chelsea appointed him **manager**

f. Predicator Complement (PC)

Predicator complement could be used with reference to all those constituents that obligatorily complement the verb. The constituents are

preceded by verbs that cannot be passivized or if they can, do not preserve their meaning.

Example : the boy resembles **his father**

that tin contain **tobacco**

As mentioned above, there are two classification of complement; intransitive verbs and complement verbs (Aart and Aart, 1982:40-41). The class of complement verbs consists of two classes: transitive complement verbs and non-transitive complement verbs. Transitive complement verbs are distinguished into the four classes:

a. monotransitive verbs (DO only)

e.g. *the farmer kicked the horse*

b. ditransitive verbs ( IO + DO / BO + DO)

e.g. *he gave her a book / he called her a taxi*

c. complex transitive verbs (DO + OA)

e.g. *they find him a bore*

d. transitive PC verbs (DO + PC)

e.g. *that play reminds me of Shakespeare*

Non-transitive complement verbs comprises two-sub-classes: copulas (or linking verbs), verbs that are followed by a subject attribute and verbs that are followed by a predicator complement without an accompanying direct object.

a. copulas (SA)

e.g. *John is a teacher*

b. non-transitive PC verbs (PC)

e.g. *he resembles his father*

According to Aart and Aart (1982:42-43), multi-word verbs are divided into four subclasses. The researcher focuses on multi-word verbs according to Aart and Aart because the classification is simple and easy to be understood by the general reader.

The four subclasses of multi-word verbs are:

### 1. Phrasal verbs

It is combinations of a verb and a member of a closed set of adverbs:

*about, across, along, around, aside, away, back, by, down, forth, in, off, on, out, over, up.*

Phrasal verbs are either complement verbs (a) or intransitive verbs (b):

a. Did you *make up* this story?

b. John's new idea did not *catch on*

### 2. Prepositional verbs

It is combinations of a verb and a preposition. They are usually mono transitive complement verbs, in other words the constituent that follows them functions as direct object.

Example: Why did not you *listen to* his advice?

We are *looking for* an interesting story

There are two major differences between phrasal and prepositional verbs:

As a rule the adverb in phrasal verbs is stressed. In prepositional verbs the stress falls on the verb, the preposition being unstressed.

In phrasal the adverb verbs is stressed

Example:

*They have called **up** all applicants for an interview*

*why do not you look **up** the word in a dictionary?*

In prepositional verbs the stress falls on the verb

Example:

*It is better not to **call** on him*

*Just **look** at him!*

In phrasal verbs the adverb can generally occur both before and after the direct object constituent.

Example:

*Did you **make up** this story?* (the adverb occurs before the direct object constituent).

*Did you **make this story up**?* (the adverb occurs after the direct object constituent).

### **3. Phrasal-prepositional verbs**

Phrasal-prepositional verbs are combination of a verb, an adverb and a preposition. The majority of them are non-transitive PC verbs.

Example: Do you **go in for** squash?

I am afraid I do not **feel up to** the job?

We do not **get on with** our neighbours

### **4. Verb + Noun + Preposition idioms**

In verb + noun + preposition idioms, the noun cannot be modifier nor can it become the subject of a passive sentence.

Consider:

We *caught sight of* the plane - we caught sudden sight of the plane

They *kept track of* all his movements - Track was kept of all his movements.

Some other examples of Verb + Noun + Preposition idioms are:

*make allowance for, make fun of, make use of, pay attention to, put pressure on, take advantage of, take care of, take notice of.*

The important thing to remember is that a multi-word verbs is still a verb. *Get* is a verb. *Get up*, is also a verb, a different verb. *Get* and *get up* are two different verbs. They do not have the same meaning. So the translator should treat each multi-word verbs as a separate verb, and learn it like any other verb.

**Table 2.5 Single-Word Verb and Multi-Word Verbs**

single-word verb		<b>Look</b>	direct your eyes in a certain direction	You must <b>look</b> before you leap.
multi-word verbs	prepositional verbs	<b>look after</b>	take care of	Who is <b>looking after</b> the baby?
	phrasal verbs	<b>look up</b>	search for and find information in a reference book	You can <b>look up</b> my number in the telephone directory.
	phrasal-prepositional verbs	<b>look forward to</b>	Anticipate with pleasure	<b>I look forward to</b>

Source:

(<http://www.tuchemnitz.de/phil/english/chairs/linguist/independent/kursmaterialien/gws/Multi-word%20verbs.pdf>)

## 2.6 Preposition

Preposition constitutes a closed word class, and are formally invariable. We distinguish it as simple (one word) and complex (multi-word) prepositions. A preposition is a word that connects noun or noun equivalent, with some other words in a sentence by meaning a relation between the things, qualities or actions, which these word represent. In Oxford dictionary preposition defines as word, e.g. *in, from* or *to*, used before a noun or pronoun to show place, position, time or method.

### 2.6.1 The Types of Preposition

According to Aart and Aart (1982: 44), on general there are two kinds of preposition: simple and complex [multi-word].

Examples:

Simple		Complex	
at	in	according to	in front of
before	Of	as to	in spite of
between	on	because of	in term of
by	since	by equals of	on account of
despite	until	by virtue of	on behalf of
during	up	in accordance with	out of
from	with	in addition to	with regard to

### 2.6.2 The Meaning of Preposition

A preposition shows a relation between two entities that are one being that is represented by the prepositional complement. Among the various types of relational meanings, place and time are the most prominent and easy to identify rather than other relationships.

Soenardji and Pribadi in Winaryo (2008:17-18) classified preposition based on its meaning into two kinds: preposition of time and preposition of place. There are three categories for preposition of time:

1. One point of time: *on, at, in*.
2. Extended time: *since, by, from, during*.
3. Sequence of time: *before, after*.

There are two groups of preposition of place:

1. Preposition of position:

- a. The point itself: *in, inside, on, at*.
- b. Higher than the point: *over, above*.
- c. Lower than the point: *under, below*.
- d. Neighboring the point: *near, next, to, between*.

2. Preposition of direction:

- a. Move to the point: *to*.
- b. Leaves the point: *from*.
- c. Move to the point, but is not the point as its point: *towards*.
- d. Separate from the point, but is not starting from that point: *away from*.
- e. Enter to the point: *into*.
- f. Move from the point: *out of*.
- g. Move higher than the point: *up*.
- h. Move lower than the point: *down*.
- i. Rotate the point: *around*.

- j. Penetrate the point: *through*.
- k. Move over the point: *past, by*.
- l. Move as long as the point: *as far as, up to*.

## **2.7 Adverb**

Based on Oxford Dictionary, adverb defines as word that adds information to a verb, adjective, phrase, or another adverb. An adverb tells more about a verb. It tells in what way someone does something or in what way something happens.

Examples : *down, across, along, around, aside, away, back, by, etc.*

## **CHAPTER III**

### **RESEARCH METHOD**

Research method is a kind of systemic work plan in order to make its main purpose easier to achieve. This research method is arranged based on the problem analyzed and the main purpose of the research. The research method in this study covers research design, unit of analysis, source of the data, technique of data collection, and technique of data analysis.

#### **3. 1 Research Design**

The type used for carrying out this study is qualitative descriptive. Arikunto (2006:12) affirms that qualitative research is a naturalistic research. It is the contrary of the quantitative research. In collecting the data and in giving the result of the study, the researcher does not use numeric pattern, the data were engaged into the string of words. The study is in form of sentences and they are arranged or classified then analyzed to get a conclusion; furthermore, they are marked in percentage form (Surachmad, 1985:140).

The descriptive research aimed at providing description of the kinds of multi-word verbs found and the translation methods used in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani.

“Purposive Sampling is done by taking a subject based upon particular purpose” (Arikunto, 2002:7). This technique is performed for a variety of consideration, such as reason for the limitations of time, effort, and money.

Although this way is allowed, the researcher could determine the sample based on specific goals.

On choosing the data, the researcher adapted Arikunto's way of counting the sentences to be collected. The researcher only discussed the third section of both novels because those section are written from Bella's perspective and it is the final section of *the Twilight Saga*. The third section consists of 29 chapters from preface till chapter 39. The third section tells how Bella Swan is breaking dawn, when Bella who is as a new vampire born has to fight in the final battle to save her beloved people.

On judging multi-word verbs, the reasearcher used English-Indonesian dictionary by John M. Echols and Hasan Shadily. The dictionary was published by Gramedia Pustaka Utama in 2001. It is the reproduction dictionary with the special right printed from Cornell University Press, its original publisher.

### **3. 2 Unit Analysis**

The analysis unit of this research is the sentences that have multi word verbs in Stephanie Meyer's "The Twilight Saga: Breaking Dawn" into "Awal Yang Baru" by Monica Dwi Chresnayani.

### **3. 3 Source of Data**

The data source of this research is taken from Stephanie Meyer's *The Twilight Saga: Breaking Dawn* into *Awal Yang Baru* by Monica Dwi Chresnayani. *Breaking Dawn* is the fourth and final novel in *The Twilight Saga* by American author *Stephenie Meyer*. It was released on August 2, 2008 by Little, Brown Books for Young Readers, a division of Hachette Book Group USA at midnight

release parties in over 4,000 bookstores throughout the US. The number of pages of *Breaking Dawn* is 481 pages while the number of pages of *Breaking Dawn Awal yang Baru* is 864 pages.

### **3. 4 Technique of Data Collection**

In this research, documentation method is used to get the data.. According to Arikunto (2002:158), Documentation method is a method to collect data in written source like books, magazine, documents, etc.

The researcher wrote and coded the multi-word verbs found in English version (*Breaking Dawn*) and their translation in Indonesian version (*Awal yang Baru*).

