



CATEGORY SHIFTS IN THE INDONESIAN TRANSLATION OF THE DIALOGUE IN NOVEL *IT STARTS WITH US*

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ABSTRACT

This research was conducted to identify the categories of translation shifts in a dialogue between Lily and Ryle in the novel *It Starts With Us* by Colleen Hoover (SL) and its Indonesian version *Awal Di Antara Kita*, translated by Eka Budiarti (TL). The researcher used a descriptive qualitative method to analyze the text in the novel. Several types of translation shifts were found in the emotional tension dialogues between Lily and Ryle. The most dominant category was unit shift, with 15 instances (75%), followed by intrasystem shift with 3 instances (15%), and class shift with 1 instance (5%). This study is expected to be useful for those interested in conducting research on translation shifts.

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1. INTRODUCTION

Translation is a complex process, or it can also be said to be a multifaceted process, requiring a deep understanding of language and a high level of sensitivity to the grammatical structures of different languages. Grammar plays a crucial role in ensuring that the translation is accurate and easy to understand.

In translation studies, many challenges arise due to differences in grammar between the source language (SL) and the target language (TL) in a text. These challenges usually involve issues such as word order, meaning accuracy, and the use of tense. A simple example of the use of tense is translating from Chinese to English, which can be quite complicated and challenging to convey the intended meaning of time accurately. There are also translation issues due to differences in word order, such as between Indonesian and English, which can result in translations that are out of context and inaccurate if not managed properly.

Shifting in the translation from English to Indonesian can be found in almost every text. One interesting aspect of translation shifts is how these changes occur. In this journal, I will analyze the shifts in words or translation shifts that occur in the novel *It Starts with Us*, particularly in the dialogue between Lily and Ryle during the emotional tension they experience in the novel. These language shifts can be observed in how the structure of words or sentences is adapted to maintain the intensity and emotional meaning conveyed in the original text, while still ensuring grammatical accuracy.

It Starts with Us is a novel written by Colleen Hoover, released on October 2, 2022. This novel is a sequel to *It Ends with Us*. It was published by Atria Books in the United States, and the Indonesian translation is titled *It Starts with Us* (*Awal Di Antara Kita*), published by Haru Publisher.

The story focuses on Lily Bloom, who is trying to rebuild her life after facing difficulties with her husband, Ryle Kincaid. She also reunites with her first love, Atlas Corrigan. This novel explores themes of love, trauma, and resilience, depicting Lily's struggle to create a better future, especially for her child.

The novel *It Starts with Us* is interesting to analyze because it explores themes that are relevant to today's life, especially romance, trauma, and the healing process. The role of Lily in the novel, as she navigates complex relationships with Ryle and Atlas (her first love), captures my attention and motivates me to analyze the book. In this

novel, the researcher will analyze the translation shifts present in the tense emotional dialogues, especially the exchanges between Lily and Ryle.

Previous Studies

Several studies on translation shifts have been conducted by various researchers. These previous studies have inspired the current researcher to explore the topic further. In the first article by Rizqi Maydina (2017) in her thesis titled *Translation Shift of Indonesian Translation in Diary of a Wimpy Kid by Jeff Kinney* analyzes the types of translation shifts that occur in the Indonesian translation of the novel *Diary of a Wimpy Kid*. She focuses on identifying various forms of shifts, such as class shifts and structural shifts. After examining the translation shifts in this novel, she found 14 data points, which include 2 instances of (verb to noun), 2 instances of (verb to adverb), 3 instances of (verb to adjective), 1 instance of (noun to preposition), 1 instance of (noun to adverb), 1 instance of (noun to adjective), 1 instance of (noun to verb), and 1 instance of (adverb to verb).

