

**SONGS LYRIC DUBBING TRANSLATION TECHNIQUES AND
QUALITIES IN SOUNDTRACKS OF *MOANA* MOVIE**

THESIS

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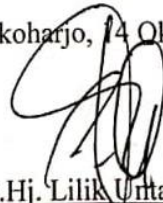
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DEDICATION

This thesis is dedicated to:

1. Myself
2. My beloved parents
3. My families
4. My friends
5. English Letters UIN Raden Mas Said Surakarta
6. My almamater UIN Raden Mas Said Surakarta

MOTTO

“So which of the favors of your Lord would you deny?”

(Surah ar-Rahman)

“Happiness is not something that you have to achieve. You can still feel happy during the process of achieving something.”

(Kim Namjoon)

“Don’t be afraid to fail, be afraid not to try.”

(Anonymous)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled “Song Lyric Dubbing Translation Techniques and Qualities in Soundtracks of *Moana* Movie” is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If later proven that my thesis has discrepancies, I am willing to take the academic sanctions in the form of repealing my thesis and academic degree.

Surakarta, 17 Oktober 2022

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Alhamdulillahirobbil'alamiin, all praises be to Allah SWT, the Single Power, the Lord of the Universe, Master of the Day of Judgment, God Almighty, for all His love, blessings and mercies so the researcher was able to finish this thesis entitled “Song Lyric Dubbing Translation Techniques and Qualities in Soundtracks of *Moana* Movie”. Then, Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

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The researcher realizes that this thesis is still far from being perfect. The researcher hopes that this thesis is useful for the researcher in particular and the readers in general.

Surakarta, 17 Oktober 2022

The researcher



Raffika Abdilah

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ABSTRACT

Raffika Abdilah 2022. *Song Lyric Dubbing Translation Techniques and Qualities in Soundtracks of Moana Movie*. Thesis. English Letters Study Program, Faculty of Cultures and Languages Faculty, Raden Mas Said State Islamic University of Surakarta.

Advisor : Dr.Hj. Lilik Untari, S.Pd., M. Hum

Keywords : *Song Lyric, Translation Technique, Quality of Translation, Soundtrack, Moana movie.*

Translation is the process of transferring the meaning from one language to another language. Translation helps humans to communicate and understand other people's languages. The translation is divided into translation to read and to sing. The difference is that translation to sing has to have good performability, and good expressions to make the meaning conveyed reaches the audience, while translation to read only readers focuses on written texts, the readers has a chance to pause, and even re-read.

This research entitled *Song Lyric Dubbing Translation Techniques and Qualities in Soundtracks of Moana Movie*. This research aims to describe 1) the translation techniques used by the translator as found in the soundtrack of *Moana* movie, 2) the quality of translation of songs lyrics in soundtrack of *Moana* Movie.

This research used a descriptive qualitative method. The object of this research was the lyrics of soundtrack *Moana* movie, the source data was taken from application Disney+ Hotstar. This research used documentation to collect the data. This research used a validator with the expert to validate the data. In conducting this research, the researcher used translation techniques by Molina and Albir (2002) and the quality of translation by Peter Low (2003) theory to analyze the data.

The result of this research showed that there are 234 data. The analysis of translation techniques as found in the soundtrack of *Moana* were Literal consist of 34 data (13%), Adaptation consist of 4 data (2%), Borrowing consist of 3 data (1%), Calque consist of 3 data (1%), Amplification consist of 7 data (3%), Reduction consist of 54 data (23%), Generalization consist of 13 data (6%), Particularization consist of 10 data (4%), Compensation consist of 4 data (2%), Discursive creation consist of 13 data (5%), Linguistic Compression consist of 44 data (19%), Established Equivalence consist of 4 data (2%), Modulation consist of 27 data (12%), Transposition consist of 13 data (5%), and Description consist of 1 data. The dominant technique used in the soundtrack of *Moana* was Reduction with 54 data. The analysis of quality translation as found in soundtrack of *Moana* were singability consist of 219 data (94%), sense consist of 223 data (95%), naturalness consist of 211 data (90%), rhyme consist of 10 (4%) data, and the last rhythm consist of 84 data (36%) The dominant quality of this soundtrack was sense 223 data. The result of this research is that the translation techniques of Molina and Albir are applicable in translating song lyric translation and the quality of translation in this song's lyrics is singable and good translation.

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LIST OF ABBREVIATIONS

SL	: Source Language
TL	: Target Language
Ada	: Adaptation
Bor	: Borrowing
Lit	: Literal
Cal	: Calque
Amp	: Amplification
Red	: Reduction
Gen	: Generalization
Par	: Particularization
Com	: Compensation
Des	: Description
Dis	: Discursive Creation
LA	: Linguistic Amplification
LC	: Linguistic Compression
Est	: Established Equivalence
Mod	: Modulation
Sub	: Substitution
Var	: Variation
Tra	: Transposition
SIN	: Singability
SEN	: Sense
NAT	: Naturalness
RHY	: Rhyme
RHYT	: Rhythm
HW	: How Far I'll Go
HWR	: How Far I'll Go (Reprise)
YW	: You're Welcome
WYA	: Where You Are
SH	: Shiny

IAM : I Am Moana

KWY : Know Who You Are

CHAPTER I

INTRODUCTION

A. Background of the study

Movies are popular entertainment media to spend time with family. There are various types of popular movies but one of the genres that are suitable to be watched with family is animation movies. Animated movies are not only entertaining but also deliver a positive message to the audience. An animated movie can be enjoyed by everyone, then families can watch the movie without worrying about the content or the rating of the movie.

One of the famous producers of animation movies is Walt Disney. Disney is a huge production company, which has produced many remarkable animated movies. There are various popular animation movies from Disney such as *Aladdin* (1992), *Toy Story* (1995), *Up* (2009), *Tangled* (2010), *Frozen* (2013), *Moana* (2016), and more. The thing that makes Disney popular is not only just easy to receive for children, but also has unique characters that make it memorable, and the soundtrack is catchy.

Soundtracks are often used to express the feelings and thoughts of the characters in the movie. According to Deutsch (2008) Soundtrack is perceived by an audience as such a unity; that music, dialogue, effects and atmospheres are heard as interdependent layers in the film. The Disney song is kind of magic because people who only listen once or twice, the tone and lyrics will pop up in their heads. Good produced soundtrack will

surely make the movie memorable and recognizable (Rohma, 2018). One of the popular and successful Disney movie soundtracks is *Moana*.

Moana was produced by Walt Disney Animation Studios which was released in November 2016. *Moana* was directed by John Musker and Ron Clements. *Moana* movie tells the story of the struggle and adventure of a girl to save her dying village because the heart of Tefiti was stolen by a semi-god human named Maui. *Moana* is a Disney movie that explores the history, culture, and folklore of the Polynesian seas. *Moana* movie not only has an interesting visual but also has an interesting audio, this movie is a good combination between the story and the soundtrack song. All of the dialogue and songs are dubbed. The soundtrack songs also have messages, the message is to be confident, to strive hard to achieve our dreams, to be responsible and not give up easily. *Moana* is a successful Disney princess who inspires her audience. Based on the internet Movie Database, *Moana* won 20 awards and gained 84 nominations. It proves that *Moana* is successfully published (retrieved on June 27, 2019).

There are many countries interested in Disney movies but a lot of people cannot understand English well because Disney movies use English as their primary language and that's not their mother tongue, especially in Indonesia. Different languages become a problem that makes it difficult to understand the meaning. Therefore, to overcome the different language translation has become important to transferring the English language into native language.

Translation divided into translation to read and to sing. The difference is that translation to sing has to have good performability, and good expressions to make the meaning conveyed reaches the audience, while translation to read the readers only focuses on written texts, the readers has a chance to pause, and even re-read. Translating gets wider not only translated text, books, or thesis, but also translating in entertainment, such as television shows, movies, and song lyrics. In Disney movies the translator not only translated the dialogue but also the song lyrics.

Song lyrics are words that combine into stanza and then sung according to the melody and rhythm. Song lyrics translation refers to the transmission of song lyrics to a different language. Translating song lyrics has a different characteristic with others. According to Low (2003) In song translation has certain rules to obey, such as rhythm, note values, harmonize duration, phrasing and stresses. The translators also have to translate the song lyrics to make it singable, maintain the meaning and also demand to pay attention to the rhythm of the music. Song lyrics in the Disney soundtracks were translated into several foreign languages because a lot of people enjoy and like the soundtrack. Translating song lyrics in the Disney soundtrack is an interesting topic, because each country has its own language.

Translating song lyrics in Disney soundtracks becomes difficult when the audience includes both adults and children. Children are regarded as a special audience because they have less experience and vocabulary knowledge than adults. The translators must ensure that the

message is delivered to the target and singable. To ensure that the message is delivered to the audience, the translators must pay attention to several aspects, such as choosing the dictions, adding and omitting the words, understanding the translation technique, and knowing the level of translation quality. The song must be singable and text must sound as if it had been made for the music (Low, 2005). That is the reason that translating the song lyrics in the soundtrack needs the best skills of a translator in order to produce a good translation of the soundtrack.

Every translator has skills that will affect their products in translation. To produce a good translation product, the translator must have good knowledge. According to Nababan, (2007) a good translator must have the best knowledge and skill to be able to produce a well translated text. The translator uses a translation technique to translate text from the source language into the target language. Translation techniques are the procedures to analyze and classify how the translation equivalence can be gained in various micro unit levels. In this case, the translator should be able to choose the appropriate word which has the closest meaning to reach a singable and good translation as the result.

In translating the lyrics, the translator also must be able to weigh whether their translation is singable and good translation or not for the audience. For that reason the translator must know the requirement for a good translation. The translator added, omitted, and modified the words in order to produce a singable translation. Singable translation is the lyrics text that can combine with the music to be sung. In order to produce a

singable translation it requires aspects of the quality, based on Pentathlon Principle or Low theory. Good singable translation must have quality in order to make the equivalence of the original text.

In accordance with this research, the researcher found several previous studies used as references related to song lyric translation. The first research is *Translation Strategies and Musical device of the Disney song How far I'll go* from Christiyanti (2018). In Christiyanti (2018) research, the researcher focuses on the translation strategies and reveals the musical device through Baker (1992) theory of translation strategies. The second research is *Translation Quality of English-Javanese Songs By Pentul Kustik Band* from Kusuma and Yuliasary (2020). In this journal, the researchers focused on analyzing the translation quality of English songs into Javanese language that uses Low's Pentathlon theory (2015). The third research is *An Analysis of Techniques and Quality of The Song Lyrics Translation in Animation Movie Entitled "Happy Feet"* from Triyanto (2009). Through this research, the researcher analyzed the translation techniques and quality in translating song lyrics subtitles into Indonesian using Newmark theory. The last research is *Translation Quality Assessment of Song Lyric in The Princess and The Frog Cartoon Movie* by Fatimah (2011). In this research, the researcher analyzed the subtitles translation quality in song lyrics translation using Molina and Albir theory.

Based on the explanation of previous studies, the researcher concludes this research is different. Most of the researchers analyzed the

song lyrics translation in subtitles. Thus, the researcher does not find any research which analyzed the translation technique and quality in song lyrics translation in dubbing of *Moana* movie. Since no one has previously investigated things with this object, this study can be considered the first. In this study the researcher will focus on examining Translation Techniques and Quality Translation original soundtrack in *Moana* movie using Molina and Albir (2002) theory and Low (2003) theory.

Datum 127/Gen/YW

SL: Look at that mean mini Maui just tippity tappin'

TL: *Lihat itu si kecil Maui menari*

Datum 127/Ada/YW is part of *Moana* soundtrack entitled *Your Welcome*. In translating this datum, the translator uses a generalization technique. The translator modified the word “tippity tapping” into “*Menari*”. In this lyric the translator uses generalization technique because the translator replaces the cultural term from source language to be closely related to target language. The word tippity tappin' when translated into Indonesian has no meaning, but to adjust the context with the previous word and the visual, the word tippity tappin' is translated into “*menari*”, that word is more general and the target audience can understand easily. The context of the lyric is Maui shows the tattoo on his body, that the tattoo on his body always has a story. There is a tattoo of a small Maui doing a tippity tappin', some kind of move or dance. The researcher cannot find the meaning of tippity tappin' in target language, because the meaning is unclear. The visual on a movie shows that Tippity

tappin' is a kind of move or dance. Then the translator translates it into "menari" to synchronize with the visual. Using the word "menari" is more natural and general for the target audience.

Datum 166/LC/IAM

SL: I will carry you here in my heart you'll remind me

TL: *Kan Ku ingat dirimu selalu di hati*

The datum 166/Tra/IAM is the lyric from the song entitled *I am Moana*. The quality of this lyric is good translation, because this lyric has five criteria of the Pentathlon principle. There are singable, the performability is good and easy to sing for the singer, the lyrics from SL and TL have the same number of syllables, 13 syllables, the same syllable makes it easier for singers to follow the melody and rhythm of the music on the original soundtrack. The quality of sense, in this lyric the translator maintain the meaning and accuracy, the translator translated the lyric word by word, the word "remind" translated becomes "ingat", and "in my heart" becomes "di hati". The quality of naturalness, the lyric translation sound natural and acceptable to the target audience, the word "will" translated into "kan" omitted the word from "akan", it sounds natural even though the lyric was omitted but it still has the same meaning and conveyed properly. The quality of rhyme, the source lyric and target lyric was ended with vowel "i". The lyric has quality of rhythm because it has the same number of syllables, the words "carry you" was omitted because it was not necessary, if that words translated the number off syllable will different too far and make the singer difficult to follow the melody. This lyric is

singable and good translation. In this context, Moana's grandma has passed away, but before she leaves, she has a request for Moana to return Tefiti's heart. During the journey Moana's grandma always accompanies her. Moana is the only granddaughter who is strong and brave so that *Moana's* grandma loves her very much and that makes Moana always in grandma's heart.

Based on the analysis, the researcher is challenged to analyze song lyrics translation because song translation is a new field for the translator and not all song translation is conveyed properly and can be singable. The aim of the research is to get a better understanding of translation technique and the quality of translation in *Moana* movies. The researcher analyzes the translation of the songs from English into Indonesian songs found in the dubbed songs in *Moana* movie. The researcher selected seven songs that were translated into Indonesian, there *How far I'll go*, *How far I'll go (reprise)*, *Where you are*, *I am Moana*, *You're Welcome*, *Shiny*, and *Know Who You Are*. Since the audiences of *Moana* are a lot of children, the researcher wants to analyze what translation techniques are used by the translator, and whether the quality of the translation is delivered and singable or not. Therefore, the title of this study is *Song Lyric Dubbing Translation Techniques and Qualities in Soundtracks of Moana Movie*.

B. Limitation of the study

To limit the scope of this study without making it too broad, the researcher will put up a barrier. This research focuses on analyzing the translation techniques and quality of song lyrics translation from English

into Indonesian songs found in the dubbing translation in *Moana* movie. The researcher will choose the seven soundtrack of the *Moana* movie as the object of this research. There are seven songs that will be analyze, *How far I'll go*, *Where you are*, *I am Moana*, *You're Welcome*, *Shiny*, *How far I'll go (Reprise)* and *Know Who you are*. In analyzing the translation techniques the researcher uses theory by Molina and Albir (2002), while to analyze the translation quality in song lyrics the researcher will use theory Pentathlon Principle theory by Peter Low (2003). The researcher wants to know the translation techniques used by the translator and whether the songs have a good translation and are singable or not.

C. Formulation of the Problem

Based on the background above, the researcher identified the problem as follows:

1. What are the song lyrics translation techniques used by the translator as found in the soundtrack of *Moana* movie?
2. How is the translation quality in the soundtrack of the *Moana* movie?

D. Objectives of the Study

In accordance with the problem of the study above, the objectives of the study are :

1. To describe the translation techniques used by the translator as found in the soundtrack of *Moana* Movie.
2. To describe the quality of translation of songs lyrics in the soundtrack of *Moana* Movie.

E. Benefits of the Study

This research is expected to be able to give benefits for:

a. Theoretically Benefit

Theoretically, the researcher expects this research can be used as additional knowledge, information and references for those who want to conduct research in the translation study, especially about the translation techniques and the quality of song lyrics translation.

b. Practically Benefit

The researcher can help people which interested in the song lyrics translation:

1. The students

The result of this research could be as an additional knowledge on the same research or assignment, and this research could give additional information about song lyrics translation.

2. The Readers

The result of this research could give knowledge to the readers who are interested in song lyrics translation.

3. Next Researcher

This research can be used as an additional reference for the other next research that is related to this research.

F. Definitions of the Key Terms

For more understanding about this research, it is provided several definitions of the key terms. Below are some key which related to this research:

1. Translation is the craft consisting in the attempt to replace a written message or statement in one language by the same message or statement in another language (Newmark, 1981).
2. Song Lyric Translation defined as the process of transforming source language lyrics also its meaning into the target language, which required the product matches the rhythm and tone of the music in order to produce a natural sound of song (Chaume, 2004).
3. Original Soundtrack is audio or music that follows a movie in order to express the condition of the movie, showing the actors' feeling, also to communicate and showing the emotion to the viewers (Deutsch, 2008).
4. Translation Technique is the procedure to convey and translate the meaning from the source language to target language on the level of word, phrase, clause, or even a sentence (Molina & Albir, 2002).
5. Translation Quality, the quality of translation is considered difficult to define because it depends on many things and different points of view. According to Low (2017) in the song lyrics translation, the translation quality can be defined by the songs being singable.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Translation

Translation is one of the important things to make it easier for humans to communicate. This is because the language used by humans is different in each country so not everyone will understand it. Therefore, translation helps humans to communicate and understand other people's languages. Translation means the process of translating from source language to target language.

There are some experts who propose different definitions of translation. Newmark (1988) states that translation is the transfer of the meaning of a text from one language to another according to what the author intended. The same statement was also conveyed by Petter Low (2016), he defines translation as a target text where all significant details of meaning have been transferred. It means, the translation is the process of transferring the meaning from one language to another language. Meanwhile, Nida and Taber (1969), define translation as an activity to find the equivalent of the source language into the target language. With a note, the equivalent used has the closest meaning to the source language in the context of language and culture.

From the definitions of translation above, the researcher assumes that translation is the process of transferring the message from the source

language to the target language with emphasis on the significance of equivalency.

Based on the purposes of translation, Bassnett-McGuire (1980) categorizes translation into four types. They are pragmatic translation, aesthetic-poetic translation, ethnographic translation, linguistic, translation:

- a. Pragmatics Translation refers to the translation of a message with an interest in accuracy of the information that was meant to be conveyed in the SL form and it is not conveyed with other aspects of the original language version. The clearest example of pragmatic translation is in the treatment of technical documents in which information about repairing a machine is translated into another language. For example: For printing photographs, illustrations, and use of high resolution paper.
- b. Aesthetic-poetic Translation it refers to translation in which the translator takes into account the effect, emotion, and feeling of an original version, the aesthetic form used by the original author, as well as any information in the message. The examples of this type are the translation of sonnet, rhyme, heroic couplet, dramatic dialogue, and novel.
- c. Ethnographic Translation's purpose is to explicate the cultural context of the source language and target language. translators have to be sensitive to the way words are used, and must know

how the words fit into the cultures that use the source and the target languages.

- d. Linguistic Translation is concerned with equivalent meanings of the constituent morphemes of the SL and grammatical form. Example: language in a computer program and translation machine.

In accordance with the types of translation proposed by Bassnett-McGuire (1980), this research is considered as aesthetic-poetic translation type. This is due to the process of the translation that not only focuses on only transferring the source language into the target language, but also takes into consideration the aesthetical features that should exist in song lyrics.

2. Song Lyrics Translation

Song can be defined as a unity of text and music, where the one is adjusted to the other or both are adjusted to each other, and the result is expected to be performed by singing voices usually with accompaniment (Franzon, 2009). Song is a short lyric or narrative text sung and accompanied by music. Songs can also be called poetry, because songs have the same characteristics as poetry. They both express the expressions and emotions of feelings through the beautiful words. The beautiful words that are sung are called lyrics. Song lyrics are words that combine into stanza and then sung according to the melody and rhythm.

Song lyrics translation, as defined by Franzon (2008), is a song which has vital values (music, lyrics and performances sung) are

reproduced in the target language. Lyrics are often the meaningful component of songs to many people, and therefore the ability to understand their content is essential for the musical experience. On the other hand, Low (2005) explains that the translation 'singable' is a translation in which the words can be easily sung along with the original music. In making a song, the writer must determine the right words to create attractive and beautiful lyrics. Therefore, translating a song is different from translating any other text.