Coding the data based on the title of novel, the number of data, and the page on which the data are taken, example: **01/BD/-1/5**. The number of datum is 01; BD (The Twilight Saga-Breaking Dawn), the chapter is -1 and the page on which the datum is taken 5.

### **3. 5 Technique of Data Analysis**

The steps in the data analysis are as follows:

1. Finding out all multi-word verbs in Stephanie Meyer's *The Twilight Saga: Breaking Dawn*.
2. Classifying all data into each kind of multi-word verbs.
3. Analyzing the data found by the kinds of multi word verbs
4. Finding out the meaning of each multi-word verbs based on the Indonesian translation version *Awal yang Baru*.
5. Classifying all data into each kind of the translation methods.

6. Analyzing the data found by the translation methods.
7. Classifying each kinds of multi-word verbs by the transaltion method used
8. Displaying the data in a table
9. Drawing conclusion

**CHAPTER IV**  
**DATA ANALYSIS**

**4.1 The Finding**

There are four kinds of multi-word verbs, containing 110 units of data analysis in the *The Twilight Saga: Breaking Dawn* novel as the source language and the target language of *Awal yang Baru*. They are showed in the table as below:

**Table 4.1 Multi-word verbs used in the Stephanie Meyer's *The Twilight Saga: Breaking Dawn* which is translated into *Awal Yang Baru* by Monica Dwi Chresnayani**

No.	Multi-Word Verbs	Quantity	Percentage (%)
1.	Phrasal Verbs	64	58,18%
2.	Prepositional Verbs	16	14,54%
3.	Phrasal Prepositional Verbs	28	25,45%
4.	Phrasal+Noun+Preposition Idiom	2	1,81%
<b>Total</b>		<b>110</b>	<b>100%</b>

From table 4.1 above, it can be seen that the highest percentage of multi-word verbs used is phrasal verbs. This is the mostly multi-word verbs used in the Stephanie Meyer's *The Twilight Saga: Breaking Dawn* which is translated into *Awal Yang Baru* by Monica Dwi Chresnayani. Phrasal verbs is a using of a verb and an adverb simultaneously. The lowest percentage is phrasal+noun+preposition idioms. It is the least multi-word verbs used in the novel.

There are 4 kinds out of 8 translation methods containing 110 units of data analysis found in the two novels. They are constructed as below:

**Table 4.2 Translation Methods used in the Stephanie Meyer's *The Twilight Saga: Breaking Dawn* which is translated into *Awal Yang Baru* by Monica Dwi Chresnayani**

No.	Translation Method	Quantity	Percentage (%)
1.	Free Translation	31	28,18%
2.	Literal Translation	17	15,45%
3.	Faithful Translation	58	52,72%
4.	Semantic Translation	4	3,63%
<b>Total</b>		<b>110</b>	<b>100%</b>

From table 4.2 above, it can be seen that the translation method used in the Stephanie Meyer's *The Twilight Saga: Breaking Dawn* which is translated into *Awal Yang Baru* by Monica Dwi Chresnayani are free translation, literal translation, faithful translation, and semantic translation. The highest percentage of translation method used is faithful translation. This is the translation method mostly used in the novel. The translator keeps to be completely faithful to the literal meaning and the structure of the source language. The lowest percentage is semantic translation. It is the least translation method used in the novel.

Each kinds of multi-word verbs can be translated by using translation methods. Each data of 110 units of data analysis in the *The Twilight Saga: Breaking Dawn* novel as the source language and the target language of *Awal yang Baru* is translated by using translation methods. They are showed in the table as below:

**Table 4.3 Translation Methods of Multi-Word Verbs in the Stephanie Meyer's *The Twilight Saga: Breaking Dawn* which is translated into *Awal Yang Baru* by Monica Dwi Chresnayani**

No.	Multi-Word Verbs	Translation Methods				Total
		Free Translation Method	Literal Translation Method	Faithful Translation Method	Semantic Translation Method	
1.	Phrasal Verbs	17	9	36	2	<b>64</b>
2.	Prepositional Verbs	4	0	11	1	<b>16</b>
3.	Phrasal-Prepositional Verbs	10	8	9	1	<b>28</b>
4.	Phrasal+Noun+Preposition Idiom	0	0	2	0	<b>2</b>
<b>Total</b>		<b>31</b>	<b>17</b>	<b>58</b>	<b>4</b>	<b>110</b>

From table 4.3 above, There are 31 data (28,18%) for free translation method consisting of 17 phrasal verbs, 4 phrasal prepositional verbs and 10 prepositional verbs. 17 data (15,45%) for literal translation method and it consists of 9 phrasal verbs and 8 phrasal prepositional verbs, 58 data (52,72%) for faithful translation method consisting of 36 phrasal verbs, 11 phrasal prepositional verbs, 9 prepositional verbs, and 2 verb+noun+preposition idioms. The last is 4 data (3,63%) for semantic translation consisting of 2 phrasal verbs, 1 phrasal prepositional verb and 1 prepositional verb.

From table 4.3 above, it also can be seen that the highest using of multi-word verbs which is found in the two novels phrasal verbs. The number of phrasal verbs which is found in the two novel is 64 data. The percentage of the using of phrasal verbs is 58,18% (table 4.1). There are 36 data out of 64 phrasal verbs which is translated by using faithful translation method. The translator translated each data

of 36 phrasal verbs by using its literal meaning in the target language. The translator did not change, add, or omit meaning in the target language of the word in the source language. She puts the translation in the target language as same as the meaning of the word in the source language.

#### 4.2. Free Translation

It produces the target language text without the style, form, or content of the original. There are 31 data including this translation method that are found in the novel. Some of them are:

Excerpt 1

SL : My heart **took off** (9/BD/19/250)

TL : Jantungku *meloncat* (9/AYB/19/325)

*Took off* is combination of a verb (*took*) and an adverb (*off*) which forms a new meaning. The combination of a verb and an adverb is classified into phrasal verbs in multi-word verbs. The phrasal verbs above uses intransitive verbs. It is a verb that does not require an object as the complement.

*Took off* is translated by using free translation because its translation in the target language is different literally from the source language. Literally, *took* equals *mengambil* while *off* equals *lagi*. Since *took off* is phrasal verbs, it forms new meaning that is *membuka, mengambil, berangkat, pergi* literally. (Echols and Shadily, 2001:577). It is impossible to put the literal meaning in the target language because it would be difficult for the reader to understand.

The translator translated *took off* in the source language completely different into *meloncat* in the target language in order to make the result of translation sounds natural. She chose the word *meloncat* as the translation of *took off* because in the context of the story in the novel telling that Bella, who was in the process of changing to be a vampire felt that her heart was beating so hard for the last time. It was like her heartbeat jumped and went. The translator makes the same description from her translation as the context of the story in the novel.

#### Excerpt 2

SL : I **trailed off** (27/BD/20/256)

TL : Aku *tidak menyelesaikan kata-kataku* (27/AYB/20/334)

*Trailed off* is an inseparable phrasal verbs since it is formed from a verb (*trailed*) and an adverb (*off*). If a verb and an adverb are used together, it is called phrasal verbs in the multi-word verbs. Since the phrasal verb *trailed off* does not require an object as the complement, it uses intransitive verbs.

The text above is translated by using free translation method. It is hard to find the equivalent meaning of *trailed off* in target language so that the translator translated *trailed off* in the source language by translating into *tidak menyelesaikan kata-kataku* in the target language in order to get the natural result of translation.

The translator chose to paraphrase the idiom in the target language because in (Echols and Shadily, 2001:600) *trailed off* which equals *batal menyeret* literally is hard to be understood by the reader. The translator

translated it into *tidak menyelesaikan kata-kataku* because in the context of the story in the novel telling that Bella was talking about what she felt when she was in the process to be a new-born vampire to the Cullens, but she stopped when she was telling them about the morphin that did not function because she would not Edward was sad.

### Excerpt 3

SL : I **focused on** my poker face (29/BD/20/256)

TL : Aku *memasang* wajah datar (29/AYB/20/334)

*Focused on* is included in verb and preposition used together to make a new meaning where *focused* is a verb and *on* is a preposition and it is known as prepositional verbs in multi-word verbs. *My poker face* functions as direct object.

*On* in the sentence is kind of preposition of position that has meaning the point itself. In the sentence *I focused on my poker face*, the point itself is *Bella's face* because *I* in the source language refers to Bella.

The translator translated the prepositional verbs above by using free translation method because she does not use the literal meaning of the source language. In (Echols and Shadily, 2001:251). *Focused on* in the source language which equals *memusatkan pada* is translated into *memasang* in the target language. There is a difference of meaning from the source language and the target language literally. The translator chose to put the word *memasang* in the target language as the translation of *focused on* in the source language because it sounds more natural rather than *memusatkan pada*.

The translator also did not preserve the structure of the source language in the target language. It can be seen that in the target language there is an omission of possessive pronoun *my-* which exists in the source language. Although the possessive pronoun *my-* in the word *my poker face* is not translated into *wajah datarku* in the target language, it does not change the meaning. Since the pronoun *I* refers to Bella, the reader knows who the poker face is, that is Bella.

#### Excerpt 4

SL : His lips **crushed down on** mine (53/BD/21/275)  
TL : Bibirnya *melumat* bibirku (53/AYB/21/359)

In multi-word verbs, *crushed down on* is included into phrasal-prepositional verbs since it is combination of a verb, an adverb and a preposition which are used together in a sentence. The majority of verbs in the phrasal-prepositional verbs are non-transitive PC verbs which means verbs that are followed by a predicator complement without an accompanying direct object.