The journal article by Tira Nur Fitria (2020) titled "*Translation Shift in English to Indonesian Subtitle of Guzaarish Movie*" investigates the translation shifts present in the movie *Guzaarish*. The main focus of this article is to identify the types of language shifts that occur in the movie's subtitles. In her research, Fitria identifies two types of shifts: level shifts and category shifts. The total data in the article amounts to 242, with 149 instances of category shifts and 93 instances of level shifts.

In the study conducted by Lilik Istiqomah (2021) titled "*Translation Shift in English-Indonesian Translation of Sherif Hetata's 'Woman at Point Zero' Novel*", the author identifies various types of translation shifts present in the novel. This research aims to understand how these shifts affect the meaning and comprehension of the novel's readers. The researcher found 122 data points, including 37 instances of the first type (plural to singular), 21 instances of the second type of shift, 46 instances of the third type of shift, and 18 instances of the fourth type of shift.

In the study conducted by Amina Khansa (2016) titled *Translation Shift Analysis and Readability on Allegiant* by Veronica Roth, the researcher focused on the translation shifts that occurred in the novel *Allegiant* by Veronica Roth. In her research, Amina found several shifts that took place in the novel, including the following: category shift (7.41%), intra-system shift (53.69%), level shift (7.02%), and structural shift (31.79%).

In the study conducted by Riandini and Evert H. Hilman (2023) titled *View of Category Shift in the Novel After You* by Jojo Moyes, the researchers aimed to determine the number of translation shift categories from SL (Source Language) to TL (Target Language) in the novel. After examining the shifts from SL to TL, they found 100 instances of category shifts in sentences, words, phrases, and clauses, which they used as the basis for their research. These included 35 category shifts, 15 class shifts, 25 unit shifts, and 25 intrasystem shifts.

Research Question

Many researchers have conducted research on the occurrence of translation shifts of the novels in general. In this study, the researcher will conduct similar research, however, the focus will be specifically on translation shifts in the emotional tension within the dialogues between Lily and Ryle. This research aims to answer the two questions below:

1. What types of emotional tension are found in the dialogue between Lily and Ryle in the novel *It Starts With Us*?
2. How do the translation shifts appear in the dialogue containing emotional tension between Lily and Ryle in the Indonesian translation?

Research Objective

There are two points that can be taken from the research regarding the translation shifts in the novel *It Starts with Us*, specifically in the dialogue between Lily and Ryle in moments of emotional tension.

1. Identifying the types of emotional tension found in the dialogue between Lily and Ryle in the novel *It Starts With Us*.
2. Analyzing how translation shifts occur in the dialogue containing emotional tension between Lily and Ryle in the Indonesian translation.

2. LITERATURE REVIEW

Dialogue

According to Merriam-Webster's 1828 dictionary, dialogue is defined as a written conversation that can occur between two or more characters. It also refers to direct conversations between two or more people. Therefore, the researcher concludes that dialogue is an interaction in the form of a conversation that can occur either directly or indirectly between parties.

In this research, the dialogue occurs indirectly or in written form because the researcher is analyzing a novel. Besides its definition, dialogue also has functions. Here are the functions of dialogue in a novel:



The function of dialogue in a novel is to show the characters' traits, create the mood or moment in the conversation, and help develop or speed up the plot. In this research, the researcher will analyze the occurrence of dialogue shifting between Lily and Ryle during moments of tension in the novel *It Starts With Us*.

Dialogue not only shows that the characters are talking but also reflects their body language, facial expressions, and tone of voice. In conclusion, dialogue not only tells readers what the characters are saying but also how the writer expresses their emotions, helping readers understand the conversation and making the interaction between the writer and the reader more effective.

Emotional Tension

Vadim S. Rotenberg (1993) describes two types of emotional tension: adaptive and maladaptive. Adaptive tension is a type of tension that is constructive and pushes a person to improve. This tension often arises when someone faces challenges or pressure that has the potential to motivate them to act better and make positive changes in themselves. Such changes are usually positive, as this tension encourages personal growth, helps them adapt to their surroundings, and prepares them to face challenges.