Song lyrics translation refers to the transmission of song lyrics to a different language. Translating song lyrics is not easy at all. Not only delivering the SL message to the target audience in the highest optimality but also fitting the TL message to some of the musical aspects of the SL song, in order to achieve a translation symbiosis that covers the poetic and musical aspects (Dunbar, 2002).

In translating songs, the translators are required to have characteristics such as a good association skill, be able to master a huge number of vocabularies, and be good at word play in order to produce adequate translation products (Low, 2005). Devising singable song translations is a difficult task which has many constraints imposed upon it by the SL and the music it is set to. Translators given the task of translating the lyrics of a song to be singable and to fit to the original music are met with many obstacles (Low 2003). In song lyrics translation, the translators have to pay attention to several features of music that cannot be neglected, such as: rhythm, note-values, harmonies, rhyme,

durations, phrasing and stresses (Low, 2005). Moreover, making song translation is different from dialogue or another text, which only transfers text from SL to TL without any specific rules. Therefore Song lyrics translation is a part of translation, might have been considered a more demanding task for the translator, because it not only focuses on the target language but also has to match the music, be comprehensible and has to be able to be naturally and singable delivered to the audiences.

3. Translation Techniques

Translation techniques are the procedures to analyze and classify how the translation equivalence can be gained in various micro unit levels (word, phrase or clause in sentences). Translation techniques are the different ways that professional translators use to translate specific texts. There are many opinions about the definition and types of translation techniques presented by the expert. In this research, the researcher chooses the theory from Molina & Albir (2002).

Molina and Albir (2002) define translation techniques as procedures to analysis and classify how translation equivalence works. According to Molina and Albir (2002) there are 18 kinds of translation techniques:

a. Adaptation

Adaptation is a translation technique by replacing cultural elements in the source language text with appropriate one in the target language, and the target audiences are familiar with the cultural element (Molina & Albir, 2002).

Example:

SL : Paper-mache, a bit off ballet and chess

TL : *Buat topeng, nari balet, main catur*

From the example, in this lyric the translator uses adaptation technique. The translator modifies the word “Paper-mache” into “*Topeng*”. The word paper mache when translated into Indonesia literally means "*kertas-mache*". Paper-mache is the layering of moistened paper and other materials onto a blank surface like a balloon. In the visual Rapunzel uses paper to cover her face, in the source lyric it was called paper mache. While the translator translated the word becomes “*topeng*”, the shape of “*topeng*” and paper-mache is almost the same. The translator uses that word because it is more natural and Indonesian people hear it more often. In Indonesia “*topeng*” is an object that is worn over the face. Usually the “*topeng*” used to accompany the music of local arts.

b. Amplification

Amplification technique introduces the details which are not formulated in the source language (Molina and Albir, 2002). Amplification is a translation technique that explicitly or paraphrases implicit information in the source language.

Example:

SL : Gettin' kinda chubby

TL : *Ditambah lagi pipimu agak gemuk*

From the example, in this lyric the translator uses an amplification technique. The translator adds an explanation to the source "chubby" to " *Ditambah lagi pipimu agak gemuk* ". The word "chubby" if translated as literal it means "tembam" in target language, but the translator added the word "*pipimu*" because the visual displayed is Rapunzel's face. The translator adds a few words to clarify the meaning of the source lyrics, so that the target audience can easily understand the meaning.

c. Borrowing

Borrowing is a translation technique by taking a word or expression straight from another language. This technique is divided into two types, pure borrowing and naturalized borrowing. In pure borrowing, a word or expression is purely borrowed from another language without any change. While in naturalized borrowing the word or expression is naturalized to fit the spelling rules in the target language (Molina & Albir, 2002).

Example:

SL : Maybe sketch

TL : *Buat sketsa*

From the example, in this lyric the translator uses naturalized borrowing technique. The word "*sketsa*" is an adaptation from the word "sketch".

d. Calque

Calque is a literal translation of a foreign word or phrase. It can be lexical or structural (Molina and Albir, 2002). The translator used word that have closest meaning based on the context.

Example:

SL: Thank you, Mrs. Secretary General, and UNICEF Executive Director.

TL: *Terimakasih, ibu sekretaris jenderal, dan direktur UNICEF*

From the example, the translator uses calque technique. The words “Secretary General” translated into foreign language becomes “Sekretaris jenderal”, the words “UNICEF Executive Director” translated becomes “Direktur UNICEF”. Calque is the literal translation of a foreign word or phrase. Calque is the literal translation of a foreign word or phrase.

e. Compensation

Compensation is used by introducing a source text element of information or stylistic effect in another place in target text since it cannot be reflected in the same place in the source text (Molina and Albir, 2002). The translator Change the stylistic effect but not change or omitted the meaning of the information from SL into TL.

Example:

SL : Sweep again, and by then it's like 7:15

TL : *Lalu menyapu sampai sore hari*

From the example, in this lyric the translator uses compensation techniques. The stylistic effect of the source language cannot be applied in the same place in the target language. In Source Lyric using numbers in the description time "7.15" while at Target Lyric using words "*sore hari*" because the translator is trying to maintain the number of syllables and synchronize with the rhythm and melody of the song. So, even this has different stylistic tetapi penerjemah tetap memperhatikan artinya.

f. Description

Description is to replace a term in the source language by a description of its form or function in the target language (Molina and Albir, 2002). The technique included in the descriptive equivalent and functional equivalent (Newmark, 1998).

SL : To the gazebo

TL : *Menuju ke gazebo, semacam pendapa*

From the example, the translator uses description technique. The word "gazebo" is translated into "gazebo, a kind of pendapa", the translator adds more detailed information so that readers can understand more easily.

g. Discursive Creation

Discursive creation is to establish a temporary equivalence that is totally unpredictable and out of context. This technique is usually used to translate titles (Molina and Albir, 2002).

Example:

SL : But despite my extra toes

TL : *Tiruan jariku yang banyak*

From the example, in this lyric the translator uses discursive creation technique. The translator tried to adjust to the visuals displayed on the screen, so the translator adjusted by translating “But despite my extra toes” becomes “*Tiruan jariku yang banyak*”. The translator tries to create temporal equivalence of the utterance which is out of context to the conversation.

h. Established Equivalent

Established equivalent is a translation technique using a term or familiar expression based on dictionary or language in use that is equivalent in target language (Molina and Albir, 2002).

Example:

SL: Thank you very much

TL: *Terima kasih banyak*

From the example, the translator uses established equivalent techniques. The expression "Thank you" is always translated into Indonesian as "*Terima kasih*".

i. Generalization

Generalization is to translate a specific term in source language into a more general and neutral term in target language (Molina and Albir, 2002). The translator Use the words that have closest meaning.

Example:

SL : And Vladimir collects ceramic unicorns

TL : *Dan dia mengoleksi boneka keramik*

From the example, in this lyric the translator uses a generalization technique. The word "unicorn" (a type of magical animal) in the source lyric is more specific, a lot of children do not know, then the translator translates the word into a more general one, in the target lyric it becomes "*boneka*".

j. Linguistic Amplification

Linguistic amplification is applied by adding linguistic elements in source language to target language. It is often used in consecutive interpreting and dubbing (Molina and Albir, 2002).

Example:

SL: Of course, I can!

TL: *Tentu saja, aku bisa menyelesaikannya!*

From the example, the translator uses linguistic amplification technique. The word "I can" translated becomes "Aku bisa menyelesaikannya"

k. Linguistic Compression

Linguistic Compression is a technique that synthesizes existing linguistic elements to be simpler because they can be understood. This technique is often used in interpreting or dubbing (Molina and Albir, 2002).

Example:

SL : And then I'll brush and brush, and brush and brush
my hair

TL : *Lalu sisir rambut terus sisir lagi*

From the example, in this lyric the translator uses linguistic compression technique. In this case the translator compressed the linguistic elements. The translator did not translated all of the sentence or words such as "I'll" and the word "brush and brush my hair", it was because repetition of words that are not needed and if translated will affect the number of syllables, so the translator uses linguistic compression technique, to make the message from SL delivered well to the TL.

1. Literal Translation

Literal translation translates a word or an expression of source language word for word (Molina and Albir, 2002). Literal is translating a word or an expression word by word-based on the dictionary. This technique focuses on words and structure.

Example:

SL : Tomorrow night

TL : *Besok malam*

From the example, in this lyric the translator uses literal technique. It shows that the sentence is transferred word for word, the word "tomorrow" translated becomes "besok", and "night"

translated becomes “malam”. The translator translates literally, there are no additions and omissions.

m. Modulation

Modulation is the change of translator’s point of view, focus or cognitive category in relation with the source language text that can be lexical or structural (Molina and Albir, 2002). The translator used more than one language styles to tell the audiences that one expression can be delivered by many ways but still have the same purpose or meaning. This technique is changes the perspective can be lexical or structural.

Example:

SL : I’m where I’m meant to be

TL : *Ini takdirku*

From the example, in this lyric the translator uses a modulation technique. The translator changes the point of view in SL to TL, but still to maintain the same meaning. If the sentence “I’m where I’m meant to be” translated as literal becomes “*Aku di tempat yang seharusnya*”, but the translator changes it to “*Ini takdirku*”.

n. Particularization

Particularization is a technique used of a more precise or concrete term. This technique is the opposite of generalization in which specific terms are used to translate a general term of source language (Molina and Albir, 2002).

Example:

SL: Air transportation

TL: *Helikopter*

From the example, the translator uses a particularization technique. Particularization is the opposite of generalization technique, so the words “air transportation” translated into more specific terms becomes “*Helikopter*”. *Helikopter* is one of transportation in air.

o. Reduction

Reduction technique, the information of source language is suppressed into target language, the explicit information is changed into implicit one. This technique is the opposite of the amplification technique (Molina and Albir, 2002). The translator made the information as natural as possible to ensure that audiences got the information.

Example:

SL : Bruiser knits

TL : *Merajut*

From the example, in this lyric the translator uses a reduction technique. The translator omits some elements and summarizes information because it is considered meaningless.

p. Substitution

Substitution technique changes linguistic for paralinguistic (intonation or signs) or vice versa. It is usually used in interpretation. (Molina and Albir, 2002).

Example: When an Arabian speaker put his hand on his heart, the interpreter should understand the meaning of that gesture which is used to shows thankfulness. Then, the interpreter can translate it by saying "*Thankyou*".

q. Transposition

Transposition is a translation technique used to change grammatical categories. (Molina and Albir, 2002). The translator choose the suitable word during the translation process, and made the situation in TL as natural as in SL.

Example:

SL : Living in a blur

TL : *Tak tentu arah*

From the example, in this lyric the translator uses a transposition technique. The translator replaces the word "blur" and translates it into "Tak tentu arah". When the source lyric translates as literal the target language will become "Hidup dalam keaburan". The word "keaburan" sounds unnatural in this translation, then the translator replaces the text by using the lyric "Tak tentu arah" which has the same meaning as the source lyric.

r. Variation

Variation technique refers to the changing of linguistic or paralinguistic elements (intonation, gestures) that affect the aspects of linguistic variation such as changes of textual tone, style and social dialect (Molina & Albir, 2002).

Example:

SL: Please call 911!

TL: *Tolong panggil ambulans*

From the example, the translator uses variation techniques. The number “911”, translated, becomes “*ambulans*”, because that number is an emergency number to call an ambulance.

4. Song Lyrics Translation Quality

In translation the translator must also pay attention to the quality of translation. A good song translation if the translator can convey the message from the Source Language and be easier understood by the audience. The quality of the translation is considered difficult to determine because it depends on many things and different points of view.

According to Low (2017) translators given the task of translating song lyrics have five different criteria to satisfy to make a worthwhile translation. These five criteria are called the Pentathlon Principle, they are Singability, Sense, Naturalness, Rhyme and Rhythm. The reason why this principle is called Pentathlon is because song translators are like Olympic pentathletes. They compete in five different racetracks. Their aims are to sustain their energy till the very end of the meters, to gain flexibility rather

than to break the world record and to have flexibility and total score, song translators should do their best at taking all criteria into account in order to meet the requirements of a singable song translation (Low 2003). Low states flexibility is the key for success in translation, since the practical task of translating songs is impossible without taking some liberties. Rather than to get the maximum score, the translator should arrange their strategy to balance all five criteria.

1. Singability

Singability as the top in the Pentathlon Principle to make singable translation. Low argues that singability must be the highest priority when the purpose is to produce a singable song translation (2005). Singable song translators should primarily be aware of the music's tempo and try to find words that can match. Singable translations require 'performability' (Low, 2003). Singability, according to Franzon, is a vague term that can be hard to define as it can either mean "suitable for singing", "possible to sing" or "easy to sing" (2015). In addition to creating a translation which can be delivered at performance speed, being able to convey the meaning of the original song is one of Low's five criteria. Further, the translator should be conscious of long and short vowels that might affect the stability of a song. The translators also need to choose the right vowel in high and low pitch notes.

2. Sense

Sense relates to the transfer of the original meaning from SL to TL. In semantic accuracy informative text, sense is very important, while in the translation of the song lyrics usually allows some exceptions to match other criteria. In a singable translation, the meaning can be preserved although the correct lexical equivalent is replaced by particular synonyms metaphors that convey the same meaning (Low, 2003).

According to Low (2005), the "Pentathlon Principle calls for flexibility" in terms of possible transfers of translators to manipulate the meaning of SL to some extent, but translators still have to focus on conveying the message of the song to the audience. In addition repetition of several lines is a good way to retain a good sense.

3. Naturalness

Song lyrics need to communicate effectively on the first encounter, which means it must sound natural for the receiving audience (Low, 2003). This criterion deals with aspects that might affect the naturalness of the translation, such as register and word-order (Low, 2005). A text can be said to be natural if it can be made spontaneously and effectively in TL by a songwriter, poet, or other word maker in its target culture "(Low, 2017).

Naturalness is related with the translator's task to the audience, the receiver of musical messages verbally (Low, 2005).

In translating a song lyrics, the translator must be really good at choosing the right words to make it suitable and sound natural or friendly language. Then when the audience listens to the song, it doesn't sound ambiguous. Naturalness in the target language must be achieved so that singers or even listeners, do not realize that the lyrics they listen to are translated. Song lyrics are not only to grab the audience's attention by creating a poetic effect or emotional power, but they must also sound natural.

4. Rhyme

Rhyme, which is the fourth criterion, works very well with the 'Pentathlon Principle'. 'The tail is wagging the dog' is a metaphor by Low (2003) used for the ending rhyme in a song. According to Low, rhyme is a "special case" due to the phonic nature of the song (Low 2005), besides that there are several considerations to keep in mind with this criterion, there are the skopos of the song translation, the presence of rhymes in SL and TL conventions about rhymes. These considerations may influence the extent of translating songs emphasizing rhyme (Low, 2008).

To assess the rhyme's quality, Low constructed two options in rhyming syllables into open syllables and close syllables. Open syllables end with stressed vowel and no consonant, while close syllables end with consonants. Beside that Low claims once again for flexibility. Low states the translator, there is no need to reproduce rhymes in the same location or use the same rhyme

patterns from original lyrics, because this could easily imply sacrifices in other criteria such as naturalness and sense. So, if the rhyme should be the same, it will make it difficult for the translators, especially since each language has a different consonant and vocal sound. Then Low decided to make it flexible.

5. Rhythm

In songs, there is a particular problem of the number of syllables. The fifth criterion is rhythm. Low (2003) explained that the number of syllables in the song can be a common problem for song translators. Some translators seem to think this is important, for example the ten lines of a syllable in the original language must be changed to ten lines of a syllable in translated songs. It is possible that the number of syllables increases or decreases when the translator tries to adjust the choice of words, because the language of each country has a different number of characters. If the translator tries to equate SL with TL, the song will doesn't match with the melody, and it will make the quality translation worse because the audience can not enjoy it well.

One way to reduce excess syllables with note-count is by tweaking syllables, the song translator can condense some words. Tweaking syllables is one way to adjust to make rhythm as close as possible to the original of music.

5. Disney Movie and Original SoundTrack (OST)

Walt Disney company was founded by Walt Elias Disney and Roy Oliver Disney on October 6, 1923 (Sanders, 2017). Disney is a large and well-known company in the movie industry in the world. From children to adults, almost everyone loves Disney. The proof is that Disney is ranked fourth in the movie production companies after Universal Pictures, Warner Bros, and Columbia Pictures. Disney began to be famous for their work called *Mickey Mouse*. Besides that, there is also *Snow White and the Dwarf*, which is Disney's first film with a long duration. In fact, some of these animations are also available in live action such as *Beauty and the Beast*, *Aladdin*, *Maleficent*, *Mulan* and many more. This is what makes the audience more interested in Disney movies.

Disney movies not only provide the audience with great storylines, but also their original sound tracks which are amazing and always as famous as the films. Original Sound Track has become one of the important elements in Disney movie, because with the OST, the atmosphere in the film can be felt by the audience. According to Aminoroaya and Amirian (2016) songs hold an important role in specific genres of movies, such as musicals and animations. They are used as a more expressive way to show the feelings and the thoughts of the characters. In addition, the soundtrack also serves to convey the meaning of the feelings that are displayed from the visual of the film. While producing the soundtracks of the movies, Disney usually teams up with several outstanding song-writers, producers and singers (Biography.com,

2017). The soundtracks in Disney's musical animation films usually hold an important part in the story. Edmonson stated that the songs are able to express the emotion and situation of the characters to the audience (cited by Warachananan & Roongrattanakool, 2015).

Disney always creates great soundtracks and those soundtracks are always easy for the audience to remember and recognize after watching the movie. Many singers also covered and sang the soundtrack, making it even more famous. That is the reason why the soundtrack song is translated into various languages, because the audiences, especially children, can enjoy it in their own language.

B. Previous Studies

This research uses some references from others research thesis, and journal. In this part, the study will be summarized in some previous study regarding translation strategies and quality translation song lyrics that will be compared to this study. First a thesis from Edy Triyanto (2009) entitled *An Analysis Of Techniques And Quality Of The Song Lyrics Translation In An Animation Movie Entitled "Happy Feet"*. The previous research discusses analysis of strategies and quality techniques used by the translator in translating song lyrics subtitles into Indonesian. The thesis used theory translation techniques by Newmark. The result of this previous research shows that there are six techniques applied in translating the lyrics in the subtitle, and the most dominant translation technique was literal. The result also shows the translation quality in translations' accuracy, acceptability, and readability. The higher percentage is

acceptability. The previous research has a difference with my research, the difference is the theory that Edi Tritanto used to find out the quality assessment, but this previous research has similarity with this research in a topic that talks about the translation quality of the song lyrics.

Second, a thesis by Siti Fatimah (2011) entitled Translation Quality Assessment of Song Lyrics in The Princess and the Frog Cartoon Movie. The previous research discusses about describe the subtitles quality of song lyrics. The result also shows the translation quality in translations' accuracy, acceptability, and readability. The higher percentage is accuracy. This thesis used the theory of Molina and Albir to find out the quality of translation. The previous research has similarity with this research in a topic that discusses the quality translation of the song lyrics.

Third, a research conducted by Spiridona Adventia Christiyanti (2018) entitled Translation Strategies and Musical device of the Disney song How far I'll go. The previous research discusses the translation strategies and the musical devices utilized in the source text (ST) and target text (TT). Christoyanti uses theory from Baker to analyze the Translation Strategies. Baker (1992) proposed eight strategies namely translation by more general (Superordinate), translation by neutral / less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using related word, translation by paraphrase using unrelated words, translation by omission and translation by illustration. The result shows that the higher percentage is omission. Omission is mostly applied to translate the data.

Fourth, a journal by Intan Kusuma and Issy Yuliasary entitled Translation Quality of English-Javanese Songs By Pentul Kustik Band. English Education Journal, 10(1), 18-27. The research discusses how the Translation quality of English songs into Javanese language. After that to find out the quality, the researcher uses Low's Pentathlon theory (2015). The qualities of the research are singability, sense, naturalness, rhythm, and rhyme. The result of this previous shows the qualities in translation, singable, sense, natural, rhythm, and rhyme. The higher percentage is singability. The previous research has similarities with this research in a topic that talks about the quality of the song lyrics, and also used the same theory. This previous research used theory by Low's (Pentathlon Principle).