In Predicator complement, the constituents are preceded by verbs that cannot be passivized or if they can, do not preserve their meaning. It can be seen in the sentence *His lips crushed down on mine*, it can not be changed into passive sentence.

*On* in the sentence of the source language is kind of preposition of position that has meaning the point itself. In the sentence *His lips crushed down on mine*, the point is *mine*. *Mine* refers to Bella's lips since in the context of the story telling that Edward was kissing Bella.

The translator used free translation method in translating the text above by using the word *melumat* as the translation of *crushed down for* which equals *meremukkan* (Echols and Shadily, 2001:158) so that the meaning is different literally. It is impossible for the translator using the literal meaning of *crushed down for* because the translation would not make sense with the context of the story in the novel.

#### Excerpt 5

SL : Everything was silent again as the others **caught up to** where I was already (87BD/28/350)

TL : Segalanya kembali senyap saat yang lain-lain *mulai memahami* apa yang sudah lebih dulu kutangkap (87/AYB/28/460)

In multi-word verbs, phrasal-prepositional verbs is a combination of a verb, an adverb and a preposition which are used together, then the combination of them result a new meaning. **Caught up to** is combination of a verb (caught), an adverb (up) and a preposition (to) so it is included into phrasal-prepositional verbs. In phrasal-prepositional verbs, there is only a predicator complement without an accompanying direct object. It can be seen in the sentence that the predicator complement is *where I was already*.

*To* in the sentence is kind of preposition of direction that has meaning move to the point. In the *sentence above*, the point is *where I was already*. According to the sentence, it means Bella was already understand about what was going happen while the Cullens family still in the process to understand.

**Caught up to** is translated by using free translation method because its translation in the target language is different literally from the source language. *Caught up* which is formed from the word *caught* (*menangkap*) and *up* (*keluar*) equals *mengejar* or *menyusul* (Echols and Shadily, 2001:102). It is the meaning of both of the words when they are used together and form a new meaning.

The translator chose the word *memahami* to translated the phrase *caught up* because in the sentence of the source language, it defines about a condition which is need to be understood. In the novel, the sentences tell when Alice said that the Voltury will come soon with the entire of its guardian and the wives, the Cullens was confused about the reason. What they did untill the entire of Voltury's family came to them. But Bella who also heard the news understood directly why the Voltury would come.

In *Kamus Besar Bahasa Indonesia (KBBI)*, the definition of *memahami* is *mengerti benar akan*. This definition is appropriate with the context of the sentence *Everything was silent again as the others **caught up to** where I was already* in the novel. This is why the phrasal-prepositional verbs *caught up to* is translated by using free translation method.

## Excerpt 6

SL : My head **snapped up at** that (88/BD/28/351)

TL : Aku *mengentakkan* *kepalaku* begitu mendengarnya  
(88/AYB/28/461)

**Snapped up at** is included into the phrasal-prepositional verbs in the multi-word verbs. It is combination of a verb (snapped), an adverb (up) and a preposition (at).

As stated before, phrasal-prepositional verbs only followed by a predicator complement without an accompanying direct object (non-transitive PC verbs). It can be seen in the sentence that the predicator complement *that*. The predicator complement is as the complement of the phrase *snapped up*.

*At* in the sentence in the source language is kind of preposition of position that has meaning the point itself. In the sentence *my head snapped up that*, the point itself is *that*. *That* is a demonstrative pronoun which refers to the Emmet's suggestion. In the context of the story is telling that Emmet suggested to invite the Werewolfs to fight with them.

It is included into free translation method because between the source language and the target language, the meaning is different literally. The translation in target language is not the literal translation from the source language. Literally, *snapped up at* equals *mengambil pada* (Echols and Shadily, 2001:536), rather than using its literal meaning, the translator prefers to use the free translation method that is *mengentakkan kepalaku* without considering the content of the meaning of the source language.

The construction of the structure in the source language and the target language is also different. The translator changes the position of *my head* which is as subject of the sentence in the source language into object of the sentence in the target language. She puts the word *aku* as the subject of the sentence in the target language to define that the actor who did the action is Bella because *I* refers to Bella. Free translation method is used to make the translation in the target language readable so that the reader can get the message of the source language.

#### Excerpt 7

SL : They could **track down** (99/BD/32/388)

TL : Mereka *lacak* (99/AYB/32/510)

**Track down** is combination of a verb (track) and an adverb (down).

The combination of a verb and an adverb is classified into phrasal verbs in multi-word verbs. The phrasal verbs that does not require an object following it as the complement using intransitive verbs in its combination.

The translator translated *track down* in the source language into *melacak*. The literal meaning of *track down* is *mengejar*. It is completely different from its individual meaning that is *mengikuti jalan* and *sampai kepada*. (Echols and Shadily, 2001:599). This makes it is included into free translation method.

In *Kamus Besar Bahasa Indonesia (KBBI)*, the definitions of *melacak*, is *mencari atau menuruti jejak*. While the definition of *mengejar* is *berlari untuk menyusul*. The translator chose the word *melacak* as the translation of the phrase *track down* since in the context of the story in the novel tells

about Demetri who is one of the Voltury's guardian which can find their enemy by smelling aroma. It means that he smells the enemy's aroma to find them. It is the reason why the translator prefers to use the word *melacak* rather than *menejar* since it describes about what Demetri's talent.

#### Excerpt 8

SL : Then it would **slip away** again (103/BD/32/392)

TL : Tapi kemudian *lepas* lagi (103/AYB/32/515)

**Slip away** is an phrasal verbs since it is formed from a verb (slip) and an adverb (away). If a verb and an adverb are used together, it is called phrasal verbs in multi-word verbs. Since *winced over* does not require an object as the complement, it uses intransitive verbs in its combination.

The text above is included into free translation method because *slip away* is translated into *lepas* rather than *bepergian*. (Echols and Shadily, 2001:533). It means the translator translated it freely. She did not preserve the literal meaning of the source language in the target language since the result of translation would sound strange to the reader.

### 4.3. Literal Translation

In this translation method, the meaning in the target language are resulted by converting the source language structure into the nearest equivalent structure in the target language but the lexical words in the source language are translated singly out of context. There are 17 data including this translation method that are found in the novel. Some of them are:

## Excerpt 9

SL : No longer just a nightmare, the line of black advanced on us through the icy mist **stirred up** by their feet (01/BD/PREFACE/239)

TL : Barisan hitam yang mendekati kami menembus kabut sedingin es yang *terkuak* oleh kaki mereka bukan lagi sekadar mimpi buruk (01/AYB/PENDAHULUAN/311)

In the multi-word verbs, **stirred up** is included into the inseparable phrasal verbs. It is combination of verb (stirred) and adverb (up). If a verb is combined with an adverb simultaneously, it is called phrasal verbs in multi-word verbs. It uses intransitive verbs because it does not require an object following it as the complement.

The phrasal verb above is translated by using literal translation method. The phrase *stirred up* in the source language is translated singly out of context. It is translated into *terkuak* which is taken from the word *stirred* equals *mengaduk* and *up* equals *ke atas* (Echols and Shadily, 2001:557).

When both of the meanings are combined, it can be translated into the new meaning that is *menguak* by using literal translation method.

Literally, the meaning of verb *stirred* and the phrasal verb *stirred up* is the same, that is *mengaduk*. The difference is on the direct object that followed the action. *Stir* is used when the direct object is food. *Stirred up* is used to show the action when the direct object is a liquid.

Rather than using *menguak* as the translation of *stirred up*, the translator used *terkuak* as its translation in the target language in order to show to the reader that the icy mist stirred up unintentionally when the line

of black advanced on us. Since in Indonesian Language, the prefix *ter-* has meaning *tak sengaja*, so the meaning of *terkuak* is *tak sengaja menguak*.

In *Kamus Besar Bahasa Indonesia (KBBI)*, there are 5 definitions of *terkuak*, one of them is *terpisah;tersibak*. It is proved that the chosen word used by the translator in the target language is correct if it is considered from the context of the sentence in the novel.

#### Excerpt 10

SL : I was through the door before their laughter had barely begun, bounding across the room and **scooping her up** from the floor in the same second (80/BD/25/314)

TL : Aku sudah masuk ke rumah bahkan sebelum mereka mulai tertawa, melesat melintasi ruangan dan *meraup* Renesmee dari lantai pada detik yang sama(80/AYB/25/412)

**Scooping up** is included into the separable phrasal verbs. It is a combination of verb (scooping) and adverb (up) in a sentence that requires an object as the complement to make the meaningful sentence. If a verb and an adverb are used together, it is known as phrasal verbs in multi-word verbs. Since the phrasal verb *scooping up* requires an object following it that is *her*, the verb that is used is complement verbs.

It is included in literal translation method because the translator uses the word *meraup* in the target language as the singly translation of *scooping up* in the source language. The translator translated it singly out of context but she converts the source language construction in the target language into the nearest target language construction . Literally, *scooping* equals *menyekop* when the object is sand, or it can be translated into

*mengeduk* when the object is money and *up* equals *ke atas* (Echols and Shadily, 2001:504).

In the source language above, the object of the sentence is *her*. Based on the previous sentence, *her* refers to *Renesmee*, so that the object of the sentence is *Renesmee*. Since the object is a person, the translator used the appropriate word to translate *scooping up* that is *meraup*.

In *Kamus Besar Bahasa Indonesia (KBBI)*, the definition of *meraup* is *menciduk dengan merapatkan kedua belah tangan*. While the definition of *scoop up* in Oxford dictionary is move or lift something with a scoop or something like a scoop. These make the chosen word of the translator that is *meraup* has the same definition in Indonesian Language and English.

