PARAPHRASING STRATEGIES AND TRANSLATION QUALITIES OF SONG LYRIC TRANSLATION FROM JAVANESE TO ENGLISH BY NANDA HABIB FIRDAUSY ON YONA HERNANDA'S YOUTUBE CHANNEL

THESIS

Submitted in Partial Fulfillment of the Requirements

For The Degree of *Sarjana Humaniora*

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2022

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Assalamu'alaikum wa rahmatullahi wa barakatuh

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Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakatuh

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DEDICATION

This thesis is dedicated for:

1. My beloved mother

2. My beloved grand parents

3. All members of my family

4. My beloved friends

5. DAUNTLESS

6. English Letters 2018

7. My beloved Almamater UIN Raden Mas Said Surakarta

MOTTO

"Actually after difficulties there is an easiness"

(Al-Insyiroh: 06)

"You don't have to be great to start, but you have to start to be great"

(Zig Ziglar)

PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled *Paraphrasing Strategies and Translation Qualities of Song Lyric Translation from Javanese to English by Nanda Habib Firdausy on Yona Hernanda's Youtube Channel* is my original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except were due references are made.

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, November 10th, 2022

Stated by,

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6. The examiners, for the advice and suggestion so that the researcher can finish this research

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The researcher realized that this thesis is still far from being perfect. However, the researcher hopes that this thesis is useful for the other researcher and the reader in general.

Surakarta, November 10th, 2022

The researcher

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ABSTRACT

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Advisor   : Dr. Muhammad Zainal Muttaqien, S.S., M.Hum.

Keywords   : *Song Translation, Paraphrasing Strategies, Translation Quality*

Song lyric translation is a second version of source song that allows the song's essentials values of music, lyric to be produced in target language. Besides that, the song translation will be helpful in understanding the meaning of the song and this phenomenon is found on many social media platforms such as YouTube.

This research aims to find out the paraphrasing strategies and translation quality of Song Lyric Translation from Javanese to English by *Nanda Habib Firdausy* on *Yona Hernanda's* Youtube Channel by using the theory from Dinda L Gorlee (2005) entitled *"Song and significance: Virtues and vices of vocal translation"* and for analysis the quality of translation using theory from Peter Low (2003) entitled *"Singable Translation of Songs"*.

The method uses in this research is descriptive qualitative method because the data are coming from the song lyrics that were translated by Nanda in the form of word, phrase, and sentence. The researcher do a search, classify, analyze, and make conclusions of the data. To collect the data, in this research used documentation techniques. The researcher uses the validator to validate the data in order to make the data valid.

The findings result shows that there are 69 data found from six songs. Those paraphrasing strategies were; rephrasing with 37 data (53.6%), restyling 21 data (30.5%), rewording 6 data (8.7%), and summarizing 5 data (7.2%). The most dominant of paraphrasing strategy is rephrasing, because the source language and target language have different grammatical rules, sentence structure, and culture, it is difficult to maintain the syntax or sentence structure as same, thus causing many changes in line or sentence structure in target language. The second finding is quality of translation that used five aspects, there are 63 data singable, 6 data less singable. The accurate sense has 54 data, 12 data less accurate, 3 data inaccurate. Natural translation has 60 data, less natural has 9 data. Rhythm has 17 data preserved, 18 data addition, and 34 data reducing. There are 19 data have good rhymes, 16 that have less good rhyme, and 34 data have bad rhymes. From the result of quality translation, can be concluded that the singability is the most prioritized aspect. Besides that, naturalness and sense are aspects that are considering after singability, because the purpose of translating song lyric is not only to be sung, but also to convey the meaning in the lyric of the song into the target language as naturally as possible but not that pay attention to the rhythm and rhyme.

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LIST OF DIAGRAM

LIST OF ABBREVIATIONS

SD.1   : The song entitled Sugeng Dalu

KMJ.2   : The song entitled Kartoyono Medot Janji

Cid.3   : The song entitled Cidro

PJ.4   : The song entitled Proliman Joyo

NT.5   : The song entitled Ninggal Tatu

Tat.6   : The song entitled Tatu

Rew   : Rewording

Rep   : Rephrasing

Res   : Restyling

Sum   : Summarizing

Sin   : Singability

Sen   : Sense

Nat   : Naturalness

Rht   : Rhythm

Rhm   : Rhyme

SL   : source language

TL   : Target Language

CHAPTER I

INTRODUCTION

A. Background of the Study

Everything is now freely accessible to the entire public in the digital era, especially music. According to current issues, many other songs from one country can quickly spread to other countries. However, in this case the language barrier becomes an issue. As a result, foreign audiences find it difficult to completely comprehend the meaning of a song in the source language. Therefore, one solution to fix the problem is to translate a song into the target language.

The translation a lyric in a song will be helpful in understanding the meaning of each line. Song lyrics translation is the process of translating song lyrics from one language to another without changing the meaning and naturalness such as the source of the song lyrics, and still being singable. Song translation differs from most interlingual translation (e.g. poetry translation). This is particularly true in the design of singable translation, where the TT the verbal message in the new code is designed to be conveyed simultaneously with the same nonverbal code that accompanied the ST (Low, 2005). According to Franzon (2008), song translation is a second version of a source song that allows the song's essentials values of music, lyrics and sung performances to be produced in a target language (Franzon, 2008). Franzon argues that songs have three properties, namely music,

lyrics, and prospective performance, meanwhile music has 3, namely melody, harmony, and musical sense.

However, the translation have to be good enough so that the target language listener may easily understand the meaning expressed by the songs. Bell (1991) stated that translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Furthermore, Nida and Taber (1969) shows that translation consist of reproducing the closest natural equivalent of the source language message in the receptor language, first in terms of meaning and then in terms of style. The researcher assumed that the translator translates a text from the source language to the target language without changing the meaning. However, the translator does not need to give a long explanation of a phrase in translating a song, it will sound natural if they replace it with another word that still has the same meaning. When a match cannot be found in the target language or when it seems strange to use idiomatic language in the target language because of differences in style of the source and the target language, the translator can use the strategy of paraphrase (Baker, 1992).

When a translator is translating a song or a literary work, they will almost certainly utilize paraphrase. When talk about paraphrasing, it referring to how the source song is translated so that the target audiences can enjoy it from a new perspective. According to Gorlee (2005), a paraphrase gives new variations of material equivalence and is referred to as a "meta version" in semiotic translation theory. The translation represents

the preservation of meaning when an idea is rendered in the words of a different language, paraphrasing represents the preservation of meaning when an idea is expressed using different words in the same language (Burch, 2007). Both are intimately related, translators can use paraphrasing to express/explain something in other words. In this case, paraphrasing is a term for the translation in song lyric translation.

In this digital era where technology and the internet are becoming increasingly advanced, many social media platforms arisen up. One of them is YouTube. YouTube is a video-sharing network where users may upload and watch a variety of videos. Waldron (2009) defines video-sharing sites like YouTube to be great instances of cyberspaces that allows people to explore, create, and learn about music. Musicians have been motivated by the internet to experiment with new technology in order to create recorded music performances. They can upload their works on social media platforms like YouTube, and technological advancements provide venues and chances for performers to share their talents (Thibeault, 2012).