Fifth, a thesis by Reza Dwi Wijayanti (2018) entitled Translation Technique and Synchronization in Dubbing The Original Soundtracks (OST) Of Tangled 2010. The previous research discussed the translation technique and also found the synchronization in dubbing song lyrics dubbed in the movie entitled Tangled 2010. used translation technique by Molina Albir's theory and synchronization in dubbing by Whitman Linsen's theory to analyze the data. The result of this previous research shows that there were 204 data, translation techniques and the most dominant translation technique was linguistic comparison. The result also shows that kinetic synchrony is the most applied synchrony by the translator, and that the content is missing in some part of the lyrics because it is sacrificed to cover the visual and audio. The previous research found

the quality assessment, and this research uses Low's Pentathlon theory. Also in the topic, this study talk about Translation Technique and Synchronization in Dubbing, then in my research talks about Indonesian Translation Quality Assessment.

From the previous studies, the researcher concludes that there are many models of translation techniques and quality to assess translation, but in this study the researcher uses different object and theory, the reseacher uses theory from Molina and Albir (2002) to apply in the research to find out the translation technique, and uses Pentathlon Principle theory by Peter Low to find out the translation quality on soundtracks song lyrics in *Moana* movie.

CHAPTER III

RESEARCH METHOD

A. Research Design

This research used a qualitative research method. This research using qualitative research because the researcher only describes the technique and quality of songs lyrics. According to Saldanha and O'brien (2014) qualitative research is generally associated with the interpretivist position. In this research the data are SL and TL of songs lyrics translated in *Moana* Movie.

Qualitative research is a research which does not include any calculation or numeration (Moleong, 2007). In general, qualitative research is descriptive, because qualitative research aims to understand and describe phenomena that have occurred. Fraenkel, Wallen, & Hyun (2012) states the descriptive method is a method used in order to analyze, classify and explain certain phenomena through various techniques, survey, questionnaire, interview, and test. In this research the researcher believes that this research uses qualitative descriptive, because in this research describes the technique and quality of translation in songs lyrics of *Moana* movie. The technique are used in this research used theory by Molina and Albir (2002). While the quality of the translation of the songs lyrics make it singable, they are singability, naturalness, sense, rhyme, and rhythm.

B. Data and Data Sources

In this research, the data are the lyrics of the English and Indonesian translation in the original soundtrack of *Moana* movie. The dialog and soundtrack was dubbed by Indonesian dubber. *Moana* has eleven original soundtracks, but not all of them are using English language and translated, there are some soundtracks using Samoan and Tokelau or Polynesian language, and in Indonesian translation dubs of *Moana* keep the Polynesian lyrics unaltered. So the researcher only analyzed the lyrics and translated English into Indonesian as a source of the data. The title of the songs there are *How far I'll go*, *Where you are*, *I am Moana*, *You're Welcome*, *Shiny*, *How far I'll go (Reprise)*, and *Know Who you are*.

The source lyrics are taken from the song lyrics of the movie while the target lyrics are taken from the translation dubbing of the movie. The dubbing used in this research is taken from a *Moana* movie that has been dubbed and translated in the applications Disney+ hotstar. Disney+ Hotstar is one of the popular streaming application official that is often visited by movie lovers. The paid application has a lot of movies, especially animation movies, such as Disney, Pixar, Marvel, Star Wars, and more.

C. Research Instruments

The important component so that research can be conducted clearly is a research instrument. The instruments are divided into main instruments and supporting instruments. In this study, the main instrument was the researcher herself because this is a descriptive qualitative research. According to Lincoln & Guba (2005), the position of the researcher as the

main tool of research provides many benefits, because there is a belief that only humans are able to understand the meaning of various interactions. The researcher serves to determine the focus of research, collecting data, assess data quality, analyze data, and make conclusions on the findings.

Then the supporting instruments are for collecting research data, validation sheets, pen, earphone, laptop, dictionary, e-books and journals related to this research as a reference. These objects are used in collecting and analyzing data.

D. Technique of Collecting Data

Technique of data collection is the strategic steps in the research because the main purpose of the research is to obtain the data (Sugiyono, 2013). According to Creswell (2007) the qualitative researchers collect data themselves through examining documents, observing behavior, and interviewing participants. The researcher choose documentation methods in the technique of data collection. Sugiyono (2013) stated documentation can take the form of writings, photos, or monumental works or art work. In this study the researcher used writing to collecting the data. From the data the researcher process the finding to answer research problem on what the translation techniques are used by translator and how the quality song lyrics translation. The data of this research were collected by the following steps:

1. The researcher watched and listened to the movie *Moana* on applications Disney+ Hotstar as the data source of this research.

2. The researcher wrote the data lyrics and compared both English and Indonesian versions.
3. The researcher gives a code to each datum.

In this research the data were given codes each datum to make the analysis easier. The code is applied in the format:

1/Ada/HF

1 : Datum Number

Ada : Adaptation (the translation technique)

HF : How Far I'll Go (The title of soundtrack *Moana*)

4. The researcher draws the table to collect the data.

Table 3.1. Collected the data

Data Code	Song Title	Source Lyrics (SL)	Target Lyrics (TL)	Translation Techniques	Quality of Translation				
					Sin	Nat	Sen	Rhym	Rhy

5. Gave the result of analysis to the validator in order to validate the data

E. Data Validation Technique

Qualitative research needs validity in the data because the data validation has a purpose in checking the research's result. Creswell (2007)

states that validity is used to suggest determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account. The researcher uses the validator to measure the validity of the data. The validator is the one who is an expert and has experience in song translation. After the researcher collects the data, the data is delivered to the validator to check the trustworthiness of data. The researcher chooses Fatkhuna'imah Rhina Z., M.Hum as the validator. Miss Nuna is the lecturer of Raden Mas Said State Islamic University of Surakarta. The researcher uses an expert to validate the data because it is more objective in validating the data.

F. Technique of Analyzing Data

In this qualitative research, the researcher uses Spradley (1980) theory for model analysis or known as "Ethnographic analysis" to analyze the data. There four steps of analysis by Spradley are domain analysis, taxonomi analysis, componential analysis, and cultural analysis.

1. Domain Analysis

Domain analysis is applied to separate the data and non data. The data are the lyrics of the seventh soundtrack in *Moana* movie. The researcher chose the data source from applications Disney+ Hotstar. In this study the main domain that should be analyzed consist of translation techniques and quality of song lyrics translation. The main domain was gathered from documentation.

Table 3.2. Domain Analysis

Data Source	Domain
Song lyrics	Translation technique in song lyric translation used by the translator
	Quality of song lyrics translation

2. Taxonomy Analysis

The selected Domain is further elaborated into more detail, to find out its internal structure, with focused observation. According to Spradley (1980) Taxonomic analysis refers as a classification system that inventories domains into a flowchart or the pictorial representation to help the researcher understand the relationship among domains. In this research, taxonomy analysis used to classify the data and apply the data coding based on classification. The data are classified based on the translation technique and quality of songs lyrics translation. The data analyzed in the analysis domain are classified into eighteen translation technique; Adaptation, Borrowing, Literal, Calque, Amplification, Reduction, Generalization, Particularization, Compensation, Description, Discursive creation, Linguistic amplification, Linguistic compression, Established equivalent, Modulation, Substitution, Variation, Transposition, and the quality classified into five criteria; Singability, Naturalness, Sense, Rhyme, and Rhythm.

Table 3.3. Taxonomy Analysis

Domain	Data Classification
Translation Techniques	Adaptation
	Borrowing
	Literal
	Calque
	Amplification
	Reduction
	Generalization
	Particularization
	Compensation
	Description
	Discursive creation
	Linguistic amplification
	Linguistic compression
	Established equivalent
	Modulation
	Substitution
	Variation
Transposition	
Quality of translation	Singability
	Sense
	Naturalness
	Rhyme
	Rhythm

3. Componential Analysis

The researcher looks for specific characteristics in each internal structure by contrasting elements. The componential analysis used to recap the result. The researcher connects components with categories which have been classified into the taxonomy of analysis. The following table is the explanation about componential analysis:

Table 3.4 Componential Table

Title Song	Translation Technique	Quality of Translation									
		Singability		Sense			Naturalness			Rhyme	Rhythm
		Easy to sing	Performability	Flexibility	Similarity in the context	Accuracy	Sound Natural	Word Order	Acceptability	Good Rhyme	Maintain the number of syllable
How Far I'll Go	Modulation	2	2	2	2	2	3	3	3	-	2
	Compensation	1	1	1	1	1	1	1	1	-	1
	Generalization	1	1	1	1	1	1	1	1	-	1
	Linguistic Compression	6	6	7	7	7	6	6	6	1	5
	Particularization	1	1	1	1	1	1	1	1	-	1
	Reduction	8	8	8	8	8	8	8	8	-	4
	Transposition	2	2	2	2	2	2	2	2	-	-
	Discursive Creation	1	1	1	1	1	1	1	1	-	-
Where You Are	Reduction	11	11	12	12	12	12	12	12	-	5
	Linguistic Compression	19	19	19	19	19	19	19	19	2	11
	Literal	6	6	6	6	6	6	6	6	-	2
	Modulation	12	12	11	11	11	12	12	12	-	6
	Borrowing	1	1	1	1	1	1	1	1	-	1
	Adaptation	1	1	1	1	1	1	1	1	-	1
	Particularization	4	4	6	6	6	6	6	6	-	3
	Transposition	2	2	2	2	2	2	2	2	-	2
	Amplification	2	2	4	4	4	4	4	4	1	1
	Generalization	1	1	-	-	-	1	1	1	-	-
Discursive Creation	1	1	1	1	1	1	1	1	1	1	
You're Welcome	Literal	7	7	8	8	8	7	7	7	1	-
	Reduction	13	13	12	12	12	10	10	10	-	4
	Discursive Creation	1	1	1	1	1	1	1	1	-	-
	Linguistic Compression	8	8	8	8	8	7	7	7	-	2
	Established Equivalent	2	2	1	1	1	1	1	1	-	1
	Modulation	3	3	2	2	2	2	2	2	-	-
	Particularization	1	1	1	1	1	1	1	1	-	1
	Amplification	1	1	1	1	1	1	1	1	-	-
	Transposition	4	4	5	5	5	4	4	4	-	2
	Adaptation	1	1	1	1	1	-	-	-	-	-
	Borrowing	1	1	1	1	1	1	1	1	-	1
	Generalization	2	2	2	2	2	1	1	1	-	1
Composition	1	1	1	1	1	1	1	1	-	-	
I am Moana	Transposition	-	-	1	1	1	1	1	1	-	-
	Modulation	2	2	1	1	1	1	1	1	-	1
	Calque	1	1	1	1	1	1	1	1	-	1
	Adaptation	1	1	1	1	1	1	1	1	-	-
	Generalization	2	2	2	2	2	2	2	2	1	1
	Reduction	7	7	7	7	7	7	7	7	-	5
	Description	1	1	1	1	1	1	1	1	-	-
	Discursive Creation	5	5	5	5	5	5	5	5	2	1
	Linguistic Compression	4	4	4	4	4	3	3	3	1	3
Literal	9	9	8	8	8	8	8	8	2	1	

Shiny	Borrowing	1	1	1	1	1	1	1	1	-	-
	Transposition	2	2	2	2	2	2	2	2	-	1
	Composition	1	1	1	1	1	1	1	1	-	-
	Adaptation	1	1	1	1	1	1	1	1	-	1
	Particularization	2	2	2	2	2	2	2	2	-	1
	Established Equivalent	1	1	1	1	1	1	1	1	-	-
	Modulation	5	5	5	5	5	4	4	4	-	2
	Amplification	1	1	2	2	2	1	1	1	-	1
	Calque	1	1	1	1	1	1	1	1	-	1
	Discursive Creation	3	3	4	4	4	3	3	3	-	1
	Generalization	6	6	5	5	5	6	6	6	-	-
	Literal	8	8	9	9	9	9	9	9	1	1
	Linguistic Compression	2	2	3	3	3	3	3	3	-	-
Reduction	13	13	12	12	12	10	10	10	-	4	
Know Who You Are	Calque	1	1	1	1	1	-	-	-	1	-
	Composition	1	1	1	1	1	1	1	1	-	-
	Literal	1	1	1	1	1	1	1	1	-	-
	Linguistic Compression	1	1	1	1	1	1	1	1	1	1
	Modulation	2	2	2	2	2	2	2	2	-	-
How Far I'll Fo (Reprise)	Reduction	1	1	1	1	1	1	1	1	-	-
	Established Equivalent	1	1	1	1	1	1	1	1	-	-
	Linguistic Compression	2	2	1	1	1	2	2	2	-	-
	Discursive Creation	1	1	1	1	1	1	1	1	-	-
	Transposition	-	-	1	1	1	-	-	-	-	-
	Literal	1	1	1	1	1	1	1	1	-	-
	General	1	1	1	1	1	1	1	1	-	-

4. Cultural Theme Analysis

The cultural theme is the last step to reveal the conclusion. The cultural theme analysis is looking for the relationship between the domains, and how the relationship with the whole, and then expressed in the title of research. Cultural theme analysis defined as the interpretation of pattern from componential analysis and the supporting theories. In this research, the researcher draws the conclusion based on the analysis of translation technique, and quality of translation song lyrics.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This research aims to analyze the translation techniques and quality of translation used by the translator in translating the seven songs from English to Indonesian versions in a movie entitled *Moana*. This chapter presents and analyzes the data to describe the lyrics translation techniques used by the translator in the soundtrack of *Moana* movie and quality of translation song lyrics. This chapter consists of two parts, first is research finding and second is discussion.

A. Findings

In this chapter, the researcher presents the main point discussion of data finding of the research. In this research, there are two problem statements, the first is the translation techniques used by the translator in the soundtrack of *Moana* movie, and the second is the quality of the translation in the soundtrack of *Moana* movie.

1. The Song Lyrics Translation Techniques Used by The Translator In The Soundtrack of *Moana* Movie

In this research, the researcher uses Molina and Albir (2002) theory in analyzing translation techniques song lyrics translation in *Moana* movie. There are 18 types of translation techniques in Molina and Albir (2002) theory. The researcher found that not all the techniques are applied in *Moana* soundtrack, the researcher found 15 types of translation techniques that applied in this research. In this research 234 data are found in the seventh songs of *Moana* 2016. The

title of the songs there are, *How Far I'll Go*, *How Far I'll Go (Reprise)*, *Where You Are*, *Your Welcome*, *Shiny*, *Know Who You Are* and *I am Moana*. The finding of translation techniques can be found in the following table:

Table 4.1 Total of Translation Techniques are Found In Soundtrack

Moana

No.	Translation Techniques	Frequency	Percentage
1.	Literal	34	14,5%
2.	Adaptation	4	1,7%
3.	Borrowing	3	1,2%
4.	Calque	3	1,2%
5.	Amplification	7	2,9%
6.	Reduction	54	23%
7.	Generalization	13	5,5%
8.	Particularization	10	4,2%
9.	Compensation	4	1,7%
10.	Discursive Creation	13	5,5%
11.	Linguistic Compression	44	18,8%
12.	Established Equivalent	4	1,7%
13.	Modulation	27	11,5%
14.	Transposition	13	5,5%
15.	Description	1	0,4%
	Total	234	100%

From the table, it can be concluded that there are 234 data lyrics found in the seven soundtrack of *Moana*, which has been classified in translation techniques that are used by the translator. Those are, Literal consist of 34 data, Adaptation consist of 4 data, Borrowing consist of 3 data, Calque consist of 3 data, Amplification consist of 7 data, Reduction consist of 54 data, Generalization consist of 13 data, Particularization consist of 10 data, Compensation consist of 4 data, Discursive creation consist of 13 data, Linguistic Compression consist

of 44 data, Established Equivalent consist of 4 data, Modulation consist of 27 data, Transposition consist of 13 data, and description consist of 1 data. In addition, the researcher found that the dominant technique used in the soundtrack of *Moana* is reduction technique with 54 data. The explanations and examples of each translation techniques:

a. Adaptation

According to Molina and Albir, Adaptation is a technique that replaces the SL cultural elements with one which has the same condition and situation in the TL culture. The translator has to create or make a new situation that can be considered as being equivalent both in SL and TL. Adaptation is a translation technique to replace a ST cultural element with one from the target culture.

The researcher shows 2 examples from 4 data of adaptation techniques. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 158/Ada/IAM

SL : We are descended from voyagers

TL : *Dan mewarisi darah pelaut*

Datum 158/Ada/IAM is a part of the *Moana* soundtrack entitled *I am Moana*. In translating this datum, the translator uses adaptation techniques. The translator modifies the words “descended” into “*mewarisi*” and “Voyagers” into “*darah pelaut*”. In this lyric the translator uses adaptation technique because the translator translated the cultural term from source language to be

closely related to the target language. The word "descended" is translated into "*mewarisi*", but if the word "descended" translated literally it means "*turun, menuruni*". The translator chooses the nice and fit word "*mewarisi*" to make it sound natural with the lyrics. The word "voyagers" when translated into Indonesian literally means "*pengembara*", but to adjust the context with visuals and the previous word, the word voyagers is translated into "*darah pelaut*" to make it more compatible with the previous word. Since Indonesia has an abundance of marine resources, the Indonesian people have long been known as experts in sailing for trade and shipbuilding. Indonesia is a maritime island, so there are so many fishermen in Indonesia and our ancestors were sailors. Then by using the word "*darah pelaut*" the target audience can easily understand the meaning and it sounds natural. Despite making modifications, the translator still maintains the number of syllables and keeps the tune.

Datum 116/Ada/YW

SL : Kid, honestly I can go on and on

TL : *Nak, sejujurnya akan aku lanjutkan*

Datum 116/Ada/YW is a part of the *Moana* soundtrack entitled *Your Welcome*. In translating this datum, the translator uses adaptation techniques. Translator modifies the word "Kid" to becomes "*Nak*". In this lyric the translator uses adaptation technique because the translator translated the cultural term from

source language to be closely related to the target language. The word "*Nak*" is a omission of the word "*Anak*", the translation of the word "Kid", but in Indonesia when parents calling their children are not only use their names but they call with the word "*nak*" or if in Javanese it becomes "*le* or *nduk*". So in this translation it is said sound natural because the choice of words are often used everyday, and that was more easily understood by the audience.

b. Borrowing

Borrowing is a translation technique in which a translator takes a word or expression straight from another language. It can be copied, reproduced, translated/changed in source language. When an expression or a word is taken over purely in TL (without change), it is called pure borrowing. In naturalized borrowing, it can be naturalized to fit the spelling rules in the TL (with changing).

The researcher shows 2 examples from 3 data of borrowing techniques. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 117/Bor/YW

SL: I can explain every natural phenomenon

TL: *Menjelaskan semua fenomena alam*

Datum 117/Bor/YW is a part of the *Moana* soundtrack entitled *Your Welcome*. In translating this datum, the translator uses borrowing technique. The word "phenomenon" is translated

into “*fenomena*”, the technique used by the translator is naturalized borrowing, because the words from SL are not entirely copied but there are changes. The translator uses borrowing words in order to make the audience more easily to understand the words. Naturalized borrowing needs to change based on TL pronunciation.

Datum 170/Bor/SH

SL: Well, tamatoa hasn't always been this glam

TL: *Oh, tamatoa tak selalu seglamor ini*

Datum 170/Bor/YW is a part of the *Moana* soundtrack entitled *Shiny*. In translating this datum, the translator uses borrowing technique. The word "glam" is translated into "*seglamor*", so the technique used by the translator is naturalized borrowing. In this word “glam”, if translated literally it means "*mempesona*", but to maintain the number of syllables and the word ‘*glamor*’ is more appropriate in this context, the translator uses the word "*seglamor*". The translator uses borrowing words in order to make it easier for the audience to understand the words. Naturalized borrowing needs to change based on TL pronunciation.

c. Literal

The literal technique refers to translating the source language into the target language word-by-word. It could be seen that the use of the SL and that TL are similar in structure and grammar. Not to mention that there is an appropriate

equivalence between SL and TL. Each of the SL words is translated singly or word for word in the TL.

The researcher shows 2 examples from 34 data of literal technique. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 177/Lit/SH

SL: Your granny lied

TL: *Nenekmu bohong*

Datum 177/Lit/SH is a part of the *Moana* soundtrack entitled *Shiny*. In translating this datum, the translator uses literal technique. The word "granny" is literally translated into "*nenek*", although it has other translation words like "*oma, nini, simbah*" but the translator tries to use words that are more commonly heard by the audience. The translator translating SL into TL by word by word. This lyric was translated literally and focused on the form and structure without any addition or reduction into the target language.