#### Excerpt 11

SL : Edward's hands **balled up into** fists (81/BD/25/316)

TL : Kedua tangan Edward *mengepal* (81/BD/25/414)

**Balled up into** is included into the phrasal-prepositional verbs in the multi-word verbs. It is combination of a verb (balled), an adverb (up) and a preposition (into). If a verb, an adverb and a preposition are combined, it is called phrasal-prepositional verbs in multi-word verbs.

In phrasal-prepositional verbs, there is only a predicator complement without an accompanying direct object. It can be seen in the sentence that the predicator complement is *fists*. A predicator complement can not constitute subject because the sentence can not be formed into passive sentence.

*Into* in the sentence is kind of preposition of direction that has meaning enter to the point. In the sentence *Edward's hands balled up into fists*, the point is *fists*.

*Balled up into fists* is translated by using literal translation because it is translated singly out of context. It is not translated into *membulat ke atas ke dalam kepalan* (Echols and Shadily, 2001:251).

as same as when it is translated individually, but it is translated into *mengepal*.

In *Kamus Besar Bahasa Indonesia (KBBI)*, the definition of *mengepal* is *membentuk genggamannya atau tinju kepalan tangan*. By using literal translation method, this definition is the same as the individual translation of *balled up into fists* in the source language.

#### Excerpt 12

SL : I **turned away from** my silly game (82/BD/26/336)

TL : Aku *menghentikan* permainan konyolku itu (82/AYB/26/440)

**Turned away from** is combination of a verb (turned), an adverb (away) and a preposition (from) so it is included into phrasal-prepositional verbs because the using of a verb, an adverb and a preposition simultaneously is known as phrasal-prepositional verbs in multi-word verbs.

As stated before, phrasal-prepositional verbs only followed by a predicator complement without an accompanying direct object. It can be seen in the sentence that the predicator complement is *my silly game*. The predicator complement is as the complement of the phrase *turned away*.

*From* in the sentence is kind of preposition of direction that has meaning leave to the point. In the sentence *I turned away from my silly game*, the point is *my silly game*. According to the sentence, it means Bella was stop from doing her action that is punched and kicked the rest of the boulder into fragments which she thought that it is a ridiculous activity.

The source language above is translated singly out of the context in the target language, but the construction of the source language is converted into the nearest target language. It can be seen in *turned away from* which is translated into *menghentikan* and *my silly game* which is translated into *permainan konyolku itu*. However, *turned away* which is formed from the word *turned* (*memutar*) and *away* (*jauh*) equals *pergi* or *berbalik* literally. (Echols and Shadily, 2001:607). It is the meaning of both of the words when they are merge and form a new meaning.

The translator translated the phrase *turned away* singly out of its original meaning that is *pergi* when she chose the word *menghentikan* in the target language as its meaning. When the sentence *I turned away from my silly game* is translated by using its individual translation, it will be *aku memutar jauh dari permainan konyolku*. Since there is the word *game* in the source language so the most appropriate verb to be used preceding *game* is *menghentikan* since there are two verbs that are connented in game, that are *start* and *stop* which equals *memulai* dan *menghentikan*, so the translation above is included in literal translation method.

### Excerpt 13

SL : A tear **welled up on** the edge of Renesmee's eye (91/BD/29/364)

TL : Air mata *menggenang* di sudut mata Renesmee (91/AYB/29/479)

In multi-word verbs, **welled up on** is included into phrasal-prepositional verbs since it is combination of a verb, an adverb and a preposition which is used together in a sentence. The majority of verbs in the phrasal-prepositional verbs are non-transitive PC verbs which means verbs that are followed by a predicator complement without an accompanying direct object.

In Predicator complement, the constituents are preceded by verbs that cannot be passivized or if they can, do not preserve their meaning. It can be seen in the sentence *A tear welled up on the edge of Renesmee's eye*, it can not be changed into passive sentence because the meaning will also change.

The predicator complement of the sentence is *the edge of Renesmee's eye*. *On* in the sentence is kind of preposition of direction that has meaning the point itself. In the *sentence above*, the point is *the edge of Renesmee's eye*.

It is included into literal translation because the lexical words are translated singly out of context but the grammatical construction of the source language and the target language is not different. It can be seen in the phrase *Welled up on* which is a combination from the word *welled* (*mengalir*) and *up* (*keatas*) equals *mengalir ke atas* (Echols and Shadily, 2001:251) is translated into *menggenang*.

Although the translator translated the source language singly out of the context, but she converts the source language construction to the nearest one in the target language where there is a subject (*air mata*), a predicate (*menggenang*), and a complement (*di sudut mata Renesmee*). The translator translated it by using the literal translation method.

Excerpt 14

SL : She **leaned down** slightly (95/BD/30/374)

TL : Ia *membungkuk* sedikit (95/AYB/30/492)

In multi-word verbs, phrasal verbs is a combination of a verb and an adverb which are used together. **Leaned down** is combination of a verb (leaned) and an adverb (down) so it is included into phrasal verbs. Since *wincled over* does not require an object as the complement, it uses intransitive verbs in its combination.

*Leaned down* is translated by using literal translation method because its translation in the source language is translated singly out of context in the target language. *Leaned down* which is formed from the word *leaned* (*condong*) and *down* (*kebawah*) (Echols and Shadily, 2001:351) is translated singly into *membungkuk*.

#### 4.4 Faithful Translation

Faithful translation attempts to rendering the literal meaning of the source language into the target language and preserves the structure in the target language as same as the source language. There are 58 data including this translation method that are found in the novel. Some of them are:

## Excerpt 15

SL : **Give her back** to me! (02/BD/19/242)

TL : *Kembalikan* dia padaku! (02/BD/19/315)

**Give back** is phrasal verbs in the multi-word verbs. It is combination of a verb (give) and an adverb (back) which forms a new meaning. The combination of a verb and an adverb is classified into the phrasal verbs in multi-word verb. It uses complement verbs because it needs an object following it as the complement. *Me* is the object of the sentence. It is an indirect object with the direct object is *her*. *Me* is pronoun to whom the action is done while *her* is pronoun which receives the action.

*Give back* which is formed from the word *give* equals *memberi* and *back* equals *lagi* is translated by using faithful translation method for the translator used the literal meaning of the phrasal verbs that is *mengembalikan* (Echols and Shadily, 2001:270).

It is translated completely faithful to the literal meaning of the source language. *Give her back to me* is completely translated into *kembalikan dia padaku* without any subtraction or increment.

The translator is faithful to preserve the structure in the target language as same as the structure in the source language. The sentence in the source language which is a command sentence is also translated into command sentence in the target language. The structure of both sentences also do not change.

#### Excerpt 16

SL : I knew it would be so much easier to **give in** (03/BD/19/242)

TL : Aku tahu akan jauh lebih mudah untuk **menyerah** saja  
(03/AYB/19/315)

In this translation, **give in** is combination of verb and adverb used together idiomatically that cause a new meaning that is *surrender*. In the multi-word verbs, the use of verb and adverb simultaneously called phrasal verbs. Since it does not require an object as its complement, it uses intransitive verbs.. The translator used faithful translation method in translating text because she renders the meaning of the source language by using the meaning of *surrender* that is *menyerah* in the target language.

*Give in* the source language is an idiom because it is a group of words with a meaning that is different from the meaning of all the individual words. Literally, *give* means *memberi* and *in* means *masuk*. Its idiomatic meaning that is *menyerah* (Echols and Shadily, 2001:270) in the target language does not have any connection with the individual meaning of both individual words in the source language.

#### Excerpt 17

SL : I **brought** my right arm **out** from behind my back (22/BD/20/255)

TL : Aku *mengeluarkan* lengan kananku dari balik punggung  
(22/AYB/20/332)

In this translation, **brought out** is combination of verb and adverb. In the multi-word verbs, the use of verb and adverb simultaneously called phrasal verbs. The phrasal verbs above uses complement verbs. It is a verb requires an object as the complement.

The translator used faithful translation method in translating text because she rendered the meaning of the source language by using the literal meaning of *brought out* that is *menyerah* in the target language.

Literally, *brought* equals *membawa* and *out* equals *keluar*. Its new meaning that is *mengeluarkan* (Echols and Shadily, 2001:83) in the target language does not have any connection with the individual meaning of both individual words in the source language.

The translator uses the literal meaning to translate the phrase, so that literally the meaning in the source language and in the target language is the same. It is the reason the text above is included in faithful translation method.

#### Excerpt 18

SL : Edward **caught up with** me after a short minute (47/BD/21/270)

TL : Edward berhasil *menyusulku* tak lama kemudian (47/AYB/21/353)

**Caught up with** is included into the phrasal-prepositional verbs in the multi-word verbs. It is combination of a verb (caught), an adverb (up) and a preposition (with). If a verb, an adverb and a preposition are combined and form a new meaning, it is called phrasal-prepositional verbs.

As stated before, phrasal-prepositional verbs only followed by a predicator complement without an accompanying direct object. It can be seen in the sentence that the predicator complement is *me*.

*With* in the sentence of the source language is kind of preposition of position that has meaning neighboring the point. In the sentence *Edward caught up with me after a short minute*, the point is *me*.

The translator used faithful translation method in translating the text above because she preserves the literal meaning of the phrase in the target language. *Caught up with* equals *menyusul* literally (Echols and Shadily, 2001:102).

The translator uses the literal meaning to translate the phrase, so that literally the meaning in the source language and in the target language is the same. It is the reason the text above is included in faithful translation method.