On the other hand, maladaptive tension is an excessive level of tension that often has negative impacts on the individual and can even affect those around them. This kind of tension can make a person feel overwhelmed, making it difficult for them to face or solve their problems. Excessive tension like this can lead to anxiety, extreme stress, and in the worst cases, may affect their mental health.

Rotenberg (1993) stated that adaptive tension is characterized by an individual's ability to manage their worries and cope with stress through productive behavior. In contrast, maladaptive tension arises when a person cannot regulate their stress and becomes overwhelmed by excessive worry, resulting in psychological pressure.

For example:

Adaptive tension is the mild stress or anxiety a student might feel before a school exam. This tension or worry can actually motivate the student to study harder to achieve a good score, the kind of grade they really want. Because of this worry, the student is willing to put in extra effort to reach their goal, facing their anxiety by studying more than usual. In this case, we can conclude that this feeling of worry can be managed with a positive effort, making it an example of adaptive tension.

Maladaptive tension can be described as a high level of stress that a person finds overwhelming, where they're unable to control their extreme worry. When someone can't manage their emotions, they may end up doing irrational things, like hurting themselves or others, either verbally or physically. This can be very harmful, as it poses risks to mental health and brain function.

Translation

Translation has been defined by different professors in diverse ways. Nida and Taber (1969) in their book for translation, *The Theory and Practice of Translation* explained this way that : translation is rendering the meaning of a text into another language without losing its beauty and sense. Meaning over style As transcreationists we pay the most attention to meaning and then to style. They stress that what they are aiming to produce: a translation in the simplest of terms; has maximum readability and understandability to readers for whom English is not their first language.

Hatim and Mason (1997), however, translation is seen first as an act of communication. Translation, they write, is carrying a message across cultural and linguistic soils even when they are different from the original recipient or purpose. In this case, the translator is not responding to a reassigned task but serving as sender who communicates with receivers in target text. There is a need that the speaker (or writer) and listener (or reader) understand the subject, speak with reference to this in language which they both understand or at least translated.

Maligning the translation process as a 'replacement' is one route that Catford(1965), takes on the other hand. Translation is the process of replacing written material in source language with equivalent information. The aim of creating a sentence with the same meaning is maintained in the translated text without lackluster organizing elements.

Translation, for Larson (1984) is more about transferring sense from one language into another. A key point is the importance of semantic structure here (sentence structures will often change in translation). This change of structure is a part and parcel process in an authentic translation.

It is evident from these definitions that translation refers to the act of interpreting a text, spoken word or written material in one language into another by preserving meanings and conveying it in a target market. The objective is to communicate the same message stated in another language accurately but clear that applies to readers who are reading this from an entirely different place.

Category Shift in Translation

J.C. Catford explained translation shifts as "departures from formal correspondence in the process of going from the SL to the TL." This means that shifts occur when a text is translated from the source language into another language, specifically in terms of grammar. Since each language has different grammatical structures, these variations can result in shifts during the translation process.

Catford divides translation shifts into two types: level shift and category shift. However, this study will focus specifically on category shift.

According to Category shifts refer to differences in form between languages. Formal correspondence means that each category in the target language is matched by a unit or class from the source language. If the levels of structure in both the source language (SL) and target language (TL) align for example, if both languages have five levels such as word, phrase, sentence, group, and morpheme we can say there is a formal similarity in their hierarchical units.

Catford identifies four main types of category shifts:

a. Structural Shift

This form of structural shift is usually a common or frequent change in the text. This shift occurred because of a shift in grammatical rank from SL to TL. This shift usually happens a lot in all translation levels. for example in this short story text:

Example : (Taken from thesis by Maydina Rizqi entitled *Translation Shift of Indonesian Translation in Diary of a Wimpy Kid by Jeff Kinney*)

SL : Your bag have been thrown by us. (O+V3+S)

TL : Kami sudah buang tasmu. (S+V+O)

The structure of SL to TL changed from (O+V3+S) to (S+V+O).

b. Class Shift

Class shifts usually occur if SL is a different word class of the original item. In Class Shift, the word class from SL to TL changes to different levels.