Datum 222/Lit/KWY

SL: I know your name

TL: *Ku tahu namamu*

Datum 222/Lit/KWY is a part of the *Moana* soundtrack entitled *Know Who You Are*. In translating this datum, the translator uses literary technique. In translating this lyric, the translator uses a literal technique, which is translated word by

word, there is also a little omission in words "ku" and "tahu", "Ku" from the word "Aku " as the subject, then "tahu" from the word "mengetahui" as a verb. The translator translates SL into TL word by word. This lyric was translated literally and focused on the form and structure without any addition into the target language.

d. Amplification

This technique is applied by adding or introducing details that are not formulated in the source language and it is contradictory with reduction. This technique is used to introduce details that are not found in the SL information, explicitly. In this technique there is additional information in the target language and the translator adding for purpose to emphasize.

The researcher shows 2 examples from 7 data of amplification techniques. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 56/Amp/WYA

SL: That's right, we stay

TL: *Itu sebabnya, kita tetap di sini*

Datum 56/Amp/WYA is a part of the *Moana* soundtrack entitled *Where You Are*. In translating this datum, the translator uses amplification techniques. The translator added the word "*kita tetap di sini*", to add information in TL. The context of this lyric is, Moana's father wants his children to become chief of Motunui, and

stay there on the island, in the “motunui” village. It makes the meaning of the message conveyed properly in accordance with the number of syllables in the source language.

Datum 89/Amp/WYA

SL: Where you are

TL: *dimanapun kau berada*

Datum 89/Amp/WTA is a part of the *Moana* soundtrack entitled *Where You Are*. In translating this datum, the translator uses amplification techniques. The translator adds the word “*berada*” to add information and keep up with the rhyme. The context of this lyric is, Moana's father wants his children to become village chief, and stay there, the Motunui village.

e. Reduction

This technique is applied by omitting some element and to sum up the information because the omitted word has no effect. The translator made the information as natural as possible to ensure that audiences got the information. This technique is to simplify the information.

The researcher shows 2 examples from 54 data of reduction techniques. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 205/Red/SH

SL: Maui man, you could try, try, try

TL: *Kau bisa coba*

Datum 205/Red/SH is a part of the *Moana* soundtrack entitled *Shiny*. In translating this datum, the translator uses reduction technique. It is because the translator omits some words that are doing repetition, the word “try”. Without them the meaning has included in the TL

Datum 208/Red/SH

SL: You will die, die, die

TL: *Dan kau 'kan mati*

Datum 208/Red/SH is a part of the *Moana* soundtrack entitled *Shiny*. In translating this datum, the translator uses reduction technique. In translating this datum, the translator uses reduction technique. It is because the translator omits some words that are doing repetition, the word “die”. Without translated all of them the meaning has been included in the TL.

f. Generalization

Generalization is to translate a specific term in source language into a more general and neutral term in target language. The translator translating using general terms, using the words that have the closest meaning. This technique is to simplify the information from SL into TL. The translator uses the words that have the closest meaning.

The researcher shows 2 examples from 13 data of generalization techniques. The results of the analysis data can be

seen in the appendix page 94. The examples of this technique as follow:

Datum 124/Gen/YW

SL: And the tapestry here in my skin

TL: *Dan permadani di tubuhku*

Datum 124/Gen/YW is a part of the *Moana* soundtrack entitled *Your Welcome*. In translating this datum, the translator uses a generalization technique. The translator translates the word “my skin” into “*tubuhku*”. The skin is part of maui's body, so the translator translates to be more general because, in the visuals displayed, Maui's tattoos are almost all over his body, therefore the translator translates into more general.

Datum 127/Gen/YW

SL: Look at that mean mini Maui just tippity tappin'

TL: *Lihat itu si kecil maui menari*

Datum 127/Gen/YW is a part of the *Moana* soundtrack entitled *Your Welcome*. In translating this datum, the translator uses general technique. The translator modified the word “tippity tapping” into “*Menari*”. In this lyric the translator uses generalization technique because the translator replaces the cultural term from source language to be closely related to target language. The context of the lyric is Maui shows the tattoo on his body, that the tattoo on his body always has a story. There is a tattoo of a small Maui doing a tippity tappin', some kind of move or dance.

The visual on a movie shows that Tuppity tappin' is a kind of move or dance. The word tuppity tappin' when translated into Indonesian has no meaning, but to adjust the context with the previous word and the visual, the word tuppity tappin' is translated into "menari", that word is more general and the target audience can understand easily.

g. Particularization

Particularization is a technique used of a more precise or concrete term. This technique is the opposite of generalization in which specific terms are used to translate a general term of the source language.

The researcher shows 1 example from 10 data of particularization techniques. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 41/Par/WYA

SL: Our people will need a chief

TL: *Rakyat butuh pemimpin*

Datum 41/Par/WYA is a part of the *Moana* soundtrack entitled *Where You Are*. In translating this datum, the translator uses a particularization technique. Particularization is the opposite of generalization technique. The translator translated the word "our people" as "*Rakyat*". The word people if translated literally means "*orang-orang*", the word is too general and does not fit the context,

so the translator uses the word "*rakyat*" which is more specific and in accordance with the meaning from SL.

h. Compensation

Compensation is used by introducing a source text element of information or stylistic effect in another place in target text since it cannot be reflected in the same place in the source text. The translator translating with considering stylistic effect.

The researcher shows 1 example from 4 data of compensation techniques. The results of the analysis data can be seen in the appendix page 94. The example of this technique as follow:

Datum 182/Com/SH

SL: Just a sec! Don't you know

TL: *Tunggu sebentar, tahukah kau?*

Datum 182/Com/SH is a part of the *Moana* soundtrack entitled *Shiny*. In translating this datum, the translator uses compensation techniques. In translating this datum, the translator uses compensation techniques. The word "Just a sec!" is translated into "*Tunggu sebentar!*". The translator changed the stylistic effect but did not change or omitted the meaning of the information from SL into TL. Compensation technique helps to deliver information without changing the meaning of the information.

i. Description

Description is to replace a term in the source language by a description of its form or function in the target language. This technique is describing more detail about the information from SL to TL and describing more functions of the term from SL to TL.

The researcher shows 1 example from 1 data of description technique. The results of the analysis data can be seen in the appendix page 94. The example of this technique as follow:

Datum 163/Des/IAM

SL: Still it calls me

TL: *Tapi suara itu tetap memanggilku*

Datum 163/Des/IAM is a part of the *Moana* soundtrack entitled *I am Moana*. In translating this datum, the translator uses description technique. In the Source Lyric the word "it" translates to "*suara itu*" in the target lyric. The translator described in more detail about the information of "it" from the SL, because that word is pronouns text if translated into target language there was not specific meaning. The translators add more detailed information so that readers can understand more easily.

j. Discursive Creation

This technique is used to establish a temporary equivalence that is unpredictable out of context. It can only be valid in a certain context. This technique is often used in the translation of the title of a film/movie/book.

The researcher shows 1 example from 13 data of Discursive Creation technique. The results of the analysis data can be seen in the appendix page 94. The example of this technique as follow:

Datum 18/Dis/HF

SL: But the voice inside sing a different song

TL: *Tapi suara hatiku berkata lain*

Datum 18/Dis/HF is a part of the *Moana* soundtrack entitled *How Far I'll Go*. In translating this datum, the translator uses Discursive Creation technique. The translator translated the words "sing a different song" into "*berkata lain*", the translator changed the sentence but still had the same meaning of the source language to the target language. The translator tries to create temporal equivalence of the utterance which is out of context.

k. Linguistic Compression

Linguistic Compression is a technique that synthesizes existing linguistic elements to be simpler because they can be understood. This technique is often used in interpreting or dubbing.

The researcher shows 1 example from 44 data of Linguistic Compression technique. The results of the analysis data can be seen in the appendix page 94. The example of this technique as follow:

Datum 8/LC/HF

SL: See the line where the sky meets the sea? It calls me

TL: *Horizon seakan memanggil diriku*

Datum 8/LC/HF is a part of the *Moana* soundtrack entitled *Know How Far I'll Go*. In translating this datum, the translator uses linguistic compression technique. In this case the translator compressed the linguistic elements without translating all the sentences or words, "See the line where the sky meets the sea?" is translated into "*Horizon*". "*Horizon*" is the line at which the earth's surface and the sky appear to meet. The message from SL is still delivered well to the TL.

1. Established Equivalence

Established equivalence is a translation technique using a term or familiar expression based on a dictionary or language in use that is equivalent in target language. The translator used other words that has the closest meaning with the context

The researcher shows 1 example from 4 data of established equivalent techniques. The results of the analysis data can be seen in the appendix page 94. The example of this technique as follow:

Datum 228/Est/HFR

SL: I'm on my own, to worlds unknown

TL: *Aku sendirian, di tempat asing*

Datum 228/Est/HFR is a part of the *Moana* soundtrack entitled *How Far I'll Go (Reprise)*. In translating this datum, the translator uses established equivalence techniques. The word "to worlds unknown" is translated as "*di tempat asing*". Translators use the word "*asing*" because it is shorter in explaining the

meaning of the word "unknown", because the word "unknown" when translated literally means "*tempat yang tidak diketahui*". To maintain the number of syllables the translator does not translate literally, but uses the word "*asing*".

m. Modulation

This technique is used to change the point of view, and this technique can be an alternative for the direct translation technique. Because of that the sentence structure of SL and TL are different. The translator used more than one language style to tell the audiences that one expression can be delivered in many ways but still have the same purpose or meaning.

The researcher shows 2 examples from 27 data of modulation techniques. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 30/Mod/WYA

SL: Who needs a new song? This old one's all we need

TL: *Kami tak butuh lagi lagu baru*

Datum 30/Mod/WYA is a part of the *Moana* soundtrack entitled *Who You Are*. In translating this datum, the translator uses modulation techniques. The sentence "Who needs a new song? This old one's all we need" is translated "*Kami tak butuh lagi lagu baru*", since the context is the people of Motunui village maintain their culture by preserving ancient songs, so they don't need new songs because they need their old songs. The sentence in SL is an

interrogative sentence, but in TL the translator changes into a declarative sentence. This modulation technique is used to convey the meaning even though the sentence structure is different, besides that the translator used this technique to maintain the number of syllables.

Datum 33/Mod/WYA

SL: Don't trip on the taro root

TL: *Berikan jalan*

Datum 33/Mod/WYA is a part of the *Moana* soundtrack entitled *Where You Are*. In translating this datum, the translator uses modulation technique. The sentence “Don’t trip on the taro root” is translated as “*Berikan jalan*”, the translator changes the point of view in SL to TL, but still maintains the meaning and conveys the message. Although, there is a different form of both sentences from imperative to prohibition text.

n. Transposition

This technique is applied by changing the grammatical structure of the target language or there is a different language structure between source language and target language. For instance, there is a phrase in the source language that changes to a noun in the target language. In this technique the translator made the situation in TL as natural as in SL and choose the suitable word during the translation process.

The researcher shows 2 examples from 13 data of transposition techniques. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 13/Tra/HF

SL: Everything is by design

TL: *Seperti yang diharapkan*

Datum 13/Tra/HF is a part of the *Moana* soundtrack entitled *How Far I'll Go*. In translating this datum, the translator uses transposition technique. In the sentence "Everything is by design" is translated "Seperti yang diharapkan" in the target lyric. When the source lyric translates as literal the target language will become "Semua sesuai desain". The word "desain" sounds unnatural and nonsense in this translation, then the translator replaces the text by using the lyric "Seperti yang diharapkan" which has the same meaning as the source lyric. The translator also maintains the number of syllables to make the audience singable.

Datum 218/Tra/SH

SL: Just for me

TL: *Kepadaku*

Datum 218/Tra/SH is a part of the *Moana* soundtrack entitled *Shiny*. In translating this datum, the translator uses transposition technique. The sentence "Just for me" translated

becomes “*Kepadaku*”. The translator translated from phrase into word.

o. Calque

This technique is almost the same with literal translation technique, in which the words are translated singly or word for word. Calque is the literal translation of a foreign word or phrase. words or phrases from the source language. Calque means literal translation of a foreign word or phrase which can be lexical or structural.

The researcher shows 2 examples from 3 data of calque technique. The results of the analysis data can be seen in the appendix page 94. The examples of this technique as follow:

Datum 157/Cal/IAM

SL: I am the daughter of the village chief

TL: *Akulah putri kepala desa*

Datum 157/Cal/IAM is a part of the *Moana* soundtrack entitled *I am Moana*. In translating this datum, the translator uses calque technique. Calque is the literal translation of a foreign word or phrase. The words “village chief” translated into “*kepala desa*”, the translator translated each of the words or phrases in the source language literally. The word “village” translated becomes “*desa*”, and “*chief*” translated becomes “*kepala*”, the meaning “*kepala*” in this context is people who lead the village. It is clear that those sentences translate word for word from English to

Indonesian. So, the words are singly translated but adapted to the structure of TL phrase structure.

Datum 221/Cal/KWY

SL: I have crossed the horizon to find you

TL: Lintasi cakrawala temukanmu

Datum 221/Cal/KWY is a part of the *Moana* soundtrack entitled *Know Who You Are*. In translating this datum, the translator uses calque technique. Calque is the literal translation of a foreign word or phrase. The words "cross the horizon" translates literally to "*Lintasi cakrawala*". The words are singly translated but adapted to the structure of TL phrase structure.

2. The Translation Quality in Soundtrack of *Moana* Movie

In this part, the researcher shows the result of the quality based on Pentathlon Principle, Low (2003) analysis in the song lyrics translation of *Moana*. There are 5 categories of the Pentathlon Principle in Quality of translation. They are Singability, Sense, Naturalness, Rhyme, and Rhythm. In this research, there are 234 data. The data are taken from the seven songs of *Moana*. The finding of quality can be found in the following table:

Table 4.2. *The Total of Quality are Found In Soundtrack Moana*

No.	Category Quality of Translation		Precentage
1.	Singability	Easy to sing and performability	94%
		Not easy to sing and less performability	6%
2.	Sense	Flexibility, Similar in the content, and Accurate	95%
		Less Flexibility, Not Similary in the content, and Inaccurate	5%
3.	Naturalness	Sound Natural, Word Order, and Acceptable	90%
		Less Sound Natural, Less word order, and Unacceptable	10%
4.	Rhyme	Good Rhyme	4%
		Less Rhyme	96%
5.	Rhythm	Maintain the number of syllable	36%
		Did not maintain the number of syllable	64%

From the table, it can be concluded that there are 234 data lyrics found in the seven soundtrack of *Moana*, which has been analyzed for the quality of the translation according to the Pentathlon Principle. The results show the quality of singability, which is the quality that assesses the easy to sing and performability consists of 219 data (94%), and not easy to sing and less performability consists of 15 data (6%). The quality of sense, which is the quality that assesses flexibility, similar in the context, and accurate consists of 223 data (95%), and less flexibility, not similar in the context, and inaccurate consists of 11 data (5%). The quality of naturalness, which is the quality that assesses sound natural, word order, and acceptable consists of 211 data (90%), and less sound natural, less word order, and unacceptable consists of 23 data (10%). The quality of

rhyme, which is the quality that assesses good rhyme consists of 10 (4%) data, and less rhyme of 224 data (96%). The quality of rhythm, which is the quality that assesses maintain the number of syllables consists of 84 data (36%), and did not maintain the number of syllables consists of 150 data (64%). In addition, the researcher found that the dominant quality translation based on the Pentathlon Principle is sense consist of 223 data. There are the explanations and examples of Pentathlon Principle in song lyric translation:

a. Singability

Singability as the top in the Pentathlon Principle to make singable translation. This category is related to the performability, the translator should be aware of the music's tempo and try to find the word that can match with the melody. The performability referred to by Low is the relative ease of vocalization, the aspects are including; articulation, breath, dynamics and resonance in the physical act of singing. The translator may compromise sense in order to make a line or word easy to sing or to fit the music and the translator should be conscious of long and short vowels that might affect the stability of a song. The quality of the translation is called singable when the lyrics have categories: easy to sing, performability, and readability. If the lyrics have all three categories, it means the lyrics are good singability.

In this research have been found 234 data. The data shows that the singability quality of this song is singable because 219 of

the lyrics match with the music, can be sung easily, and have a good performability. The analysis shows that 219 data (94%) are easy to sing and good performability, and 15 data (6%) are not easy to sing and less performability.

1) Easy to sing and good performability

The meaning of easy to sing is where the song lyrics between the source lyrics and the target lyrics have the same number of syllables, then it can be easy to sing because the lyrics are easily adapted to the music and it sounds harmonious when sung by the singer.

The performability referred to by Low is the relative ease of vocalization, the aspects are including; articulation, breath, dynamics and resonance in the physical act of singing. The difference between translation in song lyrics and read text is when song lyrics are sung, they should have performability, singers have as much soul as possible, and good expressions so that the meaning to be conveyed reaches the audience, while readers of written texts has a chance to pause, reflect, and even re-read.

Datum 17/Rep/HF

SL: I'll be satisfied if I play along

TL: *Ku bisa saja ikut yang ada*

The datum is taken from the soundtrack of *Moana* entitled *How Far I'll Go*. This datum is an example of singability

which has the quality of easy to sing and performability. From the example, the English version of the lyric “I’ll be satisfied if I play along” has 10 syllables, then the Indonesian version “*Ku bisa saja ikut yang ada*” also has 10 syllables. The lyrics from SL and TL have the same number of syllables, this makes it easier for singers to follow the tone and rhythm of the music on the original soundtrack. In addition, the singer not only follows the rhythm but also displays a strong expression that matches the meaning of the song's lyrics. In this lyric, Moana is walking with curiosity, trying to find her identity, and accompanied by a passionate and convincing soundtrack, the singer also follows the visual expressions displayed so that in the quality of translation these lyrics have the appropriate good performability, nice articulation and stability in singing.

2) Not easy to sing and less performability

The datum has no singability quality because the number of syllables between source lyrics and the target lyrics is too far, that makes the lyric not easy to sing and less performability.

Datum 34/Tra/WYA

SL: That's all you need

TL: *Itulah yang dibutuhkan*

The datum is taken from the soundtrack of *Moana* entitled *Where You Are*. This lyric has no singability quality because it is not easy to sing and less performability. The difference in the

number of syllables makes this lyric not easy to sing for the singers. The number of syllables of the source lyric is 4, while the target lyric the number of syllables is 8. The Indonesian version adds more than 3 syllables from the English version, the different number of syllables are too far, which makes the lyrics not easy to sing. Singers have difficulty in adjusting the rhythm of the music, so the performability is less and also the singer like being forced because it is not optimal.

b. Sense

Sense relates to the transfer of the original meaning from SL to TL. Sense is about to maintaining the original meaning that can be found in a song lyric which was translated. In a singable translation, the meaning can be preserved although the correct lexical equivalent is replaced by particular synonyms metaphors that convey the same meaning. Sense is an assessment of the accuracy of the meaning conveyed from source language into target language. The quality of the translation is called sense when the lyrics have categories: flexibility (using near synonyms), similarly in the context, and accuracy. If the lyrics have all three categories, it means the lyrics are sense.

In this research, the data shows that the quality of this song is sense, the 223 data of the lyrics are accurate, have the same meaning even using near synonyms, and similarly in the context. The analysis shows that 223 data (90%) are considered flexible,

similar in the context and accurate, then 111 data (10%) are less flexible, not similar in the context and inaccurate.

1) Good Flexibility, Similarly in the content, and Accurate

The flexibility means using a near synonym of a certain word or to change a metaphor for another one that works similarly in the context, then the translator should be aware of the syllable number because each one counts in the genre of song translation.

Sense means the translated lyrics keep the original meaning and content. Accurate meaning is when the source lyrics are conveyed to the target lyrics as a whole, nothing has changed. Sense is an assessment of the accuracy of the meaning from source language into target language.

Datum 102/Tra/YW

SL: I'm just an ordinary demi-guy!