#### Excerpt 19

SL : I **stared into** his shimmering gold eyes (52/BD/21/275)

TL : Aku *menatap* mata emasnya yang berbinar-binar (52/AYB/21/359)

**Stared into** is included in verb and preposition used together where *stared* is a verb and *into* is a preposition and it is known as prepositional verbs in multi-word verbs. *His shimmering gold eyes* receives the action of verb because it is as the constituent that follows *stared into* and functions as direct object.

*Into* in the sentence is kind of preposition of direction that has meaning enter to the point. In the *sentence above*, the point is *His shimmering gold*. According to the sentence, it means Bella looks Edward

specifically in his eyes. Since he is happy that is why his eyes is like the *shimmering gold*.

The text above is translated by using faithful translation method because the translator uses the literal meaning of *stared into* that is *menatap* in the target language (Echols and Shadily, 2001:552). It means that there is no difference between meaning in the source language and in the target language literally.

The grammatical construction in the target language is as same as in the source language where there is a subject (*I-aku*), a predicate (*stared into-menatap*), and a complement (*his shimmering gold eyes- mata emasnya yang berbinar-binar*).

Excerpt 20

SL : She **held** the key **out** for me (69/BD/23/302)

TL : Ia *menyodorkan* kunci itu padaku (69/AYB/23/396)

**Held out** is included into the phrasal verbs because it is combination a verb (held) and an adverb (out). In multi-word verbs, if a verb and an adverb are used together, it is called phrasal verbs. Since it requires an object following it so it uses complement verbs in its combination.

The object of the sentence is *me* and *key*. *Me* is the indirect object with the direct object is *key*. *Me* is pronoun to whom the action is done while *key* is pronoun which receives the action that is done by the actor.

In the sentence, she refers to Alice. It can be known from the previous sentences. *Alice skipped into the room ahead of everyone else,*

*her hand stretched out in front of her and impatience making a nearly visible aura around her. In her palm was an everyday brass key with an oversized pink satin bow tied around it.* While *me* refers to Bella, because Alice gives the key for Bella.

It is included into faithful translation method because the construction of text in the target language is precisely translated as same as the construction of text in the source language. It means that they are same literally. *Held out* in the source language equals *mengulurkan* (Echols and Shadily, 2001:300) while in the target language the translator use the word *menyodorkan*.

In *Kamus Besar Bahasa Indonesia (KBBI)*, the definition of *mengulurkan* is *menyampaikan atau memberikan (dengan mengajurkan tangan ke depan)*. While the definition of the word *menyodorkan* is *menyorongkan; mengulurkan tangan*. From both definitions, it can be seen that the two words have same definition. The word *menyodorkan* that is as the chosen word of the translator in the target language represented the literal meaning of the phrase *held out*. It means that the translator preserves the context meaning of the source language in the target language.

## Excerpt 21

SL : I was about to **take advantage of** the fact that he hadn't gotten around to setting me back on my feet and that his wits-scramblingly beautiful face was only inches away (76/BD/24/308)

TL : Aku baru saja hendak *memanfaatkan* fakta bahwa ia belum sempat menurunkanku dari gendongannya dan bahwa wajahnya yang rupawan hanya berjarak beberapa sentimeter saja dari wajahku (76/AYB/24/404)

In multi-word verbs, **take advantage of** is included into Verb + Noun + Preposition idioms. In verb + noun + preposition idioms, the noun cannot be modifier nor can it become the subject of a passive sentence.

*Take advantage of* equals *mengambil keuntungan dari* if it is translated individually, its literal meaning is *exploit*. The definition of exploit (*mengeksploitasi, memanfaatkan*) is use or develop something. Using faithful translation, the translator uses the literal meaning of take advantage of that is *memanfaatkan* in the target language (Echols and Shadily, 2001:577). It means in the target language and in the source language has the same meaning literally.

By using the faithful translation method, the construction of text in the target language is precisely translated as same as the construction of text in the source language. The sentence *I was about to take advantage of the fact* is translated into *Aku baru saja hendak memanfaatkan fakta*, the clause that *he had not gotten around to setting me back on my feet* translated into *bahwa ia belum sempat menurunkanku dari gendongannya* and *that his wits-scramblingly beautiful face was only inches away* is

translated into *bahwa wajahnya yang rupawan hanya berjarak beberapa sentimeter saja dari wajahku.*

#### Excerpt 22

SL : I was to wait here for you to come **looking for** her (89/BD/28/356)

TL : Aku harus menunggu di sini sampai kalian datang *mencarinya* (89/AYB/28/467)

In multi-word verbs, when a verb and a preposition used together in a sentence, it is called prepositional verbs. **Looking for** is included into prepositional verbs because it is combination a verb (looking) and a preposition (for).

It is included in the faithful translation method because there is no difference of meaning in the source language and in the target language literally. The translator preserves the literal meaning of the source language in the her translation in the target language. Literally, *looking for* equals *mencari* (Echols and Shadily, 2001:365) and it is used completely as same as in the target language.

The text above is translated by using faithful translation method because the content of the target language is grammatically translated as same as the source language. It can be seen in the source language *I was to wait here* is translated into *aku harus menunggu disini*, *for you to come looking for her* is translated into *sampai kalian datang mencarinya*.

### Excerpt 23

SL : She touched my face without **looking away** from Carmen (96/BD/30/375)

TL : Ia menyentuh wajahku tanpa *memalingkan wajah* dari Carmen (96/AYB/30/492)

**Looking away** is included into phrasal verbs. It is a combination of verb (Looking) and adverb (away) in a sentence that using intransitive verbs since it does not require an object as the complement to make the meaningful sentence. If a verb and an adverb are used together, it is known as phrasal verbs in multi-word verbs.

*Looking away* which is formed from the word *looking* equals *melihat* and *away* equals *jauh*, it equals *memalingkan wajah* literally (Echols and Shadily, 2001:365). Since the translator used the literal meaning of the source language precisely in the target language, it is included in faithful translation method.

Using faithful translation method, the construction of text in the target language is precisely translated as same as the construction of text in the source language. *She touched my face* equals *Ia menyentuh wajahku*, *without looking away from Carmen* is translated into *tanpa memalingkan wajah dari Carmen*.

### Excerpt 24

SL : We **set up** a tent for Renesmee (106/BD/35/427)

TL : Kami *mendirikan* tenda untuk Renesmee (106/AYB/35/561)

**Set up** is classified into phrasal verbs. It is a combination of verb and adverb that requires an object as the complement so that the sentence is

meaningful. If a verb and an adverb are used together, it is known as phrasal verbs in multi-word verbs. Since the phrasal verb *set up* requires an object following it that is *a tent*, it uses complement verbs in its combination.

The object of the sentence is *tent* and *Renesmee*. *Renesmee* is the benefactive object with the direct object is *key*. *Renesmee* is noun immediately precedes the direct object while *tent* is noun which receives the action. The constituent functioning as benefactive object resembles the indirect object, it is to whom the action is done. It immediately precedes the direct object constituent. Another characteristic of the benefactive object constituent is its substitutability by the preposition *for* following the direct object constituent.

The text above is translated by using faithful translation method because the translator uses the literal meaning of *set up* that is *mendirikan* in the target language (Echols and Shadily, 2001:516). It means that there is no difference between meaning in the source language and in the target language literally. In *Kamus Besar Bahasa Indonesia (KBBI)*, the definition of *mendirikan* is *memasang (meletakkan) berdiri;menegakkan*. It has affix *meng-kan* which means causative that is *membuat jadi*.

#### **4.5 Semantic Translation**

Semantic translation must take more account of the aesthetic value (that is, the beautiful and natural sound) of the source text (Newmark, 1988:46). There are 4 data including this translation method that are found in the novel. They are:

## Excerpt 25

SL : I would not be able to **live through** that (06/BD/19/242)

TL : Aku takkan sanggup *hidup tanpa dia* (06/AYB/19/315)

In the multi-word verbs **live through** is classified as prepositional phrase. It happened when a verb and a preposition used together. *Live through* is combination of a verb (live) and a preposition (through), it makes the phrase included into the prepositional phrase. *That* receives the action of verb because it is as the constituent that follows *live* and it functions as direct object.

*Through* in the sentence is kind of preposition of direction that has meaning penetrate to the point. In the *sentence above*, the point is *that*. According to the sentence, it tells about Bella who loves Edward so much and she was saying that she could not live if Edward dies. It is the reason why the point *that* is translated into *dia* in the target language because *that* refers to Edward.

The translator used semantic translation method in translating the text above. It can be seen in *I would not be able to live through that*, which is translated into *Aku takkan sanggup hidup tanpa dia*. Literally, *live through* equals *terus hidup* (Echols and Shadily, 2001:362). The result of translation in the target language sounds beautiful. It describes a hyperbole feeling. A feeling of Bella who loves Edward deeply and it states that Bella can not live without Edward. It is also more flexible and easier to be

understood by the reader rather than its individual words which is *aku tidak akan dapat untuk hidup di luar itu*.

#### Excerpt 26

SL : Her hand **fell away** from my face (68/BD/23/302)

TL : Tangannya *terkulai* dari wajahku (68/AYB/23/395)

**Fell away** is included into phrasal verbs since it is formed from a verb (fell) and an adverb (away). If a verb and an adverb are used together, it is called phrasal verbs in the multi-word verbs. Since the phrasal verb *fell away* does not require an object as the complement, it uses intransitive verbs in its combination.

By using semantic translation, *fell away* is translated into *terkulai*. The result translation of target language sounds more *natural* than the literal meaning of source language. *Feel away* which equals *meninggalkan* literally (Echols and Shadily, 2001:231) is translated into *terkulai*. It makes the result of translation sounds more natural and beautiful. The chosen translation sounds soft. It is because the translator have given the impression of the aesthetic value.