Example : (Taken from thesis by Maydina Rizqi entitled *Translation Shift of Indonesian Translation in Diary of a Wimpy Kid by Jeff Kinney*)

SL : I am blushing. (Verb)

TL : saya malu. (Adjective)

In SL word blushing (verb) but in TL changed to be malu (Adjective)

c. Unit Shift

Unit shift will occur if there is a rank change in SL to TL. 'Rank' refers to hierarchical linguistic units sentences, clauses, groups, words, and morpheme.

Example : (Taken from thesis by Maydina Rizqi entitled *Translation Shift of Indonesian Translation in Diary of a Wimpy Kid by Jeff Kinney*)

SL : I am giggling. (Phrase)

TL : saya tertawa terbahak-bahak. (Clause)

Phrase to clause

d. Intrasystem Shift

This shift occurs internally. This shift occurs when SL and TL have the same system, but the choice of terms in the translation does not match the SL system. SL and TL have different numerical systems, namely plural and singular. sometimes in SL it is plural but when translated into TL the word becomes singular.

Example: (Taken from thesis by Maydina Rizqi entitled *Translation Shift of Indonesian Translation in Diary of a Wimpy Kid by Jeff Kinney*)

SL : She uses glasses. (Plural)

TL : Dia pakai kaca mata. (Singular)

In English, the word glasses is in plural form because of the suffix -es, which indicates more than one. However, when translated into Indonesian as kaca mata, the word becomes singular. In this instance, the plural form in English shifts to a singular form in Indonesian.

3. METHODOLOGY

Type of Research

The researcher used a qualitative descriptive method to analyze the dialogue between Lily and Ryle in the novel *It Starts With Us*, which was translated into Indonesian. The researcher will identify translation shifts in the dialogues during moments of tension. In addition to identifying the shifts, the researcher will also analyze how these shifts affect the meaning and the characters of Lily and Ryle in the novel.

b. Source of Data

In this study, researcher collected data from the original English version of the novel *It Starts With Us* by Colleen Hoover (SL) and its Indonesian translated version *Awal Diantara Kita* (TL), translated by Eka Budiarti.

c. Data Collection Method

- The researcher does close reading by reading the entire novel, focusing specifically on the dialogue between Lily and Ryle during emotionally tense moments in both the English and Indonesian versions.
- The researcher takes notes of all the dialogues between Lily and Ryle during these moments involving emotional tension.
- The researcher reread and carefully examined every word in the dialogues from both the source text (SL) and target text (TL).

d. Data Analysis Method

- Explaining the context of the dialogue between Lily and Ryle.
- Determining whether the tension in the dialogue is adaptive or maladaptive based on the explained context, and analyzing it using the theory of emotional tension.
- The researcher categorized the translation shifts based on the appropriate categories from the theory used.
- Explain how shifting occurs in the dialogue text between Lily and Ryle during moments of emotional tension.

4. FINDING AND DATA ANALYSIS

Emotional Tension in the Dialogue between Lily and Ryle in the SL

From the 20 data found in the novel *It Starts with Us*, the following table presents the frequency and percentage of emotional tension types:

Table 1. following table presents the frequency and percentage of emotional tension type

No	Emotional Tension	Frequency	Percentage
1.	Adaptive Tension	11	55%
2.	Maladaptive Tension	9	45%

From the two types of tension, 20 data were found, and 11 of them fall in the category of adaptive tension. Two of them are follows:

Datum 1

Lily: "Wait for me to lock up" (239)

Ryle: "I'm sorry." (page 239)

Ryle apologizes to Lily during their argument because of his mistake, it seems that Lily is not ready to forgive him yet, but Ryle still trying to say sorry. It means that Ryle can handle his emotion when he's trying his best act to say sorry. The category of emotional tension in this dialogue is adaptive tension because Ryle was able to control his emotions and he was still willing to apologize for his mistakes.