TL: *Aku manusia setengah dewa*

The datum is taken from the soundtrack of *Moana* entitled *You're Welcome*. This lyric has a quality of sense which has a category of flexibility, similarly in the context, and accuracy. The translator tries to use near synonym words that can be understood by the audience and accurate in their country, and the meaning of the source lyric is still conveyed to the target language. The lyric "I'm just an ordinary demi-guy" translated into "*Aku manusia setengah dewa*", the word "demi-guy"

which if translated literally becomes “*setengah pria*”, the translator replace with using near synonym changes the meaning of “*setengah pria*” to “*setengah dewa*”. Translators chooses the accurate words so that the lyrics are conveyed to the audience. Even though they are different, the word is in accordance with the meaning of the song, because it has been mentioned before that Maui is a demigod, it's just that in this lyric uses the word “demi-guy” so it still has the same meaning.

2) Less Flexibility, Not Similar in the content, and Inaccurate

The datum is not included in the sense quality because it is less flexible, has no similarity in the content, and Inaccurate. The lyric is not conveyed, then the target lyric has a different song.

Datum 21/Rep/HF

SL: But no one knows, how deep it goes

TL: *Tak ada yang tahu, kuat sinarnya*

The datum is taken from the soundtrack of *Moana* entitled *Where You Are*. The translator tries to replace it with a word that is similar to its synonym, but the word does not fit with the meaning of the song. The source lyric “How deep it goes” if translated literally means “*Seberapa dalamnya lautan itu*” but the translator replaced it into “*Kuat sinarnya*”. It can be seen that the lyrics are replaced with new meaning and the actual

meaning in the source language is not conveyed. That's why the lyrics have no sense of quality.

c. Naturalness

Naturalness in the target language must be achieved so that singers or even listeners, do not realize that the lyrics they listen to are translated. The song lyric translation is not only concerned with poetic effect or emotional power, but they should also sound natural. This criterion deals with aspects that might affect the naturalness of the translation, such as register and word-order. Another word for naturalness in translation is acceptability, this refers to whether the translation has been translated appropriately according to the rules, norms and culture of the target language, and is acceptable to the target audience.

In this research, the data shows that the quality of this song is natural, the 211 data of the lyrics sound natural, according to word order, and acceptable to the target audience. The analysis shows that 211 data (36%) are considered naturalness, and 150 data (64 %) are less naturalness.

1) Sound Natural, Word Order, and Acceptable

The song lyric translation is not only concerned with poetic effect or emotional power, but they should also sound natural. Word order refers to the conventional arrangement of words in a phrase, clause, or sentence. Acceptable refers to whether the translation has been translated appropriately according to the

rules, norms and culture of the target language, and is acceptable to the target audience.

Datum 222/Tra/KWY

SL: I know your name

TL: *Ku tahu namamu*

The datum is taken from the soundtrack of *Moana* entitled *Know Who You Are*. This datum has a quality of naturalness which has the category of sound natural, same word order, and acceptability. The lyric was translated by the translator to target language to sound natural, and acceptable to the audience. In addition, this datum also has the same word order, in the source lyrics, in the SL "I" as subject, "know" as verb, and "your name" as object, while the target lyric, "*Ku*" from the word "*Aku*" as the subject, then "*tahu*" from the word "*mengetahui*" as a verb, and "*namamu*" as an object. In translating this lyric, the translator uses a literal technique, which is translated word by word, there is also a little omission in words "*ku*" and "*tahu*", even though these words are often used by Indonesian so that lyric sound natural and the audience can easily accept it.

2) Less Sound Natural, Less word order, and Inacceptable

The datum is not included in the naturalness quality because the target lyric does not sound natural, the word order is different, and it is unacceptable.

Datum 124/Rep/YW

SL: And the tapestry here in my skin

TL: *Dan permadani di tubuhku*

The datum is taken from the soundtrack of *Moana* entitled *Your Welcome*. This datum has no natural quality because the target lyric doesn't sound natural and unacceptable. The lyric "And the tapestry here in my skin" translated into "*Dan permadani di tubuhku*". If the listeners do not watch the visual on the *Moana* movie only listening the song, they will be confused with the meaning "*permadani di tubuhku*". The real meaning of the source lyric is the "tattoo tapestry" on Maui's skin, the translator translated "skin" becomes "*tubuhku*", it did not sound natural. The translators do not maintain the meaning, and it makes it difficult for the listeners to understand the song.

d. Rhyme

Rhyme, which is the fourth criterion, works very well with the Pentathlon Principle. The rhyme should not be the same, if that should be the same rhyme it will make it difficult for the translators, especially since each language has a different consonant and vocal sound. Then Low decided to make it flexible. Rhyme is a good way to retain the shape of phrase of source lyric. However there are some translators who will keep the rhyme, and then set their target at perfect rhymes as numerous as those in the SL and in the same place where the rhyme at the end of the line

plays such a role in shaping that whole line but the translator maintains the melody of the music.

In this research, the data shows that the quality of this song is less rhyme, the 224 data have different rhyme. The analysis shows that 10 data (4%) are considered good rhymes, and 224 data (96%) are less rhyme.

1) Good Rhyme

According to Peter Low the quality of rhyme is said to be good if it has the same vowel and the same consonant.

Datum 105/Rep/YW

SL: You're looking at him, yo!

TL: *Kau sedang menatapnya, yo!*

The datum is taken from the soundtrack of *Moana* entitled *Shiny*. This lyric has the quality of rhyme which has a category of good rhyme. The datum shows that the translator keep the original rhyme, in the last line in source lyric is “looking at him, yo!” and translated becomes “*menatapnya, yo!*”, both have the same rhyme there is vocal “o”.

2) Less Rhyme

The quality of rhyme is bad if the target lyric has different vowels and consonants.

Datum 208/Tra/SH

SL: You will die, die, die

TL: *Dan kau 'kan mati*

The datum is taken from the soundtrack of *Moana* entitled *Shiny*. This datum has no rhyme quality because it has different vowels and consonants. The last word in the source lyrics is “die” while the target lyrics have the last word is “*mati*”. The rhyme sound almost the same at first but they are different rhyming sounds. The source lyric ended with diphthong while the target lyric ended with a single vowel.

e. Rhythm

In translating song lyrics, there is a particular problem of the number of syllables. The number of syllables increases or decreases when the translator tries to adjust the choice of words, because the language of each country has a different number of characters. One way to reduce excess syllables with note-count is by tweaking syllables, the song translator can condense some words.

In this research, the data shows that the quality of this song is rhythm, the 84 data maintain the number of syllables. The analysis shows that 84 data (36%) are considered to maintain the number of syllables, and 150 data (64 %) do not maintain the number of syllables.

1) Maintain the number of syllable

The translator tries to maintain the number of syllables, to make the singer easily sung and adapt the rhythm to the original soundtrack.

Datum 25/Tra/WYA

SL: Moana, make way, make way!

TL: *Moana, beri jalan!*

The datum is taken from the soundtrack of *Moana* entitled *Where You Are*. This lyric has the quality of rhythm which has a category of good rhythm which maintains the number of syllables. The source lyric “Mo-a-na-ma-ke-way-ma-ke-way” and the target lyric “Mo-a-na-be-ri-ja-lan. In this datum the source lyric has 7 syllables, and the target lyric has 7 syllables, both have the same number of syllables. In this datum there is a repetition of the word “make way”, the translator trying to maintain the number of syllables with only translated the first one, because if they all translated it would take the number of syllables too far and it would make the singer difficult to sing. However some lyrics were omitted but it does not change the meaning of the lyric.

2) Did not maintain the number of syllable

The different syllable-count and musical notes are problems by the translator and singer. The number of syllables that are much different from the original will make it difficult for singers, they will try their best to sound singable even if forced.

Datum 55/Tra/WYA

SL: And no one leaves

TL: *Tak seorang pun boleh pergi*

The datum is taken from the soundtrack of *Moana* entitled *Where You Are*. This datum has no rhythm quality because the number of syllables is different. The source lyric “And-no-o-ne-leaves”, while the target lyric “Tak-se-o-rang-pun-bo-leh-per-gi”. In source lyrics the syllables are 4, while in target language the syllables are 9. The difference in the number of syllables is more than 3 syllables, this makes it difficult for singers to adapt the rhythm so that when sung it sounds rushed.

After analyzing the quality based on the Pentathlon Principle, the researcher categorized the quality of translation into several categories: very good, good, standard, poor, and very poor.

Table 4.3 *Categories of The Result Quality in Song Lyric Translation*

Types of Translation Quality	Meaning	Points
Very Good	An appropriate renderings of the understanding of the source language	936 – 1.170
Good	Good renderings but it is still has a mistake	702 – 935
Standard	A small error translation from the source language to the target language	468 – 701
Poor	The translation is difficult to be understood	235 – 467
Very Poor	Very inappropriate renderings affect to the understanding of the source language to the listeners become misunderstanding	0 - 234

From the result of research analysis, the researcher classified the song translation quality. This data has the dominant score 702 – 935. The result of this research is that the quality of translation in this song's lyrics is good. The lyrics of this research have good quality, because there are small errors that are commonly acceptable in the translation, and the translator is also trying to be good in rendering the lyrics.

B. Discussions

This subchapter is a discussion. The discussion here answered the most dominant finding on this research. The first problem in this research is describing the song lyric translation techniques in the soundtrack of *Moana* movie. The second problem is describing the quality of translation in the soundtrack of *Moana* movie.

The first part discusses the translation techniques used by the translators in translating song lyric in the soundtrack of *Moana* movie based on Molina and Albir (2002) theory. The researcher found that the techniques by Molina and Albir (2002) can be applied in the soundtrack of *Moana* movie. The researcher found 15 of translation techniques used by the translator in seven soundtracks in *Moana*. The researcher found 234 data lyrics found in seven soundtracks of *Moana*, which has been classified in translation techniques that are used by the translators. The techniques were Literal consist of 34 data (13%), Adaptation consist of 4 data (2%), Borrowing consist of 3 data (1%), Calque consist of 3 data (1%), Amplification consist of 7 data (3%), Reduction consist of 54 data (23%), Generalization consist of 13 data (6%), Particularization consist of

10 data (4%), Compensation consist of 4 data (2%), Discursive creation consist of 13 data (5%), Linguistic Compression consist of 44 data (19%), Established Equivalence consist of 4 data (2%), Modulation consist of 27 data (12%), Transposition consist of 13 data (5%), and description consist of 1 data. In addition, the researcher found that the dominant technique used in the soundtrack of *Moana* is reduction with 54 data (23%). The reduction technique is more dominant in this song, the target text where all significant details of meaning have been transferred, from the source language to the target language by paying attention to the meaning. In translating dubbing, especially in song lyrics, it is fitting to use a reduction technique, because the translator maintain the number of syllables to make the song lyrics are singable, then the translator also simplifies the information, and makes the information as natural as possible to ensure that audiences got the information and best maintains visual and content synchronization. Besides that the translator more used the reduction technique in translating the soundtrack of *Moana* because to retain the sense. The sense is the criterion quality translation of Pentathlon Principle. Reduction is a technique that reduces certain elements of the SL. It is also called elimination, omission or subtraction which suppresses SL information in the TL. Reduction is a process of translation techniques that condenses the information contained from the source language into the target language. The translator compresses information from the source language into the target language to summarize the text without altering the message to be delivered to the audience. It focuses on how the

translator retains the original meaning from the SL into the TL. Regarding this fact, translation techniques of Molina and Albir are applicable in translating song lyric translations.

The second part discusses the quality of translation of song lyrics in the soundtrack of *Moana*. The researcher used the 5 Pentathlon Principle by Low theory to assess the quality of song translation. There are singability, sense, naturalness, rhyme, and rhythm.

The results show the quality of singability, which is the quality that assess the easy to sing and performability consists of 219 data (94%), and not easy to sing and less performability consists of 15 data (6%). The quality of sense, which is the quality that assess flexibility, similar in the context, and accurate consists of 223 data (95%), and less flexibility, not similar in the context, and inaccurate consists of 11 data (5%). The quality of naturalness, which is the quality that assess sound natural, word order, and acceptable consists of 211 data (90%), and less sound natural, less word order, and unacceptable consists of 23 data (10%). The quality of rhyme, which is the quality that assess good rhyme consists of 10 (4%) data, and less rhyme of 224 data (96%). The quality of rhythm, which is the quality that assess maintain the number of syllable consists of 84 data (36%), and did not maintain the number of syllable consists of 150 data (64%).

The quality of the translation in this research has the categories singability, sense, naturalness, less rhythm and less rhyme. The category of singability have 219 data (94%), the singability is not the high score but

in this finding result that the song can be sung in target language with the good performability and easy to sing, while the category sense has a high and dominant score of 223 data (95%) in this finding, which mean the translator maintaining the original meaning with using synonyms to convey the same meaning and accuracy, the category of naturalness have a score 211 data (90%), when the songs is sung the translation of the lyrics sounds natural, the translators also choosing the nice word and acceptable to the target audience, the category of rhyme have a score 10 data (4%), the quality of rhyme is less rhyme because the translator cannot force the rhymes to be the same, if the translator only focuses on rhyme the translation results will lose meaning, and message of the song not conveyed properly, the last is rhythm category have a 84 data (36%), which mean the quality is less rhythm, because it was too difficult for the translator to maintain the same rhythm, the source and target languages have different syllables. In addition, the researcher found that the dominant quality translation based on the Pentathlon Principle is sense consist of 223 data. It is proven the translator focuses on retaining the original meaning from the source lyric into the target lyric.

To determine the quality of translation based on the Pentathlon principle, the researcher classifies the quality of translation by the Pentathlon Principle into several categories: very good, good, standard, poor, and very poor. This data has the dominant score 702 – 935. The total score is obtained from the results of the amount of data in the Pentathlon Principle, there are singable 219 data, sense 223 data, naturalness 211

data, rhythm 10 data and rhythm 84 data. The result of this research is that the quality of translation in this song's lyrics is good.

The relation of the dominant translation technique, and the dominant quality of the song lyrics translation found in the soundtrack of *Moana* movie from the componential table (Table 3.4) showed that the most dominant data found is reduction technique with sense quality. It means that the song lyric was translated with significant details by the translators, and the translators reduces certain elements of the SL that are not very important. The translator tries to retain the sense by transferring the meaning from the source lyric to the target lyric. The sense quality of the songs is dominant and accurate because the use of "reduction" technique do not affect the meaning. Although some words are omitted, replaced, and modified the meaning is conveyed as properly. Reduction technique and sense quality are interconnected, because the translator tries to maintain the meaning of the song and omit unnecessary elements in target language. The reduction technique is more dominant in this study, because in the translation of dubbing song lyrics the translator tries to maintain the number of syllables and that target lyrics are singable when sung by the singer. The translator carefully considers the word choice, maintain the number of syllables, and rhythm as they relate the meaning of the message from the source language to the target language. The categories of the quality song lyric is considered to be good renderings translation. While the goal of this finding is that the song lyrics translation of *Moana* is singable and can be sung again in the target language, the

translator takes more attention to maintaining the original meaning. The result of this research is translation techniques of Molina and Albir (2002) are applicable in translating song lyric translation and the quality of translation in this song's lyrics is good translation.

BAB V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

A. Conclusions

Based on the result of findings and discussions in the previous chapter, the researcher found the data on the *Moana's* soundtracks was 234 data lyrics. This chapter describes the result and the conclusion, which becomes the solution to the problem statements. There are the conclusion of this research:

From the whole data, the translation techniques as found in the soundtrack of *Moana* are Literal consist of 34 data, Adaptation consist of 4 data, Borrowing consist of 3 data, Calque consist of 3 data, Amplification consist of 7 data, Reduction consist of 54 data, Generalization consist of 13 data, Particularization consist of 10 data, Compensation consist of 4 data, Discursive creation consist of 13 data, Linguistic Compression consist of 44 data, Established Equivalent consist of 4 data, Modulation consist of 27 data, Transposition consist of 13 data, and description consist of 1 data. The researcher found that the dominant technique used in the soundtrack of *Moana* is reduction with 54 data.

The researcher found the quality of translation based Pentathlon Principle, those are singability has divided into easy to sing and performability consist 219 data (94%) with not easy to sing and less performability consist 15 data (6%), sense has divided into flexibility, similar in the context, and accurate consist 223 data (95%) with less

flexibility, not similar in the context, and inaccurate consist 11 data (5%), naturalness has divided into sound natural, word order, and acceptable consist 211 data (90%) with less sound natural, less word order, and unacceptable consist 23 data (10%), rhyme has divided into good rhyme consist 10 (4%) data with less rhyme consist 224 data (96%), and the last rhythm has divided into maintain the number of syllable consist 84 data (36%) with did not maintain the number of syllable consist 150 data (64%).

The researcher classifies the quality of translation by pentathlon principle into several categories: very good, good, standard, poor, and very poor. This data has the score 702 – 935. The result of this research is that the quality of translation in this song's lyrics is good and translation techniques of Molina and Albir are applicable in translating song lyric translations.

B. Implications

The research of translation technique and quality in translating song lyrics can give a more in understanding of the process of translating song lyrics. The lyrics used several techniques by Molina and Albir (2002) in this study and also the quality of the lyrics included singability (easy to sing, good performance), sense (flexible, similar in context, accurate), naturalness (sounds natural, word order, acceptable), less rhyme, and rhythm (maintaining the number of syllables). The results of this research show that the quality of the translation in the soundtrack of the film *Moana* is good, though it less

rhyme due to differences in sound and number of words in each language. This research will provide information related for other researchers on the translation technique and quality in song lyrics.

C. Suggestions

The following are several suggestions which are hopefully useful to others who want to conduct research related to this study.

1. For the other researcher

This study focuses on the analysis of translation technique and quality of translation in song lyrics. Hopefully, the findings of this study will be useful to the next researcher who will conduct additional research on translating song lyrics.

2. For students

The researcher suggests that more English learners, especially those studying in translation major. This thesis will be beneficial for the students who need the knowledge about translation technique and the quality of translation in song lyrics.

3. For Translators

In translating song lyrics, there are several aspects that translators know in order to deliver the target lyric and singability. The translator must be able to choose and combine words, understand the translation technique that translator used, maintain the meaning and pay attention to the rhythm of the lyrics, most importantly know the level of translation quality.

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APPENDICES

APPENDICES

VALIDATION

The thesis data titled "*SONGS LYRIC TRANSLATION STRATEGIES AND QUALITY IN SOUNDTRACK OF MOANA MOVIE*" had been checked and validated by Fatkhuna'imah Rhina Z., M.Hum in:

Day : Thursday

Date : July 7th, 2022

Surakarta, July 7th, 2022

Validator



Fatkhuna'imah Rhina Z., M.Hum.