#### Excerpt 27

SL : Clouds of gossamer **floating down from** the canopy to the floor (78/BD/24/309)

TL : Tirai putih menerawang *menjuntai dari* kanopi ke lantai (78/AYB/24/404)

**Floating down from** is included into the phrasal-prepositional verbs in the multi-word verbs. It is combination of a verb, an adverb and a

preposition. If a verb, an adverb and a preposition are combined and form a new meaning, it is called phrasal-prepositional verbs.

As stated before, phrasal-prepositional verbs only followed by a predicator complement without an accompanying direct object. It can be seen in the sentence that the predicator complement is *me*.

*From* in the sentence is kind of preposition of direction that has meaning leaves the point. In the sentence *Clouds of gossamer floating down from the canopy to the floor*, the point is *the canopy*.

Using semantic translation, the translator translated text above more natural and she chose the words in the target language more beautiful than in the source language. *Clouds of gossamer* is translated into *tirai putih menerawang* rather than *awan siratan benang halus*, *floating down from the canopy to the floor* is translated into *menjuntai dari kanopi ke lantai* rather than *melayang ke bawah dari kanopi ke lantai* (Echols and Shadily, 2001:248).

They are included in semantic translation method because the result of translation in the target language emphasizes to the aesthetic value, which is the beautiful and natural sound. The target language sounds more natural and beautiful than the original.

Excerpt 28

SL : Renesmee's dazzling smile **lit up** her face (101/BD/32/390)

TL : Senyum memesona Renesmee berseri-seri *menghiasi* wajahnya (101/AYB/32/513)

**Lit up** is included into phrasal verbs in the multi-word verbs because it is a combination of verb and adverb in which requires an object as the constituent that following it. *Her face* receives the action of verb because it is as the constituent that follows *lit up* and it functions as direct object.

The text is translated by using semantic translation because the chosen words by the translator in the target language make the result of translation more beautiful and more natural to be read by the reader. Literally, *lit up* equals *menyalakan, menerangi* (Echols and Shadily, 2001:358).

Since the object in the sentence is a face, it will be clumsy if the translator put the literal meaning of the source language. The chosen word of the translator that is *menghiasi* is the best choice to translate *lit up* in *Kamus Besar Bahasa Indonesia (KBBI)*, the definition of *menghiasi* is *menghias (memperelok dengan barang-barang yang indah)*, while the affix *meng-i* in Indonesian Language equals *memberi*. The translation result of the source language can be comprehended *Senyum memesona Renesmee berseri-seri menghiasi (memberikan hiasan) pada wajahnya*. It can be seen from the translation that the word *menghiasi* sounds more natural rather than *menyalakan* or *menerangi*.

## CHAPTER V

### CONCLUSION AND SUGGESTION

#### 5.1 Conclusion

The conclusion is based on the data analysis in chapter IV. From the analysis, it can be concluded that there are 110 units of data analysis in the *The Twilight Saga: Breaking Dawn* novel as the source language and the target language of *Awal yang Baru* which have been analyzed based on Newmark's translation methods.

The mostly multi-word verbs used in the Stephanie Meyer's *The Twilight Saga: Breaking Dawn* which is translated into *Awal Yang Baru* by Monica Dwi Chresnayani is phrasal verbs. Phrasal verbs is a using of a verb and an adverb simultaneously. The lowest percentage is phrasal+noun+preposition idioms.

There are 4 kinds out of 8 translation methods used by the translator in translating the *The Twilight Saga: Breaking Dawn* into *Awal yang Baru*. They are free translation, literal translation, faithful translation and semantic translation where each of them has its own percentage of usage. The researcher found that the novel translation is dominated by faithful translation method and free translation method according to the percentage in table 4.2.

Faithful translation is used because the translator completely preserves the literal meaning and the structure of the source language. She wants to hold tight to the original meaning of the source language and she also makes the same

construction of the translation in the target language as the construction of the source language.

Free translation method is the second highest frequency after faithful translation method. The method is used because it is probably the easiest way for the translator to translate the multi-word verbs in the sentence in order to get the natural translation so that the reader can comprehend the meaning easily. She realized that it is impossible to put the individual meaning or literal meaning of each word of the phrase in multi-word verbs since sometimes they do not make sense when they are translated literally into a sentence. It makes the translator has to render the source language freely without considering the literal meaning and preserving the structure of the source language only to make the natural translation easily understood by the reader.

From table 4.3 above, There are 31 data (28,18%) for free translation method consisting of 17 phrasal verbs, 4 phrasal prepositional verbs and 10 prepositional verbs. 17 data (15,45%) for literal translation method and it consists of 9 phrasal verbs and 18 phrasal prepositional verbs, 58 data (52,72%) for faithful translation method consisting of 36 phrasal verbs, 11 phrasal prepositional verbs, 9 prepositional verbs, and 2 verb+noun+preposition idioms. The last is 4 data (3,63%) for semantic translation consisting of 2 phrasal verbs, 1 phrasal prepositional verb and 1 prepositional verb.

From table 4.3 above, it also can be seen that the highest using of multi-word verbs which is found in the two novels phrasal verbs. The number of phrasal verbs which is found in the two novel is 64 data. The percentage of the using of phrasal verbs is 58,18% (table 4.1). There are 36 data out of 64 phrasal verbs which is

translated by using faithful translation method. The translator translated each data of 36 phrasal verbs by using its literal meaning in the target language. The translator did not change, add, or omit meaning in the target language of the word in the source language. She puts the translation in the target language as same as the meaning of the word in the source language.

## **5.2 Suggestions**

The researcher would like to give some suggestions to:

1. English students who are interested in studying multi-word verbs and translation methods. They have to increase their curiosity for it is interesting to know each kinds of multi-word verbs and how multi-word verbs are being translated by each method used.
2. Other researchers who are interested in this subject. They have to have strong commitment to do further research. The researcher suggests, learning more about kinds of multi-word verbs and the translation methods from the other experts by reading more literature books.
3. Dian Nuswantoro University should provide more books, especially about multi-word verbs in order to make the students easier to find the literature book.
4. Dian Nuswantoro University and especially for English Department students who can use this thesis as a reference book when they are conducting a research related to the translation study.

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## APPENDIX

There are 110 data analysis found in the sentences in the *The Twilight Saga: Breaking Dawn* novel as the source language and the target language of *Awal yang Baru*.

No.	Pages		Chapter	Source Language	Target Language	Translation Method	Multi-word Verbs
	<i>Breaking dawn</i>	<i>Awal yang baru</i>					
1.	239	311	19	No longer just a nightmare, the line of black advanced on us through the icy mist <b>stirred up</b> by their feet	Barisan hitam yang mendekati kami menembus kabut sedingin es yang <b>terkuak</b> oleh kaki mereka bukan lagi sekadar mimpi buruk	Literal Translation Method	Phrasal Verbs
2.	242	315	19	<b>Give her back</b> to me!	<b>Kembalikan</b> dia padaku!	Faithful Translation Method	Phrasal Verbs
3.	242	315	19	I knew it would be so much easier to <b>give in</b>	Aku tahu akan jauh lebih mudah untuk <b>menyerah</b> saja	Faithful Translation Method	Phrasal Verbs
4.	242	315	19	To let the blackness <b>push me down</b>	Membiarkan kegelapan itu <b>menenggelamkan</b> ku <b>ke bawah</b>	Free Translation Method	Phrasal Verbs
5.	242	315	19	I'd been trying to <b>keep up with</b> the	Aku sudah terlalu lama berusaha <b>mengimbangi</b>	Literal Translation	Phrasal-Prepositional

				supernatural for too long, like Jacob had said	kekuatan supranatural, seperti yang pernah dikatakan Jacob padaku	Method	Verbs
6.	242	315	19	I would not be able to <b>live through</b> that	Aku takkan sanggup <b>hidup tanpa dia</b>	Semantic Translation Method	Prepositional Verbs
7.	244	318	19	Burying me in the flames that were chewing their way out from my heart now, spreading with impossible pain through my shoulders and stomach, <b>scalding</b> their way <b>up</b> my throat, licking at my face	Menguburku dalam kobaran api yang menjilat-jilat mencari jalan keluar dari jantungku sekarang, menyebar dengan kesakitan yang luar biasa ke bahu dan perutku, <b>membakar</b> tenggorokanku, menjilati wajahku	Faithful Translation Method	Phrasal Verbs
8.	250	325	19	Yes— <b>keep</b> the baby <b>away</b>	Ya— <b>jauhkan</b> bayinya	Faithful Translation Method	Phrasal Verbs
9.	250	325	19	My heart <b>took off</b>	Jantungku <b>meloncat</b>	Free Translation Method	Phrasal Verbs
10.	250	325	19	The fire <b>flared up</b> in the center of my chest	Api <b>berkobar</b> di tengah dadaku	Faithful Translation Method	Phrasal Verbs
11.	251	327	20	The dust was so beautiful that I <b>inhaled in</b> shock	Debu itu begitu indah sampai-sampai aku <b>menghirup napas</b> shock	Faithful Translation Method	Prepositional Verbs