One of the musicians who uses YouTube to harness their passions and talents is Yona Hernanda. Yona is a musician who frequently works with singers on his YouTube channel, and one of those is Nanda Habib Firdausy. They collaborated on a performance video of singing/covered a songs from Javanese which Nanda who sang and translated into English and Yona as musical instrument. They perform and translate a few Javanese songs into English such as *Sugeng Dalu, Kartoyono Medot Janji, Proliman Joyo, Cidro, Ninggal Tatu,* and *Tatu.* The six songs are translated from

Javanese to English. If the songs are translated into English, it's possible that some meaning will be lost because there are numerous idioms and phrases in Javanese language that require long explanation.

The aim of song translation is to convey the song's message into the target language. The researcher applied types of paraphrasing from Gorlee (2005) "a paraphrase changes both form and content of melody and words of the original texts. A paraphrase means the integration of alternative ways of singing outside the lyrical convention". The types of paraphrasing are divided into four, they are restyling, rephrasing, summarizing, and rewording. The example translation of song lyrics by Nanda as follow:

Example 1:

SL: *Wes suwe we ra rene*

TL: You haven't been here so long

The example above is the lyric of the song *Sugeng Dalu.* The researcher found that the type of paraphrase used by the translator in this lyric is Rephrasing. Rephrasing is dealing with changes in syntax or line / sentences structure. In short, there are words that are changed in rephrasing, such as subject, object, and others (Gorlee, 2005). In the source language, the lyric begin with the word *"wes"* which means "already", meanwhile in target language, the lyric begin with the word "you". The line structuring shows a change from starting line *"wes"* to subject starting line "you".

The researcher also applied the quality of translation based on Low theory (2005). In the case of song, loyalty to the source text will not

generate acceptable functional results, other, more practical factors have to be considered. Since the *skopos* of singable translation is to be sung to an audience who understands the target language with pre-existing music, the translator should ensure that the TT has the features that will best assist it fulfill that function (Low, 2005). Peter Low proposed Pentathlon Principle that introduced five criteria to assessing the translation quality, these are singability, sense, naturalness, rhythm, and rhyme. The example translation of song lyrics by Nanda as follow:

Example 2:

SL: *Apa ora eling nalika semana*

TL: Don't you remember when we were at the past time

The example above is the lyric of the song *Cidro*. Therefore, maintaining the original syllable count is the easiest way to ensure that the singer can comfortably sing the translated lyrics as well as the original music. The rhythm of the music can be broken if the translation does not follow the syllable count. In the lyric above, the translator is able to preserve the number of syllables in SL and TL, both of the lyrics have 12 syllables. Nonetheless, the translator was able to follow the beat and rhyme (vowel "e") without changing the sense of the words, the vocalist was also able to bring the lyric in line with the melody of the music, and thus the lyric were considered singable.

Saraswati (2020) has researched about the translation strategies in *tembang macapat* from Javanese into English. The topics of this research

are the translation strategies used by the translator and the impacts of the translation strategies toward the cultural meaning. Furthermore, Khodijah (2019) has analyzed about song lyrics translation techniques and quality assessment in Maher Zain's English songs. As stated in the title, the topics of this research are translation techniques used and quality assessment of four Maher Zain's English songs. Triyanto (2009) also has analyzed about techniques and quality of song lyrics translation in animation movie Happy Feet. This research focuses on the analysis of translation quality and techniques applied in translating the song lyrics in the animation movie entitled "Happy Feet". The gap between Saraswati study and this study is in the topic, Saraswati just focuses at translation strategy, whereas this study focuses at paraphrasing and translation quality. Moreover, the gap between Khodijah and Triyanto's research with this research is in the theory applied. Khodijah (2019) used Hurtado's error analysis to analyze the quality translation, Triyanto (2009) used Nababan theory to analyze the quality translation, and meanwhile in this study the researcher used Low theory to analyze the translation quality. The novelty in this study is in the subject to be analyzed in this research has never been analyzed before, the researcher have been searching for information on this subject but have yet to find any studies have analyzed it.

Based on explanations above, the researcher interested to analyze the paraphrasing and translation quality of the song translation. Because translating a song is a challenging task, requiring the translator to consider every word choice that is appropriate and easily accepted in the target

language, as well as rhyme, rhythm, melody, and other aspects so that the translated lyric may be sung. Especially in the case of Javanese songs translated into English, where the translator have to use the proper diction to convey the meaning of the Javanese lyric. The researcher select six songs on Yona Hernanda's YouTube channel entitled *Sugeng Dalu, Kartoyono Medot Janji, Proliman Joyo, Cidro, Ninggal Tatu,* and *Tatu.* Furthermore, the researcher wants to know what types of paraphrase was used by the translator, to know the quality of the translation of the lyrics. Therefore, the title of this research is *Paraphrasing Strategies and Translation Qualities of song lyrics translation from Javanese to English by Nanda Habib Firdausy on Yona Hernanda's YouTube Channel.*

B. Limitation of the Study

This research focuses on paraphrasing and the quality translation of the song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube Channel. The object of analysis is a song, which is covered or sung live and translated, presented as a video by Nanda Habib Firdausy. In the video, Nanda performs as a vocalist while Yona Hernanda plays a musical instrument. To analyze the types of paraphrasing used of the song, the researcher uses theory from Gorlee (2005). Furthermore, to find out the quality translation, the researcher uses the theory from Low (2005). The researcher limits the subject in this study are six songs with Javanese as the source language and English as the target language, they are *Sugeng Dalu, Kartoyono Medot Janji, Proliman Joyo, Cidro, Ninggal Tatu,* and *Tatu.* These songs are taken from Didi Kempot and Denny Caknan's songs.

C. Formulation of the Problem

According to the background of this study, the researcher formulates the three research questions below:

1. What paraphrasing strategies are found from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel?

2. How is the translation quality from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel?

D. Objectives of the Study

Based on the researcher question, there are three objectives of the study:

1. To describe the paraphrasing strategies are found from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel

2. To find out the translation quality from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel

E. Benefits of the Study

In this study, aside from having an objectives the researcher expects that this research will be beneficial, both theoretical and practical:

A. Theoretical Benefits

The research provides several contributions as additional information and references for those who want to do song translation

research, especially about paraphrasing and assessing the quality of translation in a song.

B. Practical Benefits

This research can help people who are interested in this topic.

1. The Researchers

    The research can provide a researcher with in-depth knowledge of paraphrasing and quality assessment in a song lyrics translation.

2. Other Researchers

    The result of this study can be used as additional information for analyzing paraphrasing and quality assessment in the song lyrics translation.

3. The Teacher

    The result of this study can be used as additional information in teaching related to this research.

4. The Translator

    The researcher expects that the results of this research can be useful for song translators, and also to develop their knowledge in translating songs.

F. **Definitions of the Key Terms**

There are the definitions of key terms in this research:

1. Translation

Translation is a craft consisting in the attempt to replace a written message and/or statement in one language with the same message and/or statement in another language (Newmark, 1981).

2. Paraphrasing

Paraphrasing can be used to solve problems during the translation process (as a reformulation strategy) or as an amplification technique in translated text (a cultural item paraphrased to make it intelligible to TT readers) (Molina & Albir, 2002). A paraphrase means the integration of alternative ways of singing outside the lyrical convention. A paraphrase changes both form and content of melody and words of the original texts (Gorlee, 2005).

3. Translation quality

Translation quality is to find out whether the translation is good or not, several aspects are required in the checking process. Low has what he called as pentathlon principles namely singability, sense, naturalness, rhythm, and rhyme (Low, 2005).