Appendices Translation Techniques

Datum	Song Title	Source Lyric	Translation Technique	Valid/ Invalid
		Target Lyric		
1/Mod/HF	How far I'll go	SL: I've been staring at the edge of the water	Modulation	Valid
		TL: Telah lama ku tatap tepi air		
2/Com/HF		SL: Long as I can remember, never really knowing why	Compensation	Valid
		TL: Sejak dari dahulu, tanpa tahu mengapa		
3/Gen/HF		SL: I wish I could be the perfect daughter	Generalization	Valid
		TL: Andai ku bisa jadi sempurna		
4/LC/HF		SL: But I come back to the water, no matter how hard I try	Linguistic Compression	Valid
		TL: Ku telah mencoba tapi, slalu kembali lagi		
5/Par/HF		SL: Every turn I take, every trail I track	Particularization	Valid
		TL: Setiap tindakan, setiap langkahku		
6/LC/HF		SL: Every path I make, every road leads back	Linguistic Compression	Valid
		TL: Setiap jalanku, semua kembali		
7/Red/HF		SL: To the place I know, where I cannot go, where I long to be	Reduction	Valid
		TL: Ke tempat yang tak dapat ku tuju, walau ku rindu		
8/LC/HF		SL: See the line where the sky meets the sea? It calls me	Linguistic Compression	Valid

		TL: Horizon seakan memanggil diriku,		
9/Tra/HF		SL: And no one knows, how far it goes	Reduction	Valid
		TL: Tak ada yang tahu, seberapa jauh		
10/Red/HF		SL: If the wind in my sail on the sea stays behind me	Transposition	Valid
		TL: Jika angin laut membawa ku berlayar		
11/LC/HF		SL: One day I'll know, if I go there's just no telling how far I'll go	Linguistic Compression	Valid
		TL: Tapi ku sadar, entahlah seberapa jauh ku melangkah		
12/Red/HF		SL: I know everybody on this island, seems so happy on this island	Reduction	Valid
		TL: Ku tahu semua di pulau ini, nampak begitu bahagia		
13/Tra/HF		SL: Everything is by design	Transposition	Valid
		TL: Seperti yang diharapkan		
14/Red/HF		SL: I know everybody on this island has a role on this island	Reduction	Valid
		TL: Aku tahu semuanya sudah punya peran masing-masing		
15/LC/HF		SL: So maybe I can roll with mine	Linguistic Compression	Valid
		TL: Biarlahku dengan peranku		
16/Red/HF		SL: I can lead with pride, I can make us strong	Reduction	Valid
		TL: Bangga memimpin membuat kita kuat		
17/Mod/HF		SL: I'll be satisfied if I play along	Modulation	Valid

		TL: Ku bisa saja ikut yang ada		
18/Dis/HF		SL: But the voice inside sing a different song	Discursive Creation	Valid
		TL: Tapi suara hatiku berkata lain		
19/Red/HF		SL: What is wrong with me?	Reduction	Valid
		TL: Apa yang salah?		
20/Red/HF		SL: See the light as it shines on the sea? It's blinding	Reduction	Valid
		TL:Lihat cahaya di laut itu menyilaukan		
21/Mod/HF		SL: But no one knows, how deep it goes	Modulation	Valid
		TL: Tak ada yang tahu, kuat sinarnya		
22/Red/HF		SL: And it seems like it's calling out to me, so come find me	Reduction	Valid
		TL: Dan bagaikan memanggil namaku, temukan		
23/LC/HF		SL: And let me know, what's beyond that line, will I cross that line?	Linguistic Compression	Valid
		TL: Biar ku tahu, apa disana kulewati kah		
24/LC/HF		SL: One day I'll know, how far I'll go	Linguistic Compression	Valid
		TL: Seberapa jauh ku melangkah		
25/Red/WYA	Where you are	SL: Moana, make way, make way!	Reduction	Valid
		TL: Moana, beri jalan		
26/LC/WYA		SL: Moana, it's time you knew	Linguistic Compression	Valid
		TL: Kini kau harus tahu		

27/Lit/WYA		SL: The village of Motunui is all you need	Literal	Valid
		TL: Desa Motunui lah yang kau butuhkan		
28/Mod/WYA		SL: The dancers are practising	Modulation	Valid
		TL: Menari pun berlatih		
29/LC/WYA		SL: They dance to an ancient song	Linguistic Compression	Valid
		TL: Diiringi lagu kuno		
30/Mod/WYA		SL: Who needs a new song? This old one's all we need	Modulation	Valid
		TL: Kami tak butuh lagi lagu baru		
31/Bor/WYA		SL: This tradition is our mission	Borrowing	Valid
		TL: Inilah tradisi kita		
32/LC/WYA		SL: And Moana, there's so much to do (make way!)	Linguistic Compression	Valid
		TL: Banyak pekerjaan untuk Moana		
33/Mod/WYA		SL: Don't trip on the taro root	Modulation	Valid
		TL: Berikan jalan		
34/Red/WYA		SL: That's all you need	Reduction	Valid
		TL: Itulah yang dibutuhkan		
35/LC/WYA		SL: We share everything we make (we make)	Linguistic Compression	Valid
		TL: Kita berbagi semua (semua)		

36/Red/WYA		SL: We joke and we weave our baskets (aha!)	Reduction	Valid
		TL: Bercanda, menganyam keranjang		
37/Lit/WYA		SL: The fishermen come back from the sea	Literal	Valid
		TL:Nelayan pulang dari laut		
38/LC/WYA		SL: I wanna see	Linguistic Compression	Valid
		TL: Ku melihat		
39/Ada/WYA		SL: Don't walk away	Adaptation	Valid
		TL: Jangan pergi		
40/Red/WYA		SL: Moana, stay on the ground now	Reduction	Valid
		TL: Tetaplah di posisimu		
41/Par/WYA		SL: Our people will need a chief	Particularization	Valid
		TL:Rakyat butuh pemimpin		
42/Lit/WYA		SL: And there you are	Literal	Valid
		TL:dan itu kamu		
43/LC/WYA		SL: There comes a day	Linguistic Compression	Valid
		TL: akan ada		
44/Red/WYA		SL: When you're gonna look around	Reduction	Valid
		TL: saatnya kau kan lihat		
45/Mod/WYA		SL: And realize happiness isWhere you are	Modulation	Valid
		TL: Bahwa kebahagiaan ada di sini		

46/Tra/WYA		SL: Consider the coconut (the what?)	Transposition	Valid
		TL: Ingatlah kelapanya (apa)		
47/Tra/WYA		SL: Consider its tree	Transposition	Valid
		TL: Ingat pohonnya		
48/LC/WYA		SL: We use each part of the coconut, that's all we need	Linguistic Compression	Valid
		TL:Ayo kita manfaatkan lah kelapanya		
49/Mod/WYA		SL: We make our nets from the fibers (we make our nets from the fibers)	Modulation	Valid
		TL: Srabutnya kita buat jaring (ayo kita buat jaring)		
50/Red/WYA		SL: The water is sweet inside (the water is sweet inside)	Reduction	Valid
		TL:Airnya pun manis (airnya pun manis)		
51/LC/WYA		SL: We use the leaves to build fires (we use the leaves to build fires)	Linguistic Compression	Valid
		TL:Daunnya tuk buat api (daunnya tuk buat api)		
52/Mod/WYA		SL: We cook up the meat inside (we cook up the meat inside)	Modulation	Valid
		TL: untuk memasak daging (untuk memasak daging)		
53/Amp/WYA		SL: The trunks and the leaves (ha!)	Amplification	Valid
		TL:Ingatlah kelapanya, batang dan daun		
54/Mod/WYA		SL: The island gives us what we need	Modulation	Valid

		TL: Semua sudah tersedia		
55/Par/WYA		SL: And no one leaves	Particularization	Valid
		TL: tak seorang pun boleh pergi		
56/Amp/WYA		SL: That's right, we stay	Amplification	Valid
		TL: Itu sebabnya, kita tetap di sini		
57/LC/WYA		SL: We're safe and we're well provided, and when we look to the future	Linguistic Compression	Valid
		TL: Tatap masa depan mu kau di sana		
58/Mod/WYA		SL: You'll be okay, In time you'll learn just as I did	Modulation	Valid
		TL: Kau kan bisa belajar seperti ayah		
59/Red/WYA		SL: You must find happiness right where you are	Reduction	Valid
		TL: Temukan kebahagiaan di tempat ini		
60/Red/WYA		SL: I like to dance with the water	Reduction	Valid
		TL: Ku menari dengan air		
61/Amp/WYA		SL: The undertow and the waves	Amplification	Valid
		TL: ikut arus gelombang		
62/Lit/WYA		SL: The water is mischievous (ha!)	Literal	Valid
		TL: airnya pun menggoda		
63/Red/WYA		SL: I like how it misbehaves	Reduction	Valid
		TL: Ku suka kenakalannya		
64/Par/WYA		SL: The village may think I'm crazy	Particularization	Valid

		TL: Orang desa mengiraku gila		
65/Dis/WYA		SL: Or say that I drift too far	Discursive Creation	Valid
		TL:Pikirnya ku berkhayal		
66/Mod/WYA		SL: But once you know what you like, well, there you are	Modulation	Valid
		TL:Tapi kau sudah tahu apa yang kau suka		
67/Par/WYA		SL: You are your father's daughter	Particularization	Valid
		TL: Kau seperti ayahmu		
68/LC/WYA		SL: Stubbornness and pride	Linguistic Compression	Valid
		TL: keras, bermartabat		
69/LC/WYA		SL: Mind what he says but remember	Linguistic Compression	Valid
		TL: Ingatlah nasihatnya		
70/Par/WYA		SL: You may hear a voice inside	Particularization	Valid
		TL: Dengar suara hatimu		
71/LC/WYA		SL: And if the voice starts to whisper	Linguistic Compression	Valid
		TL: Dengar suara bisikannya		
72/Red/WYA		SL: To follow the farthest star	Reduction	Valid
		TL:Ikutilah bintang		
73/Par/WYA		SL: Moana, that voice inside is who you are	Particularization	Valid
		TL:Moana suara hatimu itu lah dirimu		
74/LC/WYA		SL: We make our nets from the fibers (we weave our nets from the fibers)	Linguistic Compression	Valid
		TL: ayo kita membuat jaring (Srabutnya kita buat jaring)		

75/Gen/WYA		SL: We cook up the meat inside (we have mouths to feed inside)	Generalization	Valid
		TL: menafkahi keluarga, dia benar		
76/Lit/WYA		SL: The village believes (ha!)	Literal	Valid
		TL: desa percaya		
77/LC/WYA		SL: The island gives us what we need	Linguistic Compression	Valid
		TL: semua ada di sini		
78/Mod/WYA		SL: And no one leaves	Modulation	Valid
		TL: jangan pergi		
79/LC/WYA		SL: So here I'll stay	Linguistic Compression	Valid
		TL: ku kan tinggal		
80/LC/WYA		SL: My home, my people beside me	Linguistic Compression	Valid
		TL: Bersama semua rakyatku		
81/LC/WYA		SL: And when I think of tomorrow	Linguistic Compression	Valid
		TL: memikirkan hari esok		
82/LC/WYA		SL: I'll lead the way	Linguistic Compression	Valid
		TL: dan memimpin		
83/LC/WYA		SL: I'll have my people to guide me	Linguistic Compression	Valid
		TL: membimbing rakyatku		
84/Red/WYA		SL: We'll build our future together	Reduction	Valid
		TL: dan membangun masa depan		
85/Mod/WYA		SL: Where we are	Modulation	Valid
		TL: Di tempat ini		
86/Lit/WYA		SL: 'Cause every path leads you back to	Literal	Valid
		TL: semua jalan kan membawa mu		

87/Mod/WYA		SL : Where you are	Modulation	Valid
		TL: ke tempat ini		
88/Red/WYA		SL: You can find happiness right	Reduction	Valid
		TL: temukan kebahagiaan,		
89/Amp/WYA		SL: Where you are	Amplification	Valid
		TL: dimanapun kau berada		
90/Lit/YW	You're Welcome	SL: Okay, okay	Literal	Valid
		TL: Baiklah, baiklah		
91/Red/YW		SL: I see what's happening yeah	Reduction	Valid
		TL: Aku tahu yang terjadi		
92/Est/YW		SL: You're face-to-face with greatness and it's strange	Established Equivalence	Valid
		TL: Canggung menghadapi orang hebat		
93/Tra/YW		SL: You don't even know how you feel, It's adorable!	Transposition	Valid
		TL: Bingung dengan yang kau rasa. Manis sekali		
94/LC/YW		SL: Well it's nice to see that humans never change	Linguistic Compression	Valid
		TL: Ternyata manusia tak berubah		
95/Red/YW		SL: Open your eyes, let's begin	Reduction	Valid
		TL: Buka mata, dan mulai		
96/Dis/YW		SL: Yes it's really me, It's Maui! Breathe it in	Dircuersive Creation	Valid
		TL: Ya inilah aku, maui, itu benar		
97/LC/YW		SL: I know it's a lot, the hair, the body!	Linguistic Compression	Valid
		TL: Mungkin berlebihan, rambutku, badanku		
98/Mod/YW		SL: When you're staring at a demigod	Modulation	Valid

		TL: Aku manusia setengah dewa		
99/Est/YW		SL: What can I say except "You're welcome"	Established Equivalence	Valid
		TL: Ucapkan kepadaku terimakasih		
100/Red/YW		SL: For the tides, the sun, the sky	Reduction	Valid
		TL: atas mentari dan langit		
101/Amp/YW		SL: Hey, it's okay, it's okay, you're welcome	Amplification	Valid
		TL: Hei tak perlu kau takut. Terimakasih		
102/Com/YW		SL: I'm just an ordinary demi-guy!	Compensation	Valid
		TL: Aku manusia setengah dewa		
103/Tra/YW		SL: Hey, what has two thumbs and pulled up the sky	Transposition	Valid
		TL: Hei, angkat langit dengan dua jempol		
104/Mod/YW		SL: When you were waddling ye high? This guy!	Modulation	Valid
		TL: Jalan di ketinggian, aku		
105/Lit/YW		SL: When the nights got cold, who stole you fire from down below? You're looking at him, yo!	Literal	Valid
		TL: Dimalam yang dingin siapa yang membawakan api. Kau sedang menatapnya, yo		
106/Tra/YW		SL: Oh, also I lasso'd the sun, you're welcome	Transposition	Valid
		TL: Oh, aku juga yang menangkap mentari. Terimakasih		

107/LC/YW		SL: To stretch your days and bring you fun	Linguistic Compression	Valid
		TL: Yang menyinari harimu		
108/LC/YW		SL: Also, I harnessed the breeze	Linguistic Compression	Valid
		TL: Aku yang mengekang angin		
109/Red/YW		SL: You're welcome, to fill your sails and shake your trees	Reduction	Valid
		TL: Terimakasih, hembuskan layar dan pohon		
110/Tra/YW		SL: So what can I say except you're welcome?	Transposition	Valid
		TL: Ucapkan saja kepadaku terimakasih		
111/Lit/YW		SL: For the islands I pulled from the sea	Literal	Valid
		TL: Atas pulau yang telah aku tarik		
112/Red/YW		SL: There's no need to pray, it's okay, you're welcome	Reduction	Valid
		TL: Kau tak perlu berdoa, terimakasih		
113/Red/YW		SL: I guess it's just my way of being me	Reduction	Valid
		TL: Aku hanya jadi diriku		
114/Lit/YW		SL: You're welcome, you're welcome	Literal	Valid
		TL: Terimakasih kembali, terimakasih		
115/Tra/YW		SL: Well, come to think of it	Tranposition	Valid
		TL: Aku baru ingat		
116/Ada/YW		SL: Kid, honestly I can go on and on	Adaptation	Valid
		TL: Nak, sejujurnya akan aku lanjutkan		

117/Bor/YW		SL: I can explain every natural phenomenon	Borrowing	Valid
		TL:menjelaskan semua fenomena alam		
118/Lit/YW		SL: The tide, the grass, the ground	Literal	Valid
		TL:Air pasang, rumput, tanah,		
119/Lit/YW		SL: Oh, that was Maui just messing around	Literal	Valid
		TL: Oh itu maui sedang main-main		
120/Red/YW		SL: I killed an eel, I buried its guts	Reduction	Valid
		TL: Bunuh belut, kubur isinya		
121/Par/YW		SL: Sprouted a tree, now you've got coconuts	Particularization	Valid
		TL: Tanam pohon dan petik kelapa		
122/LC/YW		SL: What's the lesson? What is the takeaway?	Linguistic Compression	Valid
		TL: Dan hikmahnya,		
123/LC/YW		SL: Don't mess with Maui when he's on the breakaway	Linguistic Compression	Valid
		TL: jangan main-main saat maui sedang berlari-lari		
124/Gen/YW		SL: And the tapestry here in my skin	Generalization	Valid
		TL: Dan permadani di tubuhku		
125/Lit/YW		SL: Is a map of the victories I win	Literal	Valid
		TL:Ini peta kemenanganku,		
126/Red/YW		SL: Look where I've been I make everything happen	Reduction	Valid
		TL: Lihat aku mewujudkan semua		

127/Gen/YW		SL: Look at that mean mini Maui just tippity tappin'	Generalization	Valid
		TL: Lihat itu si kecil maui menari		
128/LC/YW		SL: Well anyway, let me say you're welcome!	Linguistic Compression	Valid
		TL: Setidaknya ucapkan terimakasih		
129/Red/YW		SL: For the wonderful world you know	Reduction	Valid
		TL: Untuk duniamu yang indah		
130/LC/YW		SL: Well, come to think of it, I gotta go	Linguistic Compression	Valid
		TL: Tapi kini ku harus pergi		
131/Mod/YW		SL: Hey, it's your day to say you're welcome!	Modulation	Valid
		TL: Saatnya untuk berterimakasih		
132/Red/YW		SL: 'Cause I'm gonna need that boat	Reduction	Valid
		TL: Aku butuh perahu itu		
133/Red/YW		SL: I'm sailing away, away, you're welcome!	Reduction	Valid
		TL: aku berlayar jauh, terimakasih		
134/Red/YW		SL: 'Cause Maui can do anything but float	Reduction	Valid
		TL: Maui tak bisa mengapung		
135/Red/YW		SL: You're welcome, you're welcome	Reduction	Valid
		TL: Terimakasih kembali		
136/Lit/YW		SL: And thank you!	Literal	Valid
		TL: Dan terimakasih		
137/LC/IAM	I Am Moana	SL: I know a girl from an island	Linguistic Compression	Valid
		TL: Ku kenal gadis di pulau		

138/Red/IAM		SL: She stands apart from the crowd	Reduction	Valid
		TL: Jauh dari keramaian		
139/Red/IAM		SL: She loves the sea and her people	Reduction	Valid
		TL: Cinta laut dan rakyatnya		
140/Lit/IAM		SL: She makes her whole family proud	Literal	Valid
		TL: Dia buat keluarganya bangga		
141/Red/IAM		SL: Sometimes the world seems against you	Reduction	Valid
		TL: Kadang dunia menentangmu		
142/LC/IAM		SL: The journey may leave a scar	Linguistic Compression	Valid
		TL: Bahkan sampai terluka		
143/Red/IAM		SL: But scars can heal and reveal just,	Reduction	Valid
		TL: Tapi itu kan membuatmu,		
144/Mod/IAM		SL: Where you are	Modulation	Valid
		TL: Tahu dirimu		
145/Gen/IAM		SL: The people you love will change you	Generalization	Valid
		TL: yang kau cinta kan mengubahmu		
146/Lit/IAM		SL: The things you have learned will guide you	Literal	Valid
		TL: Yang kau pelajari kan menuntunmu		
147/Tra/IAM		SL: And nothing on earth can silence	Transposition	Valid
		TL: Tak ada yang bisa membungkammu		
148/Dis/IAM		SL: The quiet voice still inside you	Discursive Creation	Valid
		TL: Suara hati di hatimu		
149/Red/IAM		SL: And when that voice starts to whisper	Reduction	Valid
		TL: Saat itu mulai berbisik		

150/Lit/IAM		SL: Moana, you've come so far	Literal	Valid
		TL: Moana kau telah sejauh ini		
151/Lit/IAM		SL: Moana, listen	Literal	Valid
		TL: Dengarlah Moana		
152/Mod/IAM		SL: Do you know who you are?	Modulation	Valid
		TL: Kau tahu dirimu		
153/Lit/IAM		SL: Who am I?	Literal	Valid
		TL: Siapa aku?		
154/Red/IAM		SL: I am a girl who loves my island	Reduction	Valid
		TL: Aku mencintai pulauku		
155/LC/IAM		SL: I'm the girl who loves the sea	Linguistic Compression	Valid
		TL: Dan mencintai lautan		
156/Lit/IAM		SL: It calls me	Literal	Valid
		TL: Yang memanggilku		
157/Cal/IAM		SL: I am the daughter of the village chief	Calque	Valid
		TL: Akulah putri kepala desa		
158/Ada/IAM		SL: We are descended from voyagers	Adaptation	Valid
		TL: dan mewarisi darah pelaut		
159/Dis/IAM		SL: Who found their way across the world	Discursive Creation	Valid
		TL: Temukan cara lintas dunia		
160/Dis/IAM		SL: I've delivered us to where we are	Discursive Creation	Valid
		TL: Inilah jati diri kita		
161/Gen/IAM		SL: I have journeyed farther	Generalization	Valid
		TL: Ku telah melangkah jauh		
162/Red/IAM		SL: I am everything, I've learned and more	Reduction	Valid

		TL: Ku telah banyak belajar		
163/Des/IAM		SL: Still it calls me	Description	Valid
		TL: Tapi suara itu tetap memanggilku		
164/Dis/IAM		SL: And the call isn't out there at all, it's inside me	Discursive Creation	Valid
		TL: Dan panggilannya berasal dari dalam diri		
165/Dis/IAM		SL: It's like the tide, always falling and rising	Discursive Creation	Valid
		TL: Bagaikan gelombang, yang terus menderu		
166/LC/IAM		SL: I will carry you here in my heart you'll remind me	Linguistic Compression	Valid
		TL: Kan Ku ingat dirimu selalu di hati		
167/Lit/IAM		SL: That come what may	Literal	Valid
		TL: Apapun terjadi		
168/Lit/IAM		SL: I know the way	Literal	Valid
		TL: Ku tahu jalannya		
169/Lit/IAM		SL: I am Moana!	Literal	Valid
		TL: Aku Moana		
170/Bor/SH	Shiny	SL: Well, Tamatoa hasn't always been this glam	Borrowing	Valid
		TL: Oh, Tamatoa tak selalu seglamor ini		
171/Dis/SH		SL: I was a drab little crab once	Discursive Creation	Valid
		TL: Dulu aku membosankan		
172/Red/SH		SL: Now I know I can be happy as a clam	Reduction	Valid
		TL: Sekarang aku bahagia seperti kerang		
173/Lit/SH		SL: Because I'm beautiful, baby	Literal	Valid
		TL: Karena aku tampan, sayang		