Datum 2

Lily : "While you're undergoing anger manage-ment, I would prefer for your visits with Emerson to take place here, or somewhere Marshall or Allysa are present."

Lily : "Depending on your interactions with me going forward, we'll decide as a family when we feel comfortable with you having unsupervised visits with the girls."

Ryle : "The girls?"

During an argument with Ryle about Emerson (their child), Ryle becomes angry, but Lily doesn't respond with a raised tone. Instead, she suggests an alternative arrangement for when Ryle wants to see their child. Lily insists on the presence of a third party, either Marshall or Alyssa, because she's concerned about Ryle's emotional stability during the visit due to the tension from their divorce. In this dialogue, Lily demonstrates maturity and emotional control by avoiding negative language and offering constructive suggestions regarding their daughter's visitation. Lily's actions reflect adaptive tension.

This study also found 9 data that fall into the category of maladaptive tension. one example is as follows:

Datum 3

Ryle : "A fucking lawyer"

Ryle : "Let me take one guess as to whose idea that was"

Ryle: "I am a neurosurgeon. You work with flowers, Lily. Remember that...."

In this dialogue, Ryle is unable to control his emotional tension while arguing with Lily, which causes him to act recklessly. He utters inappropriate words, belittling Lily's profession as a florist. the category of emotional tension in

.....
 this dialogue is maladaptive emotion because Ryle can't handle his emotional tension and saying a harsh words to Lily.

Category shift

The following is the second table, presenting the frequency and percentage of the types of shifts found in the emotional tension dialogues between Lily and Ryle in the novel *It Starts With Us*.

Table 2 Types of Category Shift in the Novel *It Starts With Us*

No	Types of Shift	Frequency	Percentage
1.	Unit Shift	15	75%
2.	Intrasystem Shift	3	15%
3.	Class Shift	1	5%
4.	Structural Shift	1	5%

Unit Shift

Unit shift is one of the most common types of shift found in text. this shift may occur due to a change in unit from the source language (SL) to the target language (TL). It is commonly found across various types of units in the process of translation. For example, in this short story text:

The analysis of two out of 20 level shifts found in the dialogue between Lily and Ryle are as follows:

Datum 4

SL : “Seriously? You pinned me against a door on Sunday, and....” (page 197)

TL : “Yang benar saja? Kau mengimpitku ke pintu pada saat itu, kemudian....” (page 283)

From the data above, the dialogue “seriously” in English falls into the category of a word, but when translated into Indonesian, it becomes a phrase. This shift occurs in the dialogue, yet it does not alter the original meaning. In the dialogue, a conflict occurs between Lily and Ryle, causing Ryle to lose control of his emotions and pin Lily against the door while threatening her. The type of emotional tension in this dialogue is maladaptive. There is no change in emotional tension from the SL to the TL, as the translation retains the same meaning.

Datum 5

SL : “I was happier before I met you.” (page 195)

TL : “Aku lebih bahagia sebelum bertemu kau.” (page 279)

"From the data presented above, the word 'happier' in English is a single word, but in the Indonesian translation, it becomes a phrase: 'yang benar saja'. This shows a unit shift in the dialogue text. However, the translation does not change the meaning within the context of the dialogue. In the scene, Ryle says that he was happier before he met Lily. He expresses this while he is drunk and unable to control his anger. The translation from SL to TL does not alter the tension conveyed in the text. The type of tension that occurs in this dialogue is categorized as maladaptive tension."

Unit shifts are commonly found in translation due to structural differences between the source language (SL) and the target language (TL). Indonesian tends to use longer constructions to clarify meaning, whereas English tends to be more concise in conveying the same ideas. In Indonesian, it is common to use longer phrases or extended explanations to express the same concepts. This often results in shifts from a word to a phrase or vice versa, in order to ensure that the message of the text is conveyed accurately and naturally.