4. Song Lyrics Translation

Song lyrics translation are the process of translating song lyrics from one language to another without changing the meaning and naturalness such as the source of the song lyrics, and still being singable. Song translation is a second version of a source song that allows the song's essentials values of music, lyrics and sung performances to be produced in a target language (Franzon, 2008).

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. *Translation*

A. Definition of translation

Translation is the process of transferring a message or information from source language to target language without changing the meaning. This classification is relevant with Newmark's statement. Newmark (1981) stated that translation is a craft consisting in the attempt to replace a written message and/or statement in one language with the same message and/or statement in another language. A translation result can be said to fulfill the equivalence of meaning, which is determined by the translator's ability to comprehend the source text and transfer that meaning to the target text.

Furthermore, Bell (1991) describes that Translation is the replacement of a representation of a text in one language by a representation of an equivalent text in a second language. Nida and Taber (1969) shows that translation consist of reproducing the closest natural equivalent of the source language message in the receptor language, first in terms of meaning and then in terms of style. Translation can be defined as the process of determining the equivalency of meaning in two different languages. The source language (SL) in this research is Javanese and the target language (TL) is English. As a result,

the translator must ensure that the message is appropriately conveyed in the target language.

Based on the experts' definitions above, the researcher assume that translation is the process of transferring a message or information from one language to another without changing the meaning. In order for the message delivered in the source language (SL) to be comprehended by the audience of the target language (TL), the content of the target language must be the same as in the source language.

B. The process of translation

The translation process involves transferring meaning, information, or idea from one language to another. Several steps will be used by the translator in this process to translate the text. Nida and Taber (1982) formulates three steps in translation process that can be used by the translator, they are 1) analysis, 2) transferring, 3) restructuring. The scheme is shown below:

Source Language   Receptor Language

Analysis   Restructuring

Transfer
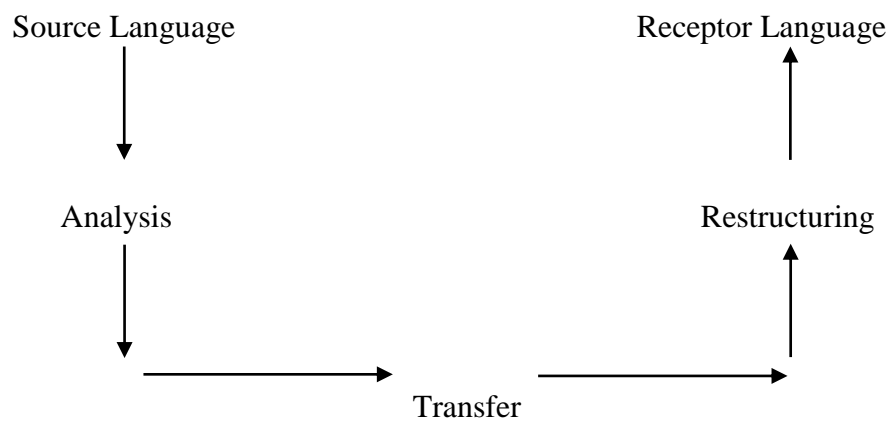
Diagram 2.1 the Translation Process of Nida & Taber (1982)

The explanation of the scheme above:

1. Analysis

   The translator has to understand and analyzed the text based on the linguistic aspects, such as grammatical relationship, the meaning of the words, and combinations of words.

2. Transfer

   The process in which the material is transferred in the mind of the translator from source language to the target language.

3. Restructuring

   The step where the transferred material is restructured in order to make the final message/information fully acceptable in the receptor language.

2. *Paraphrasing*

   Paraphrasing can be used to solve problems during the translation process (as a reformulation strategy) or as an amplification technique in translated text (a cultural item paraphrased to make it intelligible to TT readers) (Molina & Albir, 2002). According to Baker (1998) defines that paraphrase is to describe a work that is not translated directly from a foreign original but reworded from a previous translation in the same language (what is sometimes called "variation"). Furthermore, Bailey (2014) describe paraphrasing involves rewriting a text so that the language is different while the content stays the same. Gorlee (2005) stated a paraphrase gives new variations of material equivalence and is referred to as a "meta version" in semiotic translation

theory. A paraphrase means the integration of alternative ways of singing outside the lyrical convention. A paraphrase changes both form and content of melody and words of the original texts.

Gorlee (2005) proposed four types of paraphrase, those are:

a. Rewording

Rewording is interpretation of verbal sign by means of changing the sign in the same language. As simply, paraphrasing is a changing a statement, words or phrase, in other words. In translation, paraphrases used for many reasons, such as to explain, describe, clarify, or transfer more clearly and it is crucial for approach the semantic meaning and natural language. Can be said, paraphrase is used when the meaning is doubtful or unresolved.

b. Rephrasing

Rephrasing is dealing with changes in syntax or line / sentences structure. In short, there are words that are changed in rephrasing, such as subject, object, and others.

c. Restyling

Restyling is dealing with modifications or changes in the prosodic syntax, with syllables as the top aspect of attention. Restyling is a strategy that changes the style of the song's lyric and related to change numeral of syllables.

d. Summarizing

Summarizing is the strategy of reducing or shortening the words or thoughts. In this strategy, there are eliminating certain

words or unimportant words such as conjunction or words that do not have their own meaning so that the meaning of the lyric is still conveyed properly. The eliminating aims to match the number of syllables or make the syllable in the target language not too much different from the source language so that the lyric can be sung.

3. *Song Lyrics Translation*

   Song lyrics translation are the process of translating song lyrics from one language to another without changing the meaning and naturalness such as the source of the song lyrics, and still being singable. There are many experts who explain the definition of song lyrics translation. According to Low (2016), a song is a way of expressing emotions and in many places music has becomes an intense and memorable emotion. Theoretically, song translation is a second version of a source song that allows the song's essentials values of music, lyrics and sung performances to be produced in a target language (Franzon, 2008). Franzon argues that songs have three properties, namely music, lyrics, and prospective performance, meanwhile music has 3, namely melody, harmony, and musical sense.

4. *Translation Quality*

   Translation quality assessment is a critical element of translation research that aims to evaluate the result of the translations as well as the translator's ability to generate work that does not sound like a translation product. The important characteristic of good translator are their proficiency in the language that are translating, their knowledge of the

subject matter, and their ability to translate without misinterpreting the meaning.

A good translation must be able to convey massages from the source language to the target language properly. To find out whether the translation is good or not, several aspects are required in the checking process. Low has what he called as pentathlon principles namely singability, sense, naturalness, rhythm, and rhyme (Low, 2005).

a. Singability

Creating a singable translation is a complex task, because the target language must be similar to a pre-existing song. The translator is restricted not only by the length and number of syllables in each line, but also the alternation of beats, rhyme, and meaning. However, if there is a change, and the translator is able to blend it with the melody, it can be considered singable. The lyric can be considered singable if the number of syllables from source language to target language does not change or only differs by 1 or 2 syllables. While if there is a significant difference in the amount of syllables that are more than 2 syllables (adding or subtraction) the lyric are considered to be less singable.

b. Sense

The translator not only understands the meaning of the lyrics at glance, but also has to look at the hidden emotion and intensity of the composer in writing the lyrics, with the aim of conveying the description of the song. Even if it replaced by a near-synonym, a

narrow term by a superordinate term, and specific metaphor by another that function similarly in the context, if the translator can keep the song's emotion, meaning, and atmosphere as faithful to the original, it considered having accurate sense, if the meaning partially conveyed it considered less accurate, and if the meaning not conveyed at all it considered inaccurate.