174/Red/SH		SL: Did your granny say listen to your heart	Reduction	Valid
		TL: Apa nenek bilang "ikuti hatimu"?		
175/Mod/SH		SL: Be who you are on the inside	Modulation	Valid
		TL: Jadilah seperti hatimu?		
176/Lit/SH		SL: I need three words to tear her argument apart	Literal	Valid
		TL: Kubutuh tiga kata tuk melawannya		
177/Lit/SH		SL: Your granny lied!	Literal	Valid
		TL: Nenek-mu bohong.		
178/Tra/SH		SL: I'd rather be shiny	Transposition	Valid
		TL: Kuingin berkilau		
179/Gen/SH		SL: Like a treasure from a sunken pirate wreck	Generalization	Valid
		TL: Seperti harta dari kapal perompak		
180/Gen/SH		SL: Scrub the deck and make it look shiny	Generalization	Valid
		TL: Bersihkan geladak hingga jadi mengkilau		
181/Red/SH		SL: I will sparkle like a wealthy woman's neck	Reduction	Valid
		TL: Berkilau seperti leher wanita kaya		
182/Com/SH		SL: Just a sec! Don't you know	Compensation	Valid
		TL: Tunggu sebentar, tahukah kau?		
183/Red/SH		SL: Fish are dumb, dumb, dumb	Reduction	Valid
		TL: Ikan itu bodoh		
184/Mod/SH		SL: They chase anything that glitters (beginners!)	Modulation	Valid

		TL: Mengejarkan berkilauan, dasar pemula		
185/Red/SH		SL: Oh, and here they come, come, come TL: Oh, mereka datang	Reduction	Valid
186/Par/SH		SL: To the brightest thing that glitters TL: Makhluk yang paling berkilau	Particularization	Valid
187/Red/SH		SL: Mmm, fish dinners TL: Mmm, makan malam	Reduction	Valid
188/Gen/SH		SL: I just love free food TL: Ku suka yang gratis	Generalization	Valid
189/Gen/SH		SL: And you look like seafood (seafood) TL: Kau seperti makanan	Generalization	Valid
190/Ada/SH		SL: Well, well, well TL: Wah, wah, wah	Adaptation	Valid
191/Lit/SH		SL: Little Maui's having trouble with his look TL: Maui kecil punya masalah dengan tampilannya	Literal	Valid
192/Par/SH		SL: You little semi-demi- mini-god TL: Maui kecil setengah dewa	Particularization	Valid
193/Lit/SH		SL: Ouch! What a terrible performance TL: Auw! Sungguh pertunjuk kan yang buruk	Literal	Valid
194/Lit/SH		SL: Get the hook (get it?) TL: Ambil kailnya! (Paham?)	Literal	Valid
195/Mod/SH		SL: You don't swing it like you used to man	Modulation	Valid

		TL: Ayunan mu tak seperti yang dulu		
196/Dis/SH		SL: Yet I have to give you credit for my start	Discursive Creation	Valid
		TL: Kupuji karena berhasil mengubahku		
197/Amp/SH		SL: And your tattoos on the outside	Amplification	Valid
		TL: dan karena tato mu juga		
198/Est/SH		SL: For just like you, I made myself a work of art	Established Equivalence	Valid
		TL: Sama sepertimu aku juga membuat karya seni		
199/Red/SH		SL: I'll never hide; I can't,	Reduction	Valid
		TL: Tak ku sembunyikan, tak bisa		
200/Lit/SH		SL: I'm too shiny	Literal	Valid
		TL: Aku terlalu berkilau		
201/Red/SH		SL: Watch me dazzle like a diamond in the rough	Reduction	Valid
		TL: Seperti berlian yang lama terpendam		
202/LC/SH		SL: Strut my stuff; my stuff is so shiny	Linguistic Compression	Valid
		TL: Semua barangku begitu mengkilau		
203/LC/SH		SL: Send your armies but they'll never be enough	Linguistic Compression	Valid
		TL: Sebuah pasukanmu tak akan cukup		
204/Amp/SH		SL: My shell's too tough	Amplification	Valid
		TL: Cangkangku keras, kawanku Maui		
205/Red/SH		SL: Maui man, you could try, try, try	Reduction	Valid
		TL: Kau bisa coba		

206/Cal/SH		SL: But you can't expect a demi-god	Calque	Valid
		TL: Walaupun kau setengah dewa		
207/Gen/SH		SL: To beat a decapod (look it up)	Generalization	Valid
		TL: Tak bisa kalahkan aku		
208/Red/SH		SL: You will die, die, die	Reduction	Valid
		TL: Dan kau 'kan mati		
209/Dis/SH		SL: Now it's time for me to take apart your achin' heart	Discursive Creation	Valid
		TL: Waktunya kucabut jantungmu, kau payah sekali		
210/Lit/SH		SL: Far from the ones who abandoned you	Literal	Valid
		TL: Jauh dari orang yang membuangmu		
211/Dis/SH		SL: Chasing the love of these humans, who made you feel wanted	Discursive Creation	Valid
		TL: Mengejar cinta yang, tak pernah terbalas		
212/Lit/SH		SL: You tried to be tough	Literal	Valid
		TL: Kau coba bertahan		
213/Red/SH		SL: But your armour's just not hard enough	Reduction	Valid
		TL: Tapi ternyata kurang kuat		
214/Gen/SH		SL: Maui, now it's time to kick your heinie	Generalization	Valid
		TL: Maui! Saatnya menghajarmu		
215/Mod/SH		SL: Ever seen someone so shiny	Modulation	Valid
		TL: Lihatlahku yang berkilau		
216/LC/SH		SL: Soak it in 'cause it's the last you'll ever see	Linguistic Compression	Valid

		TL: Akulah yang terakhir 'kan kau lihat, selamat tinggal, kawan		
217/Mod/SH		SL: Now I eat you, so prepare your final please	Modulation	Valid
		TL: Katakan permintaan terakhirmu		
218/Tra/SH		SL: Just for me	Transposition	Valid
		TL: Kepadaaku		
219/Red/SH		SL: You'll never be quite as shiny	Reduction	Valid
		TL: Kau takkan pernah berkilau		
220/Red/SH		SL: You wish you were nice and shiny	Reduction	Valid
		TL: Walau berharap berkilau		
221/Cal/KWY	Know Who You Are	SL: I have crossed the horizon to find you	Calque	Valid
		TL: Lintasi cakrawala temukanmu		
222/Lit/KWY		SL: I know your name	Literal	Valid
		TL: Ku tahu namamu		
223/Com/KWY		SL: They have stolen the heart from inside you	Compensation	Valid
		TL: Mereka tlah mencuri jantung hatimu		
224/LC/KWY		SL: But this does not define you	Linguistic Compression	Valid
		TL: Ini bukan dirimu		
225/Mod/KWY		SL: This is not who you are	Modulation	Valid
		TL: Kau tak seperti ini		
226/Mod/KWY		SL: You know who you are	Modulation	Valid
		TL: Kau tahu dirimu		
227/Red/HFR	How Far I'll Go (Reprise)	SL: All the time wondering where I need to be is behind me	Reduction	Valid

		TL: Tempat yang ku tuju sudah ada di belakangku		
228/Est/HFR		SL: I'm on my own, to worlds unknown TL: Aku sendirian, di tempat asing	Established Equivalent	Valid
229/Dis/HFR		SL: Is a choice I make, now I can't turn back TL: Itu pilihan tak bisa ku ubah	Discursive Creation	Valid
230/LC/HFR		SL: From the great unknown where I go alone TL: Ku akan pergi	Linguistic Compression	Valid
231/Tra/HFR		SL: Where I long to be TL: Ke tempat yang tlah lama ku damba	Transposition	Valid
232/LC/HFR		SL: And yes I know that I can go TL: dan aku tahu, ku bisa pergi	Linguistic Compression	Valid
233/Lit/HFR		SL: There's a moon in the sky and the wind is behind me TL: Bulan di langit dan angin di belakangku	Literal	Valid
234/Gen/HFR		SL: Soon I'll know how far I'll go TL: Ku kan tahu, jauh ku melangkah	Generalization	Valid

Appendices Quality of Translation

Datum	Song Title	Source Lyric	Quality of Translation											Valid/ Invalid	Notes
			Singability		Sense			Naturalnes			Rhyme		Rhythm		
		Target Lyric	Easy to sing	Perfomability	Flexibility (Using a near synonym)	Similary in the context	Accuracy	Sound natural (Colloquial)	Word Order	Acceptability	Less Rhyme	Good Rhyme	Maintain the Number of Syllable		
1/Mod/HF	How far I'll go	SL: I've been staring at the edge of the water	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Telah lama ku tatap tepian air													
2/Com/HF		SL: Long as I can remember, never really knowing why	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Sejak dari dahulu, tanpa tahu mengapa													

3/Gen/HF		SL: I wish I could be the perfect daughter	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Andai ku bisa jadi sempurna													
4/LC/HF		SL: But I come back to the water, no matter how hard I try	√	√	√	√	√	√	√	√	√	√	√	v	The source lyric ended with diphtong, the Indonesian version ended with vowel
		TL: Ku telah mencoba tapi, slalu kembali lagi													
5/Par/HF		SL: Every turn I take, every trail I track	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Setiap tindakan, setiap langkahku													
6/LC/HF		SL: Every path I make, every road leads back	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Setiap jalanku, semua kembali													
7/Red/HF		SL: To the place I know, where I cannot go, where I long to be	√	√	√	√	√	√	√	√	√	-	√	v	

		TL: Ke tempat yang tak dapat ku tuju, walau ku rindu													
8/LC/HF		SL: See the line where the sky meets the sea? It calls me TL: Horizon seakan memanggil diriku,	√	√	√	√	√	-	-	-	√	-	√	v	
9/Tra/HF		SL: And no one knows, how far it goes TL: Tak ada yang tahu, seberapa jauh	√	√	√	√	√	√	√	√	√	-	-	v	
10/Red/HF		SL: If the wind in my sail on the sea stays behind me TL: Jika angin laut membawa ku berlayar	√	√	√	√	√	√	√	√	√	-	√	v	
11/LC/HF		SL: One day I'll know, if I go there's just no telling how far I'll go	-	-	√	√	√	√	√	√	√	-	-	v	

		TL: Tapi ku sadar, entahlah seberapa jauh ku melangkah													
12/Red/HF		SL: I know everybody on this island, seems so happy on this island	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Ku tahu semua di pulau ini, nampak begitu bahagia													
13/Tra/HF		SL: Everything is by design	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Seperti yang diharapkan													
14/Red/HF		SL: I know everybody on this island has a role on this island	√	√	√	√	√	√	√	√	√	-	-	v	
		TL:Aku tahu semuanya sudah punya peran masing-masing													
15/LC/HF		SL: So maybe I can roll with mine	√	√	√	√	√	√	√	√	√	-	√	v	
		TL:Biarlahku dengan peranku													

16/Red/HF		SL: I can lead with pride, I can make us strong	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Bangga memimpin membuat kita kuat													
17/Mod/HF		SL: I'll be satisfied if I play along	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Ku bisa saja ikut yang ada													
18/Dis/HF		SL: But the voice inside sing a different song	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Tapi suara hatiku berkata lain													
19/Red/HF		SL: What is wrong with me?	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Apa yang salah?													
20/Red/HF		SL: See the light as it shines on the sea? It's blinding	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Lihat cahaya di laut itu menyilaukan													
21/Mod/HF		SL: But no one knows, how deep it goes	-	-	-	-	-	√	√	√	√	-	-	v	

		TL: Tak ada yang tahu, kuat sinarnya														
22/Red/HF		SL: And it seems like it's calling out to me, so come find me TL: Dan bagaimana memanggil namaku, temukanku	√	√	√	√	√	√	√	√	√	-	√	v		
23/LC/HF		SL: And let me know, what's beyond that line, will I cross that line? TL: Biar ku tahu, apa disana kulewati kah	√	√	√	√	√	√	√	√	√	-	√	v		
24/LC/HF		SL: One day I'll know, how far I'll go TL: Seberapa jauh ku melangkah	√	√	√	√	√	√	√	√	√	-	-	v		
25/Red/WYA	Where You Are	SL: Moana, make way, make way! TL: Moana, beri jalan	√	√	√	√	√	√	√	√	√	-	√	v		

26/LC/WYA		SL: Moana, it's time you knew	√	√	√	√	√	√	√	√	√	-	√	√	v	
		TL: Kini kau harus tahu														
27/Lit/WYA		SL: The village of Motunui is all you need	√	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Desa Motunui lah yang kau butuhkan														
28/Mod/WYA		SL: The dancers are practising	√	√	√	√	√	√	√	√	√	√	-	√	v	Not having the same rhyme
		TL: Menari pun berlatih														
29/LC/WYA		SL: They dance to an ancient song	√	√	√	√	√	√	√	√	√	-	√	√	v	
		TL: Diiringi lagu kuno														
30/Mod/WYA		SL: Who needs a new song? This old one's all we need	√	√	√	√	√	√	√	√	√	√	-	√	v	Not having the same rhyme
		TL: Kami tak butuh lagi lagu baru														
31/Bor/WYA		SL: This tradition is our mission	√	√	√	√	√	√	√	√	√	√	-	√	v	

		TL: Inilah tradisi kita														
32/LC/WYA		SL: And Moana, there's so much to do (make way!) TL: Banyak pekerjaan untuk Moana	√	√	√	√	√	√	√	√	√	-	√	v		
33/Mod/WYA		SL: Don't trip on the taro root TL: Berikan jalan	√	√	-	-	-	√	√	√	√	-	-	v		
34/Red/WYA		SL: That's all you need TL: Itulah yang dibutuhkan	-	-	√	√	√	√	√	√	√	-	-	v		
35/LC/WYA		SL: We share everything we make (we make) TL: Kita berbagi semua (semua)	√	√	√	√	√	√	√	√	√	-	√	v		
36/Red/WYA		SL: We joke and we weave our baskets (aha!) TL: Bercanda, menganyam keranjang	√	√	√	√	√	√	√	√	√	-	-	v		

37/Lit/WYA		SL: The fishermen come back from the sea	√	√	√	√	√	√	√	√	√	-	√	v	
		TL:Nelayan pulang dari laut													
38/LC/WYA		SL: I wanna see	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Ku melihat													
39/Ada/WYA		SL: Don't walk away	√	√	√	√	√	√	√	√	√	-	√	v	The SL ended with diphtong and TL with vowel. it sounds different
		TL:Jangan pergi													
40/Red/WYA		SL: Moana, stay on the ground now	√	√	√	√	√	√	√	√	√	-	√	v	The SL ended with diphtong and TL with vowel. it sounds differen
		TL: Tetaplah di posisimu													
41/Par/WYA		SL: Our people will need a chief	√	√	√	√	√	√	√	√	√	-	√	v	The SL ended with diphtong and TL with vowel. it sounds differen
		TL:Rakyat butuh pemimpin													
42/Lit/WYA		SL: And there you are	√	√	√	√	√	√	√	√	√	-	-	v	
		TL:dan itu kamu													

43/LC/WYA	SL: There comes a day	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: akan ada														
44/Red/WYA	SL: When you're gonna look around	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: saatnya kau kan lihat														
45/Mod/WYA	SL: And realize happiness is Where you are	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Bahwa kebahagiaan ada di sini														
46/Tra/WYA	SL: Consider the coconut (the what?)	√	√	√	√	√	√	√	√	√	√	-	√	v	The SL ended with diphtong and TL with vowel. it sounds differen
	TL: Ingatlah kelapanya (apa)														
47/Tra/WYA	SL: Consider its tree	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Ingat pohonnya														
48/LC/WYA	SL: We use each part of the coconut, that's all we need	√	√	√	√	√	√	√	√	√	√	-	√	v	

		TL:Ayo kita manfaatkan lah kelapanya													
49/Mod/WYA		SL: We make our nets from the fibers (we make our nets from the fibers)	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Srabutnya kita buat jaring (ayo kita buat jaring)													
50/Red/WYA		SL: The water is sweet inside (the water is sweet inside)	√	√	√	√	√	√	√	√	√	-	-	v	
		TL:Airnya pun manis (airnya pun manis)													
51/LC/WYA		SL: We use the leaves to build fires (we use the leaves to build fires)	√	√	√	√	√	√	√	√	√	-	-	v	
		TL:Daunnya tuk buat api (daunnya tuk buat api)													

52/Mod/WYA	SL: We cook up the meat inside (we cook up the meat inside)	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: untuk memasak daging (untuk memasak daging)														
53/Amp/WYA	SL: The trunks and the leaves (ha!)	-	-	√	√	√	√	√	√	√	√	-	-	v	
	TL:Ingatlah kelapanya, batang dan daun														
54/Mod/WYA	SL: The island gives us what we need	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL:Semua sudah tersedia														
55/Par/WYA	SL: And no one leaves	-	-	√	√	√	√	√	√	√	√	-	-	v	
	TL: tak seorang pun boleh pergi														
56/Amp/WYA	SL: That's right, we stay	-	-	√	√	√	√	√	√	√	-	√	-	v	
	TL:Itu sebabnya, kita tetap di sini														

57/LC/WYA	SL: We're safe and we're well provided, and when we look to the future	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Tatap masa depanmu kau di sana														
58/Mod/WYA	SL: You'll be okay, In time you'll learn just as I did	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Kau kan bisa belajar seperti ayah														
59/Red/WYA	SL: You must find happiness right where you are	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Temukan kebahagiaan di tempat ini														
60/Red/WYA	SL: I like to dance with the water	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Ku menari dengan air														
61/Amp/WYA	SL: The undertow and the waves	√	√	√	√	√	√	√	√	√	√	-	√	v	

		TL: ikut arus gelombang														
62/Lit/WYA		SL: The water is mischievous (ha!)	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: airnya pun menggoda														
63/Red/WYA		SL: I like how it misbehaves	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Ku suka kenakalannya														
64/Par/WYA		SL: The village may think I'm crazy	-	-	√	√	√	√	√	√	√	-	-	v		
		TL: Orang desa mengiraku gila														
65/Dis/WYA		SL: Or say that I drift too far	√	√	√	√	√	√	√	√	-	√	√	v		
		TL:Pikirnya ku berkhayal														
66/Mod/WYA		SL: But once you know what you like, well, there you are	√	√	√	√	√	√	√	√	√	-	-	v		
		TL:Tapi kau sudah tahu apa yang kau suka														

67/Par/WYA	SL: You are your father's daughter	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Kau seperti ayahmu														
68/LC/WYA	SL: Stubbornness and pride	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: keras, bermartabat														
69/LC/WYA	SL: Mind what he says but remember	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Ingatlah nasihatnya														
70/Par/WYA	SL: You may hear a voice inside	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Dengar suara hatimu														
71/LC/WYA	SL: And if the voice starts to whisper	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Dengar suara bisikannya														
72/Red/WYA	SL: To follow the farthest star	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Ikutilah bintang														

73/Par/WYA		SL: Moana, that voice inside is who you are	√	√	√	√	√	√	√	√	√	-	-	v	
		TL:Moana suara hatimu itu lah dirimu													
74/LC/WYA		SL: We make our nets from the fibers (we weave our nets from the fibers)	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: ayo kita membuat jaring (Srabutnya kita buat jaring)													
75/Gen/WYA		SL: We cook up the meat inside (we have mouths to feed inside)	√	√	-	-	-	√	√	√	√	-	-	v	
		TL: menafkahi keluarga, dia benar													
76/Lit/WYA		SL: The village believes (ha!)	√	√	√	√	√	√	√	√	√	-	√	v	
		TL:desa percaya													
77/LC/WYA		SL: The island gives us what we need	√	√	√	√	√	√	√	√	√	-	-	v	Both have different rhyme
		TL:semua ada di sini													