12.	252	328	20	Air <b>hissed up</b> my throat	Udara <b>mendesis melewati</b> kerongkongan	Faithful Translation Method	Phrasal Verbs
13.	252	328	20	I <b>flipped off</b> my back in a spin	Aku <b>bangkit dan berbalik</b> begitu cepat	Faithful Translation Method	Phrasal Verbs
14.	253	329	20	I automatically <b>straightened out of</b> my crouch	otomatis aku <b>menegakkan</b> tubuhku yang meringkuk	Faithful Translation Method	Phrasal-Prepositional Verbs
15.	253	330	20	He <b>moved</b> slowly <b>around</b> the table	Ia bergerak pelan <b>mengitari</b> meja	Faithful Translation Method	Phrasal Verbs
16.	254	331	20	I <b>threw</b> my arms <b>around</b> him	<b>Kuulurkan</b> kedua lenganku dan kurangkul dia	Faithful Translation Method	Phrasal Verbs
17.	254	331	20	I'd never been able to really <b>take in with</b> my dull human senses	Tak pernah benar-benar bisa <b>kucium dengan</b> pancaindra manusiaku yang tumpul	Free Translation Method	Phrasal-Prepositional Verbs
18.	254	331	20	I <b>pressed</b> my face <b>into</b> his smooth chest	<b>Kutempelkan</b> wajahku ke dadanya yang halus	Faithful Translation Method	Prepositional Verbs
19.	254	331	20	<b>Leaned away</b> from my embrace	<b>Menarik diri</b> dari pelukanku	Faithful Translation Method	Phrasal Verbs
20.	254	331	20	I <b>stared up at</b> his face, confused and frightened by the rejection.	Aku <b>mendongak menatap</b> wajahnya, bingung dan takut melihat penolakannya	Literal Translation Method	Phrasal-Prepositional Verbs

21.	254	331	20	<b>I yanked</b> my arms <b>away</b>	<b>Kutarik</b> tanganku	Faithful Translation Method	Phrasal Verbs
22.	255	332	20	<b>I brought</b> my right arm <b>out</b> from behind my back	Aku <b>mengeluarkan</b> lengan kananku dari balik punggung	Faithful Translation Method	Phrasal Verbs
23.	255	332	20	It was hard work to remember anything in the onslaught of sensation, hard to <b>hold on to</b> any coherent thoughts	Sulit mengingat apa pun saat terlanda sensasi seperti itu, sulit <b>mempertahankan</b> pikiran jernih	Faithful Translation Method	Phrasal-Prepositional Verbs
24.	255	333	20	<b>I half-stepped away</b> in another instantaneous movement	Aku <b>mundur</b> setengah langkah, lagi-lagi dengan gerakan sangat cepat	Free Translation Method	Phrasal Verbs
25.	256	333	20	You've been <b>holding out on</b> me	Ternyata selama ini kau <b>menahan diri</b>	Faithful Translation Method	Phrasal-Prepositional Verbs
26.	256	333	20	Carlisle <b>stepped around</b> Emmett	Carlisle <b>melangkah mengitari</b> Emmett	Faithful Translation Method	Phrasal Verbs
27.	256	334	20	<b>I trailed off</b>	Aku <b>tidak menyelesaikan kata-kataku</b>	Free Translation Method	Phrasal Verbs
28.	256	334	20	<b>I thought about</b> the wild mood swings	<b>Pikiranku melayang</b> ke suasana hatiku yang berubah-ubah	Free Translation Method	Phrasal Verbs
29.	256	334	20	<b>I focused on</b> my poker	Aku <b>memasang</b> wajah datar	Free	Prepositional

				face		Translation Method	Verbs
30.	256	335	20	I might <b>slip up</b>	Aku pasti akan <b>terpeleset</b>	Faithful Translation Method	Phrasal Verbs
31.	257	335	20	My hand <b>flew up to</b> cup my throat	Tanganku <b>terangkat</b> untuk memegang leher	Literal Translation Method	Phrasal-Prepositional Verbs
32.	258	336	20	His fingers <b>smoothed down</b> the column of my throat	Jari-jarinya <b>membelai</b> leherku	Free Translation Method	Phrasal Verbs
33.	260	338	20	She <b>danced across</b> the room	Ia <b>menari-nari</b> memasuki ruangan	Faithful Translation Method	Phrasal Verbs
34.	260	338	20	I really <b>looked at</b> her face for the first time	benar-benar <b>memandang</b> wajahnya untuk pertama kali	Faithful Translation Method	Prepositional Verbs
35.	260	339	20	Now he moved again, to <b>hover over</b> Alice	Sekarang ia bergerak lagi, <b>mengawal ketat</b> Alice	Free Translation Method	Prepositional Verbs
36.	260	339	20	I'm not going to be <b>chewed out</b> again.	Aku tidak mau <b>dikunyah-kunyah</b> lagi seperti itu	Faithful Translation Method	Phrasal Verbs
37.	261	340	20	I <b>looked away</b> , to Edward and Alice	Aku <b>memalingkan wajah, memandang</b> Edward dan Alice	Faithful Translation Method	Phrasal Verbs
38.	262	341	20	I <b>stared at</b> the beautiful woman with the terrifying	<b>Kupandangi</b> wanita cantik bermata mengerikan itu	Faithful Translation	Prepositional Verbs

				eyes		Method	
39.	263	342	20	Then his face <b>pulled away</b> from mine	Lalu ia <b>menjauhkan</b> wajahnya dari wajahku	Literal Translation Method	Phrasal Verbs
40.	263	344	21	He'd be <b>rolling on</b> the floor	Ia pasti bakal tertawa <b>berguling-guling</b> di lantai	Free Translation Method	Phrasal Verbs
41.	264	345	21	He <b>stepped out of</b> the tall, open window	Ia <b>melangkah keluar dari</b> jendela tinggi yang terbuka	Faithful Translation Method	Phrasal-Prepositional Verbs
42.	265	346	21	I studied the flash of movement as he <b>arced over</b> the water	Kuamati gerakannya yang secepat kilat saat ia <b>melengkung melompati</b> sungai	Faithful Translation Method	Phrasal Verbs
43.	268	350	21	I let my ears <b>range outward</b>	Kubiarkan telingaku <b>menjelajah</b> ke luar	Free Translation Method	Phrasal Verbs
44.	269	351	21	He <b>lifted</b> his hands <b>off</b> my face	Ia mengangkat kedua tangannya dari wajahku	Faithful Translation Method	Phrasal Verbs
45.	269	352	21	My lips <b>pulled back of</b> their own accord to expose my teeth in warning	Sudut-sudut bibirku <b>tertarik ke belakang</b> dengan sendirinya, memamerkan gigiku sebagai peringatan	Faithful Translation Method	Phrasal-Prepositional Verbs
46.	270	352	21	The thirst <b>burned on</b>	Rasa haus itu terus <b>membakar</b>	Faithful Translation Method	Phrasal Verbs

47.	270	353	21	Edward <b>caught up with</b> me after a short minute	Edward berhasil <b>menyusul</b> ku tak lama kemudian	Faithful Translation Method	Phrasal-Prepositional Verbs
48.	272	354	21	He <b>put</b> his hands <b>on</b> my face again	Edward <b>merengkuh</b> wajahku lagi	Free Translation Method	Prepositional Verbs
49.	273	356	21	I <b>wiped</b> my face <b>off</b> on the back of my arm	Kuseka wajahku dengan punggung lengan	Faithful Translation Method	Phrasal Verbs
50.	273	356	21	I <b>brought down</b> a large buck	Aku berhasil <b>melumpuhkan</b> rusa besar	Faithful Translation Method	Phrasal Verbs
51.	275	359	21	He <b>held out</b> his hand to me	Edward <b>mengulurkan</b> tangan	Faithful Translation Method	Phrasal Verbs
52.	275	359	21	I <b>stared into</b> his shimmering gold eyes	Aku <b>menatap</b> mata emasnya yang berbinar-binar	Faithful Translation Method	Prepositional Verbs
53.	275	359	21	His lips <b>crushed down on</b> mine	Bibirnya <b>melumat</b> bibirku	Free Translation Method	Phrasal-Prepositional Verbs
54.	278	363	22	He stroked my cheek and then smiled gently when my face <b>smoothed out in</b> response	Edward mengelus-elus pipiku, kemudian tersenyum lembut ketika kerut di wajahku lenyap	Literal Translation Method	Phrasal-Prepositional Verbs
55.	278	364	22	His hands <b>clamped down</b> hard on the tops of my arms	Kedua tangannya <b>mencengkeram</b> pangkal lenganku kuat-kuat	Free Translation Method	Phrasal Verbs

56.	282	369	22	Someone very small was <b>leaning forward out of</b> Rosalie's arms	Seseorang yang sangat kecil <b>menjulurkan</b> tubuh dari gendongan Rosalie	Literal Translation Method	Phrasal Verbs
57.	285	372	22	Edward <b>leaned toward</b> him	Edward <b>mencondongkan</b> tubuh ke arahnya	Faithful Translation Method	Phrasal Verbs
58.	285	372	22	She <b>snapped right out of</b> it	Dia langsung <b>berhenti mengejar</b>	Free Translation Method	Phrasal-Prepositional Verbs
59.	285	372	22	I <b>glared at</b> him frostily	<b>Kutatap</b> dia dengan dingin	Faithful Translation Method	Prepositional Verbs
60.	285	373	22	He <b>moved out of</b> my way	Ia <b>menepi</b>	Literal Translation Method	Phrasal-Prepositional Verbs
61.	286	373	22	They <b>swarmed around</b> her in a second	Dalam sekejap mereka sudah <b>mengelilinginya</b>	Faithful Translation Method	Phrasal Verbs
62.	287	375	22	She <b>reached for</b> my face	Ia <b>meraih</b> wajahku	Faithful Translation Method	Prepositional Verbs
63.	291	381	22	I <b>lunged for</b> his throat	Aaku <b>menerkam</b> leher Jacob	Free Translation Method	Prepositional Verbs
64.	293	384	23	<b>I got up</b>	Aku <b>berdiri</b>	Faithful Translation Method	Phrasal Verbs
65.	299	391	23	<b>I reached out for</b>	Aku langsung	Faithful	Phrasal-