c. Naturalness

To ensure that the translated song have natural syntactic way of singing. Naturalness in the target language must be necessary to make the listeners of the translated version unaware that they are facing a translation product. Naturalness assesses how the translator fits the translation in the target language, such as the choice of words used to be easy to understand. The quality of naturalness can be said to be natural if the translator uses words that are common and easily understood by the target language and in accordance with the culture of target language. It can be less natural if the lyric in the target language use foreign words or words that difficult to understand.

d. Rhythm

To ensure that the original rhythm was preserved and mostly dealing with the syllable count. The translator's task to the composer requires a great amount of respect for the pre-existing rhythm. In translating song lyric, maintaining the number of syllables is highly desired by the translator, but due to cultural and

vocabulary differences, the translator sometimes must increase or decrease the number of syllables. But the translator must pay attention when adding or subtracting syllables in the lyric without destroying the melody. There are 3 categories of rhythm quality; the first is preserves if the number of syllables between the target language and source language is the same and the lyric match the music. Second is additional where there is additional syllables in the target language, and third is reduction where there is a reduction or decrease in the number of syllables in the target language.

e. Rhyme

Rhyme is difficult to deal with as the source and target languages have different structures but managing to preserve the originals is good.

B. Previous Study

The researcher has found some previous studies which related to this research. First, a thesis from Nur Fitria Saraswati (2019) *entitled "An analysis of Translation strategies in Tembang Macapat from Javanese into English",* this study talks about the strategies of *Tembang Macapat*. To analyze the data this study the researcher used Spradley's theory. Spradley's theory divides several aspects for Translation strategies such as literal, adaptation, and replacement. The most applied of the translation strategy is translation Literal with 83 data. The similarity with this research is the object, both talk about Javanese songs. The Saraswati's research is about English to Javanese songs while this research is Javanese to English songs.

The difference between Saraswati's studies with this study is the topics, Saraswati's study is talks about Translation strategies whereas this study is talks about Translation Quality.

Second, Siti Roihanah (2016) *entitled "Indonesian Translation quality on kids' song lyrics in Barney and friends the Emperors' Contest episode",* the study talks about the quality of kids' songs Translation. The researcher used Theory of Nababan to analyze the translation quality. According to the Nababan's Theory, to know the quality of the translation is assessed from three aspects, they are accuracy, acceptability and readability. The result of the study found that the most dominant in the term of accuracy with 127 data from the total 163 data. In the term of acceptability, there were 157 data, and in the term of readability, there were 126 data. The similarity with this research is the topic, both talks about the Translation Quality in song lyrics, but the theory used is different, if Roihanah's research uses the Nababan theory while this research uses the Low theory. Whereas the difference between this studies is the object, the object of Roihanah's study is English kids' song, whereas this study is about the Javanese to English songs *Translation.*

Third, Intan Kusuma & Issy Yuliasri. (2020). Entitled "Translation quality of English – Javanese songs by pentul kustik band", this study talks about the quality of English to Javanese songs. They use the theory of Low's Pentathlon Principle to analyze the quality of a song lyrics translation. The quality of the translation according to the Low's theory there are several aspects such as Singable, Sense, Naturalness, Rhythm and Rhyme. The

object of this study is 15 English-Javanese song translation by *Pentul Kustik Band*. There are 328 data analyzed and the most dominant music element found is singable 223 data. The difference with this research is the object of study talks about, although both talk about song lyrics translation. The object in Kusuma & Yuliasri's research is English to Javanese song translation, whereas this research is Javanese to English song translation. The similarity with this research is the topics that talks about song lyrics translation and the theory this study used same as this study, which is the theory from Low (2005).

Fourth, Edy Triyanto (2009) *entitled "An Analysis of Techniques and Quality of Song Lyrics Translation in Animation Movie Entitled "Happy Feet",* this research focuses on the analysis of translation Quality and techniques applied in translating the song lyrics in the animation movie entitled "Happy Feet". To analysis on the translation techniques shows that there are six techniques applied in translating the lyrics in the subtitle. The techniques are addition (16 data), reduction or deletion (55 data), translation shift (18 data), modulation (3 data), literal translation (67 data) and free translation (13 data). For the Quality the researcher used the theory of Nababan, divided into three aspects there are accuracy, acceptability, and readability. The most dominant finding in this study for the strategies is deletion or reduction there 55 data founds, meanwhile for the Quality found 150 data accurate. The similarity with this research is the topic, both talk about the Quality Translation. The difference between this studies is the object this study talk about, Triyanto's study talks about the song's lyrics

Translation in animation movie whereas this study is about song's lyrics Translation from Javanese to English.

Fifth, Suci Wulan Khodijah. 2018. Entitled *"An Analysis of Song Lyrics Translation Techniques and Assessment Quality in Four Maher Zain's English Songs",* this study talks about the Translation techniques and assessment Quality songs. The researcher used translation technique by Molina Albir's theory and quality of translation based on Hurtado's error analysis theory to analyze the data. The result of this study showed that there are 82 data and the most dominant finding of Translation techniques is established equivalence with 29 data and the Translation Quality showed that there were 82 data from 11 data in the category of serious error. The minor error translated was 5 data. Meanwhile, 41 data were good solutions. Then, the exceptionally good solutions were 23 data. The similarity with this research is the topic, both talk about the Quality Translation. The difference between this studies is the object this study talk about, Khodijah's study talks about Maher Zain's English whereas this study is about song's lyrics Translation from Javanese to English.

CHAPTER III

RESEARCH METHOD

A. Research Design

This study uses a qualitative descriptive method to collect and analyze the data. Vanderstoep and Johnston (2009) describe that qualitative research is producing narrative or textual descriptions of the phenomena study. Furthermore, Suryana (2010) defines that qualitative descriptive is making a factual, accurate, and systematic description based on facts toward a particular object. The researcher use the qualitative descriptive method since this study is to analyzing the data, drawing an interpretation, and deciding the conclusion. Additionally, this method also aims to identify and comprehend the case of phenomenon.

However, Eriksson & Kovalainen (2008) defines Qualitative data is that it is either the textual, verbal, audio material, or visual material that allows for interpretations and descriptions and does not focus on measurements. It indicates that the researcher needs to focus on the lyrics of the songs to be analyzed. The data analyzed are six songs that were covered or sung live and translated by Nanda Habib Firdausy on Yona Hernanda's YouTube channel. The researcher applied qualitative research in this research since it is collecting the data, analyzing the data, and deciding the conclusion.

B. Data and Data Sources

The data is the important tools in the research. From the data, the researcher will know the result of the research. Moreover, gathering the data must be relevant to the research problem. The data of this research were in the form of words, phrase, or sentence containing the paraphrasing strategy in the song lyric translation from Javanese to English by Nanda Habib Firdausy. In order to gather enough data, the researcher would analyzed six songs on Yona's Hernanda YouTube channel.

Source of the data is an important tool in research in the form of phenomena in the field and numbers. Saldanha & O'Brien (2014) state that researchers must collect appropriate data to find the answers of research questions. The source data are divided into primary data and secondary data. The primary data are the source language (SL) and target language (TL) of the song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel. The source language and target language are taken from Didi Kempot official channel, Denny Caknan official channel, and fan site/channel

https://youtube.com/playlist?list=PLKUsbCfwFPNyniTDhac4fivD4SLDB j6e6 by Yona Hernanda. The data of this research are six songs on Yona Hernanda's YouTube channel entitled *Sugeng Dalu, Kartoyono Medot Janji, Proliman Joyo, Cidro, Ninggal Tatu,* and *Tatu.* In addition, the secondary data in this research are the theories from Gorlee (2005) and Low (2005).