78/Mod/WYA	SL: And no one leaves	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: jangan pergi														
79/LC/WYA	SL: So here I'll stay	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: ku kan tinggal														
80/LC/WYA	SL: My home, my people beside me	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: bersama semua rakyatku														
81/LC/WYA	SL: And when I think of tomorrow	√	√	√	√	√	√	√	√	√	√	-	√	v	Both have different rhyme
	TL: Memikirkan hari esok														
82/LC/WYA	SL: I'll lead the way	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: dan memimpin														
83/LC/WYA	SL: I'll have my people to guide me	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Membimbing rakyatku														
84/Red/WYA	SL: We'll build our future together	√	√	√	√	√	√	√	√	√	√	-	√	v	

		TL:Dan membangun masa depan													
85/Mod/WYA		SL: Where we are	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Di tempat ini													
86/Lit/WYA		SL: 'Cause every path leads you back to	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: semua jalan kan membawa mu													
87/Mod/WYA		SL : Where you are	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: ke tempat ini													
88/Red/WYA		SL: You can find happiness right	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: temukan kebahagiaan,													
89/Amp/WYA		SL: Where you are	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: dimanapun kau berada													
90/Lit/YW	You're Welcome	SL: Okay, okay	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Baiklah, baiklah													
91/Red/YW		SL: I see what's happening yeah	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: Aku tahu yang terjadi													
92/Est/YW		SL: You're face-to-face with greatness and it's strange	√	√	√	√	√	-	-	-	√	-	√	v	
		TL: Canggung menghadapi orang hebat													
93/Tra/YW		SL: You don't even know how you feel, It's adorable!	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Bingung dengan yang kau rasa. Manis sekali													
94/LC/YW		SL: Well it's nice to see that humans never change	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Ternyata manusia tak berubah													
95/Red/YW		SL: Open your eyes, let's begin	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Buka mata, dan mulai													
96/Dis/YW		SL: Yes it's really me, It's Maui! Breathe it in	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: Ya inilah aku, maui, itu benar													
97/LC/YW		SL: I know it's a lot, the hair, the body!	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Mungkin berlebihan, rambutku, badanku													
98/Mod/YW		SL: When you're staring at a demigod	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Aku manusia setengah dewa													
99/Est/YW		SL: What can I say except "You're welcome"	√	√	-	-	-	√	√	√	√	-	-	v	
		TL: Ucapkan kepadaku terimakasih													
100/Red/YW		SL: For the tides, the sun, the sky	√	√	√	√	√	-	-	-	√	-	-	v	
		TL: atas mentari dan langit													
101/Amp/YW		SL: Hey, it's okay, it's okay, you're welcome	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: Hei tak perlu kau takut. Terimakasih.													
102/Com/YW		SL: I'm just an ordinary demi-guy!	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Aku manusia setengah dewa													
103/Tra/YW		SL: Hey, what has two thumbs and pulled up the sky	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Hei, angkat langit dengan dua jempol													
104/Mod/YW		SL: When you were waddling ye high? This guy!	√	√	-	-	-	-	-	-	√	-	-	v	
		TL: Jalan di ketinggian, aku													
105/Lit/YW		SL: When the nights got cold, who stole you fire from down below? You're looking at him, yo!	-	-	√	√	√	-	-	-	-	√	-	v	

		TL: Dimalam yang dingin siapa yang membawakan api. Kau sedang menatapnya, yo!													
106/Tra/YW		SL: Oh, also I lasso'd the sun, you're welcome	-	-	√	√	√	-	-	-	√	-	-	v	
		TL:Oh, aku juga yang menangkap mentari. Terimakasih													
107/LC/YW		SL: To stretch your days and bring you fun	√	√	√	√	√	√	√	√	√	-	√	v	
		TL:Yang menyinari harimu													
108/LC/YW		SL: Also, I harnessed the breeze	√	√	√	√	√	-	-	-	√	-	√	v	
		TL:Aku yang mengekang angin													

109/Red/YW	SL: You're welcome, to fill your sails and shake your trees	√	√	√	√	√	-	-	-	√	-	-	v	
	TL: Terimakasih, hembuskan layar dan pohon													
110/Tra/YW	SL: So what can I say except you're welcome?	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Ucapkan saja kepadaku terimakasih													
111/Lit/YW	SL: For the islands I pulled from the sea	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Atas pulau yang telah aku tarik													
112/Red/YW	SL: There's no need to pray, it's okay, you're welcome	√	√	-	-	-	-	-	-	√	-	√	v	
	TL: Kau tak perlu berdoa, terimakasih													

113/Red/YW		SL: I guess it's just my way of being me	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Aku hanya jadi diriku													
114/Lit/YW		SL: You're welcome, you're welcome	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Terimakasih kembali, terimakasih													
115/Tra/YW		SL: Well, come to think of it	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Aku baru ingat													
116/Ada/YW		SL: Kid, honestly I can go on and on	√	√	√	√	√	-	-	-	√	-	-	v	
		TL: Nak, sejujurnya akan aku lanjutkan													
117/Bor/YW		SL: I can explain every natural phenomenon	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: menjelaskan semua fenomena alam													
118/Lit/YW		SL: The tide, the grass, the ground	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: Air pasang, rumput, tanah,													
119/Lit/YW		SL: Oh, that was Maui just messing around TL: Oh itu maui sedang main-main	√	√	√	√	√	√	√	√	√	-	-	v	
120/Red/YW		SL: I killed an eel, I buried its guts TL: Bunuh belut, kubur isinya	√	√	√	√	√	-	-	-	√	-	-	v	
121/Par/YW		SL: Sprouted a tree, now you've got coconuts TL: Tanam pohon dan petik kelapa	√	√	√	√	√	√	√	√	√	-	√	v	
122/LC/YW		SL: What's the lesson? What is the takeaway? TL: Dan hikmahnya,	√	√	√	√	√	√	√	√	√	-	-	v	
123/LC/YW		SL: Don't mess with Maui when he's on the breakaway	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: jangan main-main saat maui sedang berlari-lari														
124/Gen/YW		SL: And the tapestry here in my skin	√	√	√	√	√	-	-	-	√	-	√	v		
		TL: Dan permadani di tubuhku														
125/Lit/YW		SL: Is a map of the victories I win	√	√	√	√	√	√	√	√	√	-	-	v		
		TL:Ini peta kemenanganku,														
126/Red/YW		SL: Look where I've been I make everything happen	√	√	√	√	√	√	√	√	√	-	√	v		
		TL: Lihat aku mewujudkan semua														
127/Gen/YW		SL: Look at that mean mini Maui just tippity tappin'	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Lihat itu si kecil maui menari														

128/LC/YW	SL: Well anyway, let me say you're welcome!	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Setidaknya ucapkan terimakasih														
129/Red/YW	SL: For the wonderful world you know	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Untuk duniamu yang indah														
130/LC/YW	SL: Well, come to think of it, I gotta go	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Tapi kini ku harus pergi														
131/Mod/YW	SL: Hey, it's your day to say you're welcome!	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Saatnya untuk berterimakasih														
132/Red/YW	SL: 'Cause I'm gonna need that boat	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Aku butuh perahu itu														
133/Red/YW	SL: I'm sailing away, away, you're welcome!	√	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: aku berlayar jauh, terimakasih														
134/Red/YW		SL: 'Cause Maui can do anything but float	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Maui tak bisa mengapung														
135/Red/YW		SL: You're welcome, you're welcome	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Terimakasih kembali														
136/Lit/YW		SL: And thank you!	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Dan terimakasih														
137/LC/IAM	I Am Moana	SL: I know a girl from an island	√	√	√	√	√	-	-	-	√	-	√	v		
		TL: Ku kenal gadis di pulau														
138/Red/IAM		SL: She stands apart from the crowd	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Jauh dari keramaian														
139/Red/IAM		SL: She loves the sea and her people	√	√	√	√	√	√	√	√	√	-	√	v		

		TL: Cinta laut dan rakyatnya														
140/Lit/IAM		SL: She makes her whole family proud TL: Dia buat keluarganya bangga	√	√	√	√	√	√	√	√	√	-	-	v		
141/Red/IAM		SL: Sometimes the world seems against you TL: Kadang dunia menentangmu	√	√	√	√	√	√	√	√	√	-	-	v		
142/LC/IAM		SL: The journey may leave a scar TL: Bahkan sampai terluka	√	√	√	√	√	√	√	√	√	-	√	v		
143/Red/IAM		SL: But scars can heal and reveal just TL: Tapi itu kan membuatmu	√	√	√	√	√	√	√	√	√	-	-	v		
144/Mod/IAM		SL: Where you are TL: Tahu dirimu	√	√	-	-	-	-	-	-	√	-	-	v		
145/Gen/IAM		SL: The people you love will change you TL: yang kau cinta kan mengubahmu	√	√	√	√		√	√	√	-	√	-	v		

146/Lit/IAM	SL: The things you have learned will guide you	√	√	√	√	√	√	√	√	√	√	√	-	v	
	TL: Yang kau pelajari kan menuntunmu														
147/Tra/IAM	SL: And nothing on earth can silence	-	-	√	√	√	√	√	√	√	√	-	-	v	
	TL: Tak ada yang bisa membungkamu														
148/Dis/IAM	SL: The quiet voice still inside you	√	√	√	√	√	√	√	√	√	√	√	-	v	
	TL: Suara hati di hatimu														
149/Red/IAM	SL: And when that voice starts to whisper	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Saat itu mulai berbisik														
150/Lit/IAM	SL: Moana, you've come so far	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Moana kau telah sejauh ini														
151/Lit/IAM	SL: Moana, listen	√	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: Dengarlah Moana														
152/Mod/IAM		SL: Do you know who you are?	√	√	√	√	√	√	√	√	√	-	√	v		
		TL: Kau tahu dirimu														
153/Lit/IAM		SL: Who am I?	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Siapa aku?														
154/Red/IAM		SL: I am a girl who loves my island	√	√	√	√	√	√	√	√	√	-	√	v		
		TL: Aku mencintai pulauku														
155/LC/IAM		SL: I'm the girl who loves the sea	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Dan mencintai lautan														
156/Lit/IAM		SL: It calls me	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Yang memanggilku														
157/Cal/IAM		SL: I am the daughter of the village chief	√	√	√	√	√	√	√	√	√	-	√	v		
		TL: Akulah putri kepala desa														
158/Ada/IAM		SL: We are descended from voyagers	√	√	√	√	√	√	√	√	√	-	-	v		

		TL: dan mewarisi darah pelaut														
159/Dis/IAM		SL: Who found their way across the world	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Temukan cara lintas dunia														
160/Dis/IAM		SL: I've delivered us to where we are	√	√	√	√	√	√	√	√	√	-	√	v		
		TL: Inilah jati diri kita														
161/Gen/IAM		SL: I have journeyed farther	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Ku telah melangkah jauh														
162/Red/IAM		SL: I am everything, I've learned and more	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Ku telah banyak belajar														
163/Des/IAM		SL: Still it calls me	√	√	√	√	√	√	√	√	√	-	-	v		
		TL: Tapi suara itu tetap memanggilku														
164/Dis/IAM		SL: And the call isn't out there at all, it's inside me	√	√	√	√	√	√	√	√	-	√	-	v		

		TL: Dan panggilannya berasal dari dalam diri													
165/Dis/IAM		SL: It's like the tide, always falling and rising TL: Bagaimana gelombang, yang terus menderu	√	√	√	√	√	√	√	√	√	-	-	v	
166/LC/IAM		SL: I will carry you here in my heart you'll remind me TL: Kan Ku ingat dirimu selalu di hati	√	√	√	√	√	√	√	√	-	√	√	v	
167/Lit/IAM		SL: That come what may TL: Apapun terjadi	√	√	-	-	-	-	-	-	√	-	-	v	
168/Lit/IAM		SL: I know the way TL: Ku tahu jalannya	√	√	√	√	√	√	√	√	√	-	-	v	
169/Lit/IAM		SL: I am Moana! TL: Aku Moana	√	√	√	√	√	√	√	√	√	√	√	v	

170/Bor/SH	Shiny	SL: Well, Tamatoa hasn't always been this glam	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Oh, Tamatoa tak selalu seglamor ini													
171/Dis/SH		SL: I was a drab little crab once	√	√	√	√	√	√	√	√	√	-	√	v	Both have different rhyme
		TL: Dulu aku membosankan													
172/Red/SH		SL: Now I know I can be happy as a clam	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Sekarang aku bahagia seperti kerang													
173/Lit/SH		SL: Because I'm beautiful, baby	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Karena aku tampan, sayang...													
174/Red/SH		SL: Did your granny say listen to your heart	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Apa nenek bilang "ikuti hatimu"?													
175/Mod/SH		SL: Be who you are on the inside	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: Jadilah seperti hatimu?													
176/Lit/SH		SL: I need three words to tear her argument apart	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Kubutuh tiga kata tuk melawannya													
177/Lit/SH		SL: Your granny lied!	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Nenek-mu bohong.													
178/Tra/SH		SL: I'd rather be shiny	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Kuingin berkilau													
179/Gen/SH		SL: Like a treasure from a sunken pirate wreck	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Seperti harta dari kapal perompak													
180/Gen/SH		SL: Scrub the deck and make it look shiny	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Bersihkan geladak hingga jadi mengkilau													

181/Red/SH	SL: I will sparkle like a wealthy woman's neck	√	√	√	√	√	-	-	-	√	-	-	v	
	TL: Berkilau seperti leher wanita kaya													
182/Com/SH	SL: Just a sec! Don't you know	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Tunggu sebentar, tahukah kau?													
183/Red/SH	SL: Fish are dumb, dumb, dumb	√	√	√	√	√	-	-	-	√	-	-	v	
	TL: Ikan itu bodoh													
184/Mod/SH	SL: They chase anything that glitters (beginners!)	√	√	√	√	√	-	-	-	√	-	-	v	
	TL: Mengejarkan berkilauan, dasar pemula													
185/Red/SH	SL: Oh, and here they come, come, come	√	√	√	√	√	-	-	-	√	-	-	v	
	TL: Oh, mereka datangi													

186/Par/SH	SL: To the brightest thing that glitters	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Makhluk yang paling berkilau														
187/Red/SH	SL: Mmm, fish dinners	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Mmm, makan malam														
188/Gen/SH	SL: I just love free food	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Ku suka yang gratis														
189/Gen/SH	SL: And you look like seafood (seafood)	√	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Kau seperti makanan														
190/Ada/SH	SL: Well, well, well	√	√	√	√	√	√	√	√	√	√	-	√	v	
	TL: Wah, wah, wah														
191/Lit/SH	SL: Little Maui's having trouble with his look	-	-	√	√	√	√	√	√	√	√	-	-	v	
	TL: Maui kecil punya masalah dengan tampilannya														

192/Par/SH		SL: You little semi-demi-mini-god	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Maui kecil setengah dewa													
193/Lit/SH		SL: Ouch! What a terrible performance	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Auw! Sungguh pertunjuk kan yang buruk													
194/Lit/SH		SL: Get the hook (get it?)	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Ambil kailnya! (Paham?)													
195/Mod/SH		SL: You don't swing it like you used to man	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Ayunan mu tak seperti yang dulu													
196/Dis/SH		SL: Yet I have to give you credit for my start	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Kupuji karena berhasil mengubahku													

197/Amp/SH	SL: And your tattoos on the outside	√	√	√	√	√	-	-	-	√	-	√	v	
	TL: dan karena tato mu juga													
198/Est/SH	SL: For just like you, I made myself a work of art	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Sama sepertimu aku juga membuat karya seni													
199/Red/SH	SL: I'll never hide; I can't,	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Tak ku sembunyikan, tak bisa													
200/Lit/SH	SL: I'm too shiny	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Aku terlalu berkilau													
201/Red/SH	SL: Watch me dazzle like a diamond in the rough	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Seperti berlian yang lama terpendam													
202/LC/SH	SL: Strut my stuff; my stuff is so shiny	√	√	√	√	√	√	√	√	√	-	-	v	

		TL: Semua barangku begitu mengkilau													
203/LC/SH		SL: Send your armies but they'll never be enough	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Sebuah pasukanmu tak akan cukup													
204/Amp/SH		SL: My shell's too tough	-	-	√	√	√	√	√	√	√	-	-	v	
		TL: Cangkangku keras, kawanku Maui													
205/Red/SH		SL: Maui man, you could try, try, try	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Kau bisa coba													
206/Cal/SH		SL: But you can't expect a demi-god	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Walaupun kau setengah dewa													
207/Gen/SH		SL: To beat a decapod (look it up)	√	√	-	-	-	√	√	√	√	-	-	v	
		TL: Tak bisa kalahkan aku													

208/Red/SH		SL: You will die, die, die	√	√	√	√	√	√	√	√	√	-	√	v	SL ended with diphtong. TL ended with single vowel
		TL: Dan kau 'kan mati													
209/Dis/SH		SL: Now it's time for me to take apart your achin' heart	-	-	√	√	√	-	-	-	√	-	-	v	
		TL: Waktunya kucabut jantungmu, kau payah sekali													
210/Lit/SH		SL: Far from the ones who abandoned you	√	√	√	√	√	√	√	√	-	√	-	v	
		TL: Jauh dari orang yang membuangmu													
211/Dis/SH		SL: Chasing the love of these humans, who made you feel wanted	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Mengejar cinta yang, tak pernah terbalas													
212/Lit/SH		SL: You tried to be tough	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Kau coba bertahan													
213/Red/SH		SL: But your armour's just not hard enough	√	√	-	-	-	√	√	√	√	-	√	v	

		TL: Tapi ternyata kurang kuat													
214/Gen/SH		SL: Maui, now it's time to kick your heinie	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Maui! Saatnya menghajarmu													
215/Mod/SH		SL: Ever seen someone so shiny	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Lihatlahku yang berkilau													
216/LC/SH		SL: Soak it in 'cause it's the last you'll ever see	-	-	√	√	√	√	√	√	√	-	-	v	
		TL: Akulah yang terakhir 'kan kau lihat, selamat tinggal, kawan													
217/Mod/SH		SL: Now I eat you, so prepare your final please	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Katakan permintaan terakhirmu													
218/Tra/SH		SL: Just for me	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Kepada													

219/Red/SH		SL: You'll never be quite as shiny	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Kau takkan pernah berkilau													
220/Red/SH		SL: You wish you were nice and Shiny	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Walau berharap berkilau													
221/Cal/KWY	Know Who You Are	SL: I have crossed the horizon to find you	√	√	√	√	√	-	-	-	-	√	-	v	
		TL: Lintasi cakrawala temukanmu													
222/Lit/KWY		SL: I know your name	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Ku tahu namamu													
223/Com/KWY		SL: They have stolen the heart from inside you	√	√	√	√	√	√	√	√	-	√	-	v	
		TL: Mereka telah mencuri jantung hatimu													
224/LC/KWY		SL: But this does not define you	√	√	√	√	√	√	√	√	-	√	√	v	
		TL: Ini bukan dirimu													

225/Mod/KWY		SL: This is not who you are	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Kau tak seperti ini													
226/Mod/KWY		SL: You know who you are	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Kau tahu dirimu													
227/Red/HFR	How Far I'll Go (Reprise)	SL: All the time wondering where I need to be is behind me	√	√	√	√	√	√	√	√	√	-	√	v	
		TL: Tempat yang ku tuju sudah ada di belakangku													
228/Est/HFR		SL: I'm on my own, to worlds unknown	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Aku sendirian, di tempat asing													
229/Dis/HFR		SL: Is a choice I make, now I can't turn back	√	√	√	√	√	√	√	√	√	-	-	v	
		TL: Itu pilihan tak bisa ku ubah													
230/LC/HFR		SL: From the great unknown where I go alone	√	√	-	-	-	√	√	√	√	-	-	v	
		TL: Ku akan pergi													

231/Tra/HFR	SL: Where I long to be	-	-	√	√	√	-	-	-	√	-	-	v	
	TL: Ke tempat yang tlah lama ku damba													
232/LC/HFR	SL: And yes I know that I can go	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: dan aku tahu, ku bisa pergi													
233/Lit/HFR	SL: There's a moon in the sky and the wind is behind me	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Bulan di langit dan angin di belakangku													
234/Gen/HFR	SL: Soon I'll know how far I'll go	√	√	√	√	√	√	√	√	√	-	-	v	
	TL: Ku kan tahu, jauh ku melangkah													