				Renesmee	<b>mengulurkan</b> tanganku lagi pada Renesmee	Translation Method	Prepositional Verbs
66.	299	392	23	I watched in surprise as Jasper <b>strode out</b> the back door	Dengan kaget kulihat Jasper <b>menghambur</b> keluar dari pintu belakang	Literal Translation Method	Phrasal Verbs
67.	301	394	23	I would have to <b>pay attention to</b> what they did and start practicing	Aku harus <b>mencermati</b> apa yang mereka lakukan dan mulai berlatih	Faithful Translation Method	Verb + Noun + Preposition idioms
68.	302	395	23	Her hand <b>fell away</b> from my face	Tangannya <b>terkulai</b> dari wajahku	Semantic Translation Method	Phrasal Verbs
69.	302	396	23	She <b>held</b> the key <b>out</b> for me	la <b>menyodorkan</b> kunci itu padaku	Faithful Translation Method	Phrasal Verbs
70.	303	397	24	<b>Suck it up</b>	<b>Terima</b> nasib <b>sajalah</b>	Free Translation Method	Phrasal Verbs
71.	305	399	24	Alice <b>took off with</b> us on her heels	Alice <b>berlari bersama</b> kami yang menempel ketat di belakangnya	Free Translation Method	Phrasal-Prepositional Verbs
72.	305	400	24	He <b>pulled</b> me <b>forward</b>	Edward <b>menarikku maju</b>	Faithful Translation Method	Prepositional Verbs
73.	305	400	24	<b>I kept up</b> easily	Aku <b>mengikuti</b> dengan mudah	Free Translation Method	Phrasal Verbs
74.	305	400	24	Alice <b>hopped down</b> from	Alice <b>melompat turun</b> dari	Faithful	Phrasal Verbs

				my back	punggungku	Translation Method	
75.	307	401	24	She <b>shot off into</b> the trees like the most graceful bullet	Ia <b>melesat</b> ke tengah pepohonan, bagaikan peluru paling anggun	Free Translation Method	Phrasal-Prepositional Verbs
76.	308	404	24	I was about to <b>take advantage of</b> the fact that he hadn't gotten around to setting me back on my feet and that his wits-scramblingly beautiful face was only inches away	Aku baru saja hendak <b>memanfaatkan</b> fakta bahwa ia belum sempat menurunkanku dan" gendongannya dan bahwa wajahnya yang rupawan hanya berjarak beberapa sentimeter saja dari wajahku	Faithful Translation Method	Verb + Noun + Preposition idioms
77.	309	404	24	It's <b>rubbing off on</b> me	Jadi lama-lama <b>terpengaruh</b> juga	Free Translation Method	Phrasal-Prepositional Verbs
78.	309	404	24	Clouds of gossamer <b>floating down from</b> the canopy to the floor	Tirai putih menerawang <b>menjuntai dari</b> kanopi ke lantai	Semantic Translation Method	Phrasal-Prepositional Verbs
79.	312	408	24	They <b>kicked</b> the happy couple <b>out</b> Eventually	Mereka akhirnya terpaksa <b>mengusir</b> pasangan yang berbahagia itu	Literal Translation Method	Phrasal Verbs
80.	314	412	25	I was through the door before their laughter had barely begun, bounding across the room and <b>scooping her up</b> from the	Aku sudah masuk ke rumah bahkan sebelum mereka mulai tertawa, melesat melintasi ruangan dan <b>meraup</b> Renesmee dari	Literal Translation Method	Phrasal Verbs

				floor in the same second	lantai pada detik yang sama		
81.	316	414	25	Edward's hands <b>balled up into</b> fists	Kedua tangan Edward <b>mengepal</b>	Literal Translation Method	Phrasal-Prepositional Verbs
82.	336	440	26	I <b>turned away from</b> my silly game	Aku <b>menghentikan</b> permainan konyolku itu	Literal Translation Method	Phrasal-Prepositional Verbs
83.	337	442	27	I <b>looked back over</b> my first three months as an immortal	Aku <b>menengok kembali</b> masa tiga bulan pertamaku sebagai makhluk abadi	Faithful Translation Method	Phrasal-Prepositional Verbs
84.	342	449	27	Her little hands <b>closed around</b> a flake,	Kedua tangannya yang mungil <b>meraup</b> sekeping salju	Literal Translation Method	Phrasal Verbs
85.	347	456	28	<b>Looking into</b> her eyes was like <b>looking out of</b> a grave from the inside	<b>Menatap</b> matanya seperti <b>melihat ke luar</b> lubang kubur dari dalam	Faithful Translation Method	Prepositional Verbs
86.	348	457	28	I wanted to <b>snatch</b> Renesmee <b>up</b> into my arms	Aku ingin <b>menyambar</b> Renesmee ke dalam pelukanku	Faithful Translation Method	Phrasal Verbs
87.	350	460	28	Everything was silent again as the others <b>caught up to</b> where I was already	Segalanya kembali senyap saat yang lain-lain <b>mulai memahami</b> apa yang sudah lebih dulu kutangkap	Free Translation Method	Phrasal-Prepositional Verbs
88.	351	461	28	My head <b>snapped up at</b> that	Aku <b>mengentakkan kepalaku</b> begitu mendengarnya	Free Translation Method	Phrasal-Prepositional Verbs
89.	356	467	29	I was to wait here for you	Aku harus menunggu di sini	Faithful	Prepositional

				to come <b>looking for</b> her	sampai kalian datang <b>mencarinya</b>	Translation Method	Verbs
90.	361	474	29	I had to <b>figure out</b> who this J. Jenks person was	Aku harus <b>mencari tahu</b> siapa si J. Jenks ini	Free Translation Method	Phrasal Verbs
91.	364	479	29	A tear <b>welled up on</b> the edge of Renesmee's eye	Air mata <b>menggenang</b> di sudut mata Renesmee	Literal Translation Method	Phrasal-Prepositional Verbs
92.	365	479	29	It was hard to pull myself away from him when the sun <b>came up</b>	Sulit rasanya melepaskan diri dari pelukannya ketika matahari <b>terbit</b>	Free Translation Method	Phrasal Verbs
93.	370	487	30	We <b>listened to</b> the cars zooming past out on the freeway, none of them slowing	Kami <b>mendengarkan</b> mobil-mobil melesat di jalan tol, tak satu pun memperlambat laju mereka	Faithful Translation Method	Prepositional Verbs
94.	373	490	30	I forced myself not to <b>hold back</b>	Kupaksa diriku untuk tidak <b>menahan langkah</b>	Faithful Translation Method	Phrasal Verbs
95.	374	492	30	She <b>leaned down</b> slightly	Ia <b>membungkuk</b> sedikit	Literal Translation Method	Phrasal Verbs
96.	375	492	30	She touched my face without <b>looking away</b> from Carmen	Ia menyentuh wajahku tanpa <b>memalingkan wajah</b> dari Carmen	Faithful Translation Method	Phrasal Verbs
97.	382	501	31	Kate's words were <b>sinking in</b>	Kata-kata Kate <b>mulai meresap</b>	Faithful Translation Method	Phrasal Verbs
98.	383	502	31	I <b>looked over</b> to make	Aku <b>menoleh</b> untuk	Free	Phrasal Verbs

				sense of his comment	memahami komentarnya	Translation Method	
99.	388	510	32	They could <b>track down</b>	Mereka <b>lacak</b>	Free Translation Method	Phrasal Verbs
100.	389	512	32	Zafrina's statement <b>trailed off into</b> a question,	Pernyataan Zafrina <b>menghilang, berubah menjadi</b> pertanyaan	Free Translation Method	Phrasal-Prepositional Verbs
101.	390	513	32	Renesmee's dazzling smile <b>lit up</b> her face	Senyum memesona Renesmee berseri-seri <b>menghiasi</b> wajahnya	Semantic Translation Method	Phrasal Verbs
102.	392	515	32	He <b>wincd over</b> and over from Kate's "low" setting	Ia <b>meringis-ringis</b> kesakitan akibat sengatan listrik "berdaya rendah" yang dilontarkan Kate	Faithful Translation Method	Phrasal Verbs
103.	392	515	32	Then it would <b>slip away</b> again	Tapi kemudian <b>lepas</b> lagi	Free Translation Method	Phrasal Verbs
104.	395	520	32	My breath <b>came out in</b> a huff	Napasku <b>memburu</b>	Free Translation Method	Phrasal-Prepositional Verbs
105.	412	541	34	I <b>stepped out</b> to do a little Christmas shopping for Renesmee	aku <b>singgah</b> sebentar untuk membeli hadiah Natal untuk Renesmee	Free Translation Method	Phrasal Verbs
106.	427	561	35	We <b>set up</b> a tent for Renesmee	Kami <b>mendirikan</b> tenda untuk Renesmee	Faithful Translation Method	Phrasal Verbs

107.	430	563	35	The clouds <b>rolled in</b>	Awan <b>bergulung-gulung</b>	Faithful Translation Method	Phrasal Verbs
108.	432	568	36	The Volturi would be sure to <b>search out</b> the rest	Keluarga Volturi pasti akan <b>mencari</b> sisanya	Faithful Translation Method	Phrasal Verbs
109.	439	577	36	Edward <b>turned back</b> toward us	Edward <b>berbalik</b> ke arah kami	Faithful Translation Method	Phrasal Verbs
110.	457	600	37	I <b>stretched up on</b> my toes and whispered into his ear	Aku <b>berjinjit</b> dan berbisik di telinganya	Literal Translation Method	Phrasal-Prepositional Verbs