C. Research Instruments

The research instruments are tools that use in the research to collect and analyze the data. The instruments are divided into two types, they are the main instrument and the supporting instrument. Sugiyono (2013) explain that in qualitative research, the instrument or research toll is the researcher him/herself. Furthermore, Lincoln and Guba (1985) describe that human will be the primary data gathering device, and anyone who commits him or herself to this line of research will have gained, and will continue to hone, the abilities required to perform the role as an effective instrument. As the main instrument of this research, the researcher as data collectors, and analyzer of data. Moreover, the supporting instruments are laptop, hand phone, validation sheets, books, paper, pen, internet, dictionary, and etc. The validators are highly qualified individuals who can provide supporting data for the quality translation. Those are some of things that were used as supporting instrument in analyzing the data in this study.

D. Data Collection Techniques

Collecting data is an important part of research. In qualitative descriptive research, data collection is often aimed at determining the 'who, what, and where of events or experiences, as well as their basic nature and shape (Sandelowski, 2000). Furthermore, Sugiyono (2013) stated that data collection techniques were divided into four, namely observation, interviews, documentation, and triangulation. This study used the documentation method to collect the data. A document is a record of

previously existing events. The following steps were used to collect data for this research:

1. Watching videos by Yona Hernanda in YouTube channel

   The first step that researcher does to collecting the data is watching the videos that uploaded by Yona Hernanda featuring Nanda Habib Firdausy in YouTube.

2. Finding and understanding the data of song

   After watched the videos, the researcher Gathering the data from Didi Kempot official channel, Denny Caknan official channel, and fan site/channel https://youtube.com/playlist?list=PLKUsbCfwFPNyniTDhac4fivD4SLDBj6e6 by Yona Hernanda.

3. Writing the data of song lyrics on the note.

   The next steps researcher does is make a note to all of the lyric, whether the Indonesian version and English version

4. The researcher giving a code to each datum.

   The last steps, the researcher categorizes the code to each data.

   The code are applied in the format:

Datum	Source language	Target language	Types of paraphrasing	Quality of translation
				Sin Sen Nat Rht Rhm

Table 3.1 Coding Format

Notes:

01   : Number of datum

SD.1   : The song entitled *Sugeng Dalu*

KMJ.2   : The song entitled *Kartoyono Medot Janji*

Cid.3   : The song entitled *Cidro*

PJ.4   : The song entitled *Proliman Joyo*

NT.5   : The song entitled *Ninggal Tatu*

Tat.6   : The song entitled *Tatu*

Rew   : Rewording

Rep   : Rephrasing

Res   : Restyling

Sum   : Summarizing

Sin   : Singability

Sen   : Sense

Nat   : Naturalness

Rht   : Rhythm

Rhm   : Rhyme

5. Finding validator to validate the data

Then, after all the steps are completed, the researcher looks for and chooses a validator to check the validity of the data.
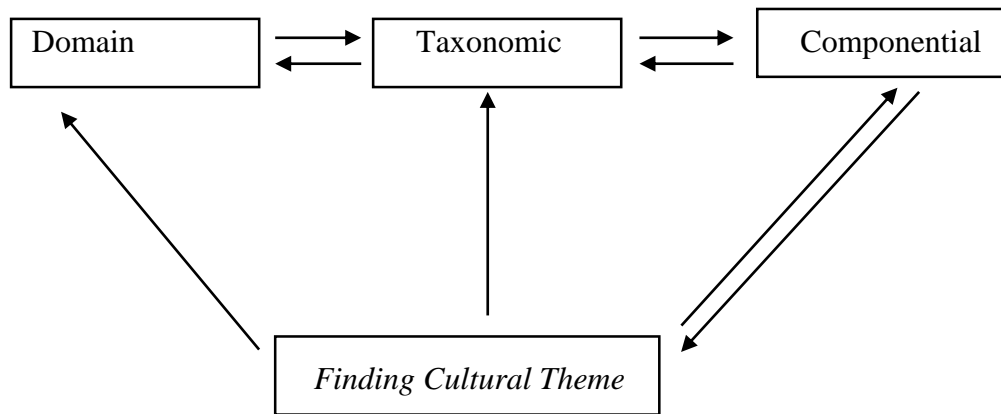
E. **Data Validation Techniques**

The validity refers to establishing whether the findings are appropriate from the viewpoint of researcher, the participant, and the readers (Creswell, 2007). To check validation of this research, the researcher used the Triangulation technique. Creswell and Miller (2000) defines that triangulation is a validity technique in which researchers search for convergence among several and different sources of information in order to generate topics or categories in a study. Furthermore, Moleong (2001) states that triangulation is the technique of data checking approach that uses something other than the data as a means of checking or comparing the data. Patton (1999) defines four types of triangulation such as theoretical triangulation, data triangulation, investigator triangulation, and methodological triangulation.

In this research, the researcher used investigator triangulation. Investigator triangulation involves the informant in the same study to provide multiple observations and conclusions. The informant in this research is the validator who has high qualified person in this study. The researcher delivers the data to the validator after analyzing it so that the validator can check the data's validity and ensure that it is correct.

F. Data Analysis Techniques

After collecting the data, the next step is to analyze it. According to Spradley (1980) in Santosa (2017), there are four steps of data analysis; they are domain analysis, taxonomy analysis, componential analysis, and finding cultural theme. Spradley's proposed data analysis is illustrated in the diagram below:

```
┌─────────┐      ┌───────────┐      ┌──────────────┐
│ Domain  │ ⇄    │ Taxonomic │ ⇄    │ Componential │
└─────────┘      └───────────┘      └──────────────┘
         ↖              ↑                  ↗
            ┌──────────────────────────┐
            │  Finding Cultural Theme  │
            └──────────────────────────┘
```

Diagram 3.1 the Scheme of Data Analysis by Spradley in Santosa (2007)

The following is an explanation based on the diagram above:

1. Domain Analysis

    Domain analysis is used to differentiate which information belongs to data and which one does not (Santosa, 2017). The data used are lyrics of six songs in Javanese and English version.

2. Taxonomy Analysis

    Taxonomy analysis is used to classify the data to group them for each question (Santosa, 2017). In this research, the data are classified based on types of paraphrasing and translation quality.

3. Componential Analysis

Componential analysis is used to connect the findings of domain and taxonomy analysis (Santosa, 2017). The component in this research are the lyrics of six songs chosen in the Javanese and English versions, rewording, rephrasing, restyling, and summarizing in term of paraphrasing types, and singability, sense, naturalness, rhythm, rhyme in term of translation quality. Below is the table of componential analysis:

Datum	Source language	Target language	Types of paraphrasing	Quality of translation
				Sin Sen Nat Rht Rhm

Table 3.2 Componential Analysis

Sin   : Singability

Sen   : Sense

Nat   : Naturalness

Rht   : Rhythm

Rhm   : Rhyme

4. Finding Cultural Theme

Cultural theme analysis is used to imply the findings in the componential analysis with theories and data. In this study, the

researcher connect the lyrics of six songs from Javanese to English

versions, types of paraphrasing, and translation quality.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the result of the research that has been done. It divided into three findings, the first part discusses the types of paraphrasing are found from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel. The second discusses the quality translation from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel. The third discusses about the translator's reasons apply paraphrasing in translating from the Javanese to English song lyrics translation on Yona Hernanda's Youtube channel.