Intrasystem Shift

The analysis of one out of 20 level shifts found in the dialogue Lily and Ryle is as follows:

Datum 6

SL : “I am a neurosurgeon. You work with flowers, Lily. Remember that....” (page 198)

TL : “Aku dokter bedah. Kau perangkai bunga, Lily. Ingat itu....” (page 284)

From the data above, the word “flowers” in the source language (SL) English is plural, meaning more than one. However, the translator rendered it into Indonesian as “bunga,” which is singular, meaning only one. This translation shift occurs in the dialogue text, but it does not change the meaning intended by the original author. In the dialogue between Lily and Ryle, they are in the middle of a conflict, but Ryle loses control of himself and lashes out at Lily with harsh words that belittle her profession as a florist. The emotional tension in this dialogue is maladaptive. The emotional tension remains unchanged in the translation, as the meaning stays consistent with the original text.

Structural Shift

The analysis of one out of 20 level shifts found in the dialogue Lily and Ryle is as follows:



Datum 7

ST: "I'm sorry." (page 93)

TT: "Maafkan aku." (page 135)

From the datum above, the dialogue spoken by Ryle in English, "I'm sorry," can be identified as a simple subject-verb phrase that directly expresses an apology from Ryle to Lily. However, when translated into Indonesian, it becomes "Maafkan aku," which is an imperative form that literally translates back into English as "forgive me." The translation shift that occurs here is from a declarative structure to an imperative one. An imperative sentence is a type of sentence that conveys a command, a request, or an invitation, whereas a declarative sentence is used to express a statement or provide information. The type of emotional tension in the text is adaptive. From the source language (SL) to the target language (TL), there is no change in emotional tension as it remains within the same context in the dialogue.

Class Shift

The analysis of one out of 20 level shifts found in the dialogue Lily and Ryle is as follows:

Datum 8

ST : "While you're undergoing anger management, I would prefer for your visits with Emerson to take place here, or somewhere Marshall or Allysa are present." (page 243)

TT: "Saat kau mengikuti kelas manajemen kemarahan, aku lebih suka kau mengunjungi Emerson di sini, bisa juga di tempat Marshall atau Allysa hadir." (350)

From the data above, the word "visits" in the dialogue functions as a noun according to the context of the conversation. However, when this word is translated into Indonesian, it becomes "mengunjungi", which functions as a verb in Indonesian. In the dialogue, Lily is arguing with Ryle and tells him to take anger management classes so he can learn to control his emotions. The type of emotional tension in this dialogue is adaptive, because Lily is still able to manage her anger while arguing with Ryle and calmly suggests that he attend the classes. From the SL to TL dialogue above, the context does not change during translation, and the type of emotional tension remains adaptive even after being translated, as the context stays the same.

5. CONCLUSION

This research focuses on the emotional tension present in the dialogue between Lily and Ryle in the novel *It Starts With Us* by Colleen Hoover. However, the main focus of this study is the analysis of category shifts that occur in the dialogue texts between Lily and Ryle, from the original English version (Source Language/SL) to the Indonesian version (Target Language/TL).

The analysis reveals that several types of category shifts are found in the dialogue texts, namely unit shift, level shift, structure shift, and intra-system shift.

The researcher analyzed the emotionally tense dialogue between Lily and Ryle using J.C. Catford's theory of translation shifts. A total of 20 data samples were identified. Among the data collected, the unit shift is the most dominant or frequent, followed by the intra-system shift. The class shift and structural shift occur with equal frequency.

In the process of translating from the source language to the target language, translators usually consider many aspects to ensure that the translated text maintains the same meaning as the original, thus avoiding any misinterpretation of the story. From this study, it can be seen and concluded that translation shift techniques play a significant role in determining the quality of the translated text.

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