A. Findings

    1. Paraphrasing Strategies

        In this research, the researcher uses Gorlee's (2005) theory in analyzing the types of paraphrasing and the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel as the data. Gorlee (2005) proposed four types of paraphrase, there are rewording, restyling, rephrasing, and summarizing. There are 69 data lyrics are found from six songs on Yona Hernanda's YouTube channel entitled *Sugeng Dalu, Kartoyono Medot Janji, Proliman Joyo, Cidro, Ninggal Tatu,* and *Tatu.* The researcher found that all of the strategy of paraphrasing which are applied in the translating of song lyric by Nanda Habib Firdausy on Yona Hernanda YouTube channel. Those are 37 data of rephrasing, 21 data of restyling,

6 data of rewording, and 5 data of summarizing. The findings of the types of paraphrasing below:

Paraphrasing types	Frequency	Percentage
Rephrasing	37	53,6%
Restyling	21	30,5%
Rewording	6	8,7%
Summarizing	5	7,2%
Total	**69**	**100%**

Table 4.1 the Finding of Paraphrasing Strategies

a. Rewording

Rewording is the means of changing or replacing words with related meaning but having singable syllables as the original. One of the difficulties in song translation is finding words with the same meanings in two or more languages, and translator will utilize rewording when a literal word from SL cannot be found in TL. The example of rewording can be seen below:

1. **27/Cid.3/Rew**

   SL : *Wis sak mestine ati iki nelangsa*

   TL : It is crystal clear that my heart is suffering

   The datum above translated using type of paraphrase rewording. The word *"mestine"* if it translate literal would be *"it should be"*, but the translator does not translated it literally and

prefer to replace it with "crystal clear" which actually have the same meaning and keep the number of syllable of the lyric same.

2. **07/SD.1/Rew**

SL : *Saiki wes rodo <u>terang</u>*

TL : Now it is a little bit <u>better</u>

The datum above translated using type of paraphrase rewording. The translator translate *"terang"* in this lyric refers to the word in the previous lyric "*udan* (rain)", this means that the rain has let up a bit. In TL, the translator changed "*terang*" to "better" because it also refers to the previous lyric "cry". Both the lyric have the meaning of "a calmer situation). But if it forced to be translated literally the meaning in target language will become doubtful.

b. **Restyling**

Restyling is dealing with modifications or changes in the prosodic syntax with the syllables are the most common feature to spot. When translating a song lyric, there will be cases when the translator needs to reduce or add words to convey the message/meaning, resulting in syllabic differences between SL and TL. The example of restyling can be seen below:

1) **09/SD.1/Res**

SL: *Mpun kadung mbekas ning dodo*

TL: It's already imprinted on my chest

In the translation of the datum number 9, the translator translated the lyric literally so that the meaning is fully conveyed. There is a changes in the number of syllables, in source language has 8 syllables; *Mpun-ka-dung-mbe-kas-ning-do-do,* meanwhile in target language has 10 syllables; It's-al-rea-dy-im-prin-ted-on-my-chest. The datum shows that there is an addition in the number of syllables from 8 syllables become 10 syllables.

2) **14/KMJ.2/Res**

SL: *Tak mbarno karo tak nggo latihan*

TL: But I let it be a lesson

In the translation of the lyric number 14, the difference in the number of syllables is particularly obvious. The translator failed to maintain the rhyme and rhythm in the TL. In the source language has 10 syllables; *Tak-mbar-no-ka-ro-tak-nggo-la-ti-han,* meanwhile in target language become 8 syllables; But-I-let-it-be-a-le-sson. The lyric shows there is a reduction in the number of syllables, from 10 syllables to 8 syllables.

3) **45/PJ.4/Res**

SL: *Ananging saiki bedo sing tak lakoni*

TL: But now it's not the same as what I'm doing

In the example above, the lyric is translated literally so that the meaning is fully conveyed. But there is changes the number of syllables. In source language has 13 syllables; *A-na-nging-sa-i-ki-be-do-sing-tak-la-ko-ni,* meanwhile in target language become 11

syllables; But-now-it's-not-the-same-as-what-I'm-do-ing. The datum shows that there is reduction of syllables from 13 to 11 syllables.

c. **Rephrasing**

Rephrasing is dealing with changes in syntax or line/sentence structure. Because the source language and target language have different grammatical rules, word choice, and culture, it is difficult for the translator to maintain the syntax or sentence structure as the same. The example of rephrasing can be seen below:

1) **12/KMJ.2/Rep**

   SL: *Ku butuh awakmu*

   TL: And I need you around

   In the example above, the lyric is translated literally and adding some words so that the meaning is more clearly and fully conveyed. In source language, the lyric start with the subject word "*ku*" which means 'I', while in target language, the lyric start with the word "and". The line structuring shows a change from subject starting line "*ku*" to starting line "and". But the change does not affect the meaning.

2) **30/Cid.3/Rep**

   SL: *Kepiye meneh, iki pancen nasibku*

   TL: And how it be, maybe it's my destiny

   In the example above, the line structuring shows a change from starting line *"kepiye"* in source language and if it

translated literally it becomes "how" but in target language the starting line change into "and". Besides that, the sentence structuring changes from 1 sentence in SL become 2 sentences in TL.

3) **48/PJ.4/Rep**

SL: *Aku ning kene nguatke ati*

TL: And I am here, I strengthen my heart

In the example above, the line structuring shows a change from subject starting line *"aku"* if translated literally it becomes "I" but in target language the starting line change into "and". Besides that, the sentence structuring changes from 1 sentence in source language become 2 sentences in target language.

d. Summarizing

Summarizing is the strategy of reducing or shortening the words or thoughts. In this strategy, there are eliminating certain words or unimportant words such as conjunction or words that do not have their own meaning so that the meaning of the lyric is still conveyed properly. The eliminating aims to match the number of syllables or make the syllable in the target language not too much different from the source language so that the lyric can be sung. The example of summarizing:

1) **29/Cid.3/Sum**

SL: *Kebak kembang wangi jroning dodo*

TL: Our hearts in bloom it's so memorable

In the example number 29 used summarizing strategy because there are some words were omitted. The lyric *"kebak kembang wangi jroning dodo"* if it translated literally it would be "full of floral scent on the chest", but in TL the translator replaces these words with parables that have the same meaning. In the word "bloom" can describe the words "flower scent" and the translator reduces the word "kebak" which means "full". But the change does not really affect the meaning.

2) **64/Tat.6//Sum**

SL: *Nglarani ati*

TL: Those hurt me for sure

In the lyric above, there is a word *"ati"* in source language and if it translated literally would be "heart", but the translator omitted that word and change it with another words to match the number of syllables.

2. **Translation Quality**

The assessment of translated text is to determine the degree of the text's quality in the context of syntactic, semantic, and pragmatic function of source language within the cultural context and the expressive possibilities of the source and target language. In this part, the researcher shows the result of the translation quality from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel based on Low (2005) theory. This

study provides 69 data to be analyzed in terms of its singability, sense, naturalness, rhythm, and rhyme. It can be sing as follow:

a. Singability

Singability is the first criterion that deserves to be at the top in a song lyric translation. Retaining the number of syllables is the effective strategy for singability because singers can easily sing the translated lyrics along with the original music. When the translator tries to suit the closest word option for the translation, the number of syllables may increase and decrease. However, the translated lyrics may be less singable if the different in the number of syllables more that 2 syllables or only sufficiently singable. Here are the example of data of song lyric translation quality assessment of singability:

1) **28/Cid.3/Rep**

SL: *Apa ora eling nalika semana*

TL: Don't you remember when we were at the past time

The example above is includes to singable, as can be seen both the source language and the target language have 12 syllables. Because the translator was able to keep the number of syllables making it possible

for the lyric to be easily sung along with the original melody.

2) **39/PJ.4/Rep**

SL: *Gemerlape lintang wengi iki sing tak sawang*

TL: Just like shining stars in the night which I stare

The example above includes to less singable, as can be seen that there is a great difference in the number of syllables. In the source language has 14 while in the target language has 11. The more syllables that are added, the harder it is to sing since the singer must consider a suitable melodic. Since the above translation adds 3 more syllables, it would be challenging to sing. The singer of the translated lyric manipulates the pre-existing rhythm in order to be performed in his own way.

b. Sense

The translator not only understands the meaning of the lyrics at glance, but also has to look at the hidden emotion and intensity of the composer in writing the lyrics, with the aim of conveying the description of the song. If the translator can keep the song's emotion, meaning, and atmosphere as faithful to the original, it considered having accurate sense. But if the translator fails to preserve the meaning and feeling

of the lyric, the translation become less accurate sense. Here are the example of sense:

1) **28/Cid.3/Rep**

SL: *Apa ora eling nalika semana*

TL: Don't you remember when we were at the past time

The datum above shows the quality of accurate sense. The translator translated the lyric literally and adding some words to makes the meaning more clearly, so that the messages in source language is fully conveyed to the target language.

2) **36/Cid.3/Res**

SL: *Apa mergo, kahanan uripku iki*

TL: Is it because, I am just a poor boyfriend

The example above shows the quality of less accurate sense. Because the translator changes the lyrics by partially modifying some words and applying his own interpretation. Song translation is missed due to the shift in cultural context, the meaning of the original songs has not been conveyed in the same way.

c. Naturalness

To ensure that the translated song have natural syntactic way of singing. Naturalness in the target language

must be necessary to make the listeners of the translated version unaware that they are facing a translation product. Here are the example of naturalness:

1) **28/Cid.3/Rep**

   SL: *Apa ora eling nalika semana*

   TL: Don't you remember when we were at the past time

   The datum above shows the quality of naturalness is natural. The translator translate the lyric literally and adding some words to makes the meaning more clearly. The words choice used is easy to understand and the meaning of the lyric is also conveyed properly.

2) **46/PJ.4/Rew**

   SL: *Proliman joyo ninggalke cerito loro*

   TL: *Proliman joyo* left me with my sad story

   The datum above shows the quality of naturalness is less natural. As can be seen in the source language there are words "*proliman joyo"* which means one of the crossroad in *Madiun* (one of the cities in Indonesia), and the translator keep the words *"proliman joyo"* without changing it. Due to unfamiliar terms, the listeners will be confused.

d. Rhythm

To ensure that the original rhythm was preserved and mostly dealing with the syllable count. In translating song lyric, maintaining the number of syllables is highly desired by the translator, but due to cultural and vocabulary differences, the translator sometimes must increase or decrease the number of syllables. Here are the example of rhythm:

1) **56/NT.5/Rep**

SL: *Ning nyatane janjimu kuwi mung kari janji*

TL: But you've broken everything, your promise was just promise

The datum above shows the quality of rhythm is preserves. The translator success to maintain the number of syllables from source language to target language and both have 14 syllables.

2) **62/Tat.6/Res**

SL: *Nanging ning ati tansah kelingan*

TL: But in my heart you just stand still

The datum above shows the quality of rhythm is reduction, as can be seen in the source language has 10 syllables (*Na-nging-ning-a-ti-tan-sah-ke-li-ngan)* while in the target language

has 8 syllables (But-in-my-heart-you-just-stand-still).

e. Rhyme

Rhyme means the words used that have similar sound. This is difficult to deal with as the source and target languages have different structures but managing to preserve the originals is good. However, finding a word that sounds similar in both languages, or arranging the lyric to achieve the same rhyme scheme, is not always simple. Here the example of rhyme:

1) **20/KMJ.2/Res**

SL: *Tapi* kenyataannya *pergi*

TL: But in fact you <u>decide</u> to <u>leave</u>

The datum above shows the quality of rhyme is good. Because the vowel sound is same, which has the "e" vowel.

2) **27/Cid.3/Rew**

SL: Wis sak mestine ati iki nelangsa

TL: It is crystal clear that my heart is suffering

The datum above shows the quality of rhyme is bad because the consonant sound is different and they do not have an element of beauty in rhyme.

B. Discussions

In this research, there are two focus discussion, namely the types of paraphrasing and quality assessment by Nanda Habib Firdausy on Yona Hernanda's YouTube channel. After analyzing the data, the researcher assumed that the translator attempted to convey the message of the song despite several issues that occurred in the process of translating the songs from Javanese to English. The different grammar rules in the source language and target language, the word choice, and the way to retain the number of syllables in source language to target language are the issues in the song lyric translation.

To solve the first problem in translating song lyric, the researcher found several types of paraphrasing used by the translator. The types of paraphrasing based on Gorlee (2005) are rewording, restyling, rephrasing, and summarizing. But not all the types of paraphrasing used by the translator to translate the lyric. The researcher found 3 types of paraphrasing that are used by the translator in translating the song lyrics from Javanese to English.

The data found in this research consist of 69 data, those types of paraphrasing are; rewording with 6 datum (8.7%), restyling with 21 data (30.5%), summarizing with 5 (7.2%) data, and lastly rephrasing with 37 data (53.6%). In addition, the most dominant types of paraphrasing used by the translator is rephrasing with 37 data. The result indicate that the translator tried to translate the lyric literally so that the message could be conveyed. However, because the source language and target language have different grammatical rules, sentence structure, word choice, and culture, it is difficult for the translator

to maintain the target language accurate with source language. The second finding types of paraphrasing used by the translator is restyling with 21 data, because the translator translates the lyrics literally and tries to keep the meaning of song in source language to target language, cause the number of syllables is change. The third types of paraphrase which translator use infrequently is rewording with 6 data. Is it possible that 1 word in Javanese can translate 2 or more words in English because Javanese has many complex vocabularies and will be challenging for the translator to translate into English, therefore, the translator rarely use the rewording to translated the lyrics. The last types of paraphrasing is summarizing with 5 data.

The second finding is quality of song lyric translation by Nanda Habib Firdausy on Yona Hernanda's YouTube channel, researcher used 5 aspects to assess the quality of song translation. There are singability, sense, naturalness, rhythm, and rhyme. The result for the singability aspect shows 63 data that singable and 6 data less singable. The aspect of sense that assesses the accuracy of meaning in the translation, has 54 data accurate sense, 13 data less accurate and 3 data inaccurate. The aspect of naturalness that assesses the acceptability of the translation lyrics into target language, there are 60 data of natural translation and less natural translation has 9 data. The next aspect is rhythm that assesses the original rhythm was preserved and mostly dealing with the syllable count, there are 17 data that preserved the number of syllables, 18 data that the translator adding the syllable, and 34 data that reduce the number of syllables. The last aspect is rhyme that assesses the last sound in the lyric, there are 19 data that have good rhymes and 16 data that have less good rhymes, and 34 data that

have bad rhyme. The researcher found that the translator preserved the singability aspect to ensure that the translation of lyric still can be sung, the translator also preserves the sense by keeping the message and feeling of the lyrics unchanged. The lyrics sound natural since the translator translate it used familiar words and easy to understand, but there is a difference in the number of syllables since the translator did not pay that much attention to the rhythm. However, the dominant rhymes found is bad rhymes because there are many rhymes of the lyric are different from source language to target language.

From the result of the types of paraphrasing and translation quality described above, it can be concluded that the song lyric translation from Javanese to English by Nanda Habib Firdausy on Yona Hernanda's YouTube channel, that the most dominant data found of the paraphrasing types used by the translator to translate the lyric is rephrasing with 37 data and the dominant data of translation quality is singability with 63 data. The result shows that the translator tried to translate the lyric literally so that the meaning and message could be conveyed properly in the target language. However, because the source language and target language have different grammatical rules, word choice, and culture, it is difficult for the translator to maintain the syntax or sentence structure as same. Because the purpose of the finding is to maintain the meaning and message to be conveyed to the target listener, when translating the lyric the translator used the words of phrases that are familiar and easy to understand by everyone so that the translation lyric still sound natural and easy to sing like the original melody.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter consist of two parts. The first part is conclusion of the analysis and discussion as the answer toward the problem statements in the previous chapter. The second part is a suggestion.

A. Conclusions

In this chapter, the researcher would like to draw a conclusion regarding this research. The researcher has completed all of this research's analysis, particularly in the fourth chapter. Based on the fourth chapter, the researcher discussed about paraphrasing types are found from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel and the quality translation from the Javanese to English song lyrics translation by Nanda Habib Firdausy on Yona Hernanda's Youtube channel.

The first findings of this research is the researcher found out types of paraphrasing from 69 data totally which are used by the translator in translating the song lyrics. From the whole data, those paraphrasing types are; rewording with 6 datum (8.7%), restyling with 21 data (30.5%), rephrasing with 37 data (53.6%) and lastly summarizing with 5 data (7.2%). Based on those findings, the most dominant paraphrasing types is rephrasing with 37 data. The translator translated the lyric literally from the source language to the target language, but since the source and target languages have different structures, audiences, and cultures, make it difficult for the translator to maintain the same sentence structure. Because of that, while translating the lyric, the translator focus more

on the lyric' flexibly to be sung in the target language without affecting the meaning, rather than the sentence structure.

The second findings is the quality translation shows 63 data that singable and 6 data less singable. The aspect of sense has 54 data accurate sense, 12 data less accurate, and 3 data inaccurate sense. The aspect of naturalness there are 60 data of natural translation and less natural translation has 9 data. The next aspect is rhythm has 17 data that preserved the number of syllables, 18 data that the translator adding the syllable, and 34 data that reduce the number of syllables. The last aspect is rhyme, there are 19 data that have good rhymes, 16 that have less good rhyme, and 34 data that have bad rhymes.

From the result of the analysis about the quality of translation, it can be said that all aspects have an important role in a song translation. And the finding that have been obtained show that in this case of song lyric translation, the singability is the most prioritized aspect. Singability is determined from the number of sylables, the greater the difference in syllables, the more difficult it is to reach the singability aspect. Besides that, naturalness and sense are aspects that are considering after singability, because the purpose of translating song lyric is not only to be sung, but also to convey the meaning in the lyric of the song into the target language as naturally as possible. For the aspects of rhythm and rhyme in this study it becomes a flexible aspect, because it is quite difficult to equate these two aspects from SL to TL, considering that the source language and target language have differences in grammatical rules, sentence structure, and culture.

B. Implications

The result in the paraphrasing strategies used by the translator shows that rephrasing is the dominant data with 37 data in this study. The rephrasing types leads the result of the translation have a change in syntax or sentence structure. As a result, the translator must able to manage the meaning and message in the song still conveyed and the listener easy to understand it.

In the translation quality, the most dominant data are found is singability with 37 data, which means the translator keep the translation lyric still comfortable to be sung. The translator really pay attention to the word choice so that the translation can be sung and the meaning is still conveyed properly. The result of all categories quality assessment must be have a balance score in each categories such as singability, sense, naturalness, rhythm, and rhyme, in order to fulfil the good quality of song lyric translation.

C. Suggestions

The following are several suggestions that hopefully helpful to others who want to do research related to this study.

1. For the translators

The choice of words is crucial in translating songs. When translating song lyric, the translator should be able to select and choose the appropriate words in target language. If the translator manages to adapt to the source language, the result of translation will be much easier to understand.

2. For students

   For students who need to learn about song translation, this thesis will be helpful to gain knowledge about types of paraphrasing and translation quality of song lyric translation.

3. For other researcher

   Hopefully, the findings of this study will provide extra knowledge for the next researcher to conduct additional research on song lyric translation, specifically with the types of paraphrasing and translation quality.

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APPENDICES

Datum	Song Title	Source Language & Target Language	Paraphrasing Strategy	Translation Quality		VALID/NO VALID
01/SD.1/ Rep	Sugeng Dalu	SL: *Wes suwe we ra rene* TL: You haven't been here so long	**Rephrasing** In SL, the lyric begin with the word '*wes*' which means 'already', while in TL, the lyric begin with the word 'you'. The line structuring shows a change from starting line '*wes*' to subject starting line 'you'.	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Preserves Rhyme: Bad Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. Because the translator translate the lyric word-to-word so that the meaning is conveyed. The quality of naturalness is natural because the translated lyric can easy to understand. The quality of rhythm is preserves. Both in SL and TL have 7 syllables. The quality of rhyme is bad because between the vowel and consonant sounds are very different.	VALID

| 02/SD.1/ Rep | Sugeng Dalu | SL: *Ngrusak tatanan ati seng wes pengen lali* | **Rephrasing** In SL, the lyric start with the word *"ngrusak"* which means 'ruin', while in TL, the lyric start with the word 'you'. The line structuring shows a change from starting line *'ngrusak'* to subject starting line 'you'. | Singability: Singable Sense: Inaccurate Naturalness: Less Natural Rhythm: Reduction Rhyme: Less Good Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. | VALID |
| | | TL: You just ruined my resolve that would have forgotten | | | The quality of sense is inaccurate. Because the meaning of the lyric is different and not conveyed. The quality of naturalness is less natural because the translated lyric is difficult to understand. The quality of rhythm is reduction. In SL has 13 syllables while in TL has 12 syllables. The quality of rhyme is less good rhyme because the lyric almost have the same vowel sound but not identical. | |

03/SD.1/ Res	Sugeng Dalu	SL: *Aku Wis Ora Gagas Kata Luka*	**Restyling** There is a difference in the number of syllables of the lyric. The source language has 11 syllables while in target language has 12 syllables. The rhyme of the SL and TL is also different but the lyric still singable.	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Addition Rhyme: Less Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. Because the translator translate the lyric word-to-word so that the meaning is conveyed. The quality of naturalness is natural because the translated lyric can easy to understand. The quality of rhythm is addition because in SL has 11 syllables and in TL becomes 12 syllables. The quality of rhyme is less good rhyme because the lyric almost have the same vowel sound but not identical.	VALID
		TL: I already don't give a damn about the wound				

| 04/SD.1/ Rep | Sugeng Dalu | SL: *Mario lehmu dolanan ati* | **Rephrasing**

In SL, the lyric start with the word *"mario"* which means "stop", while in TL, the lyric start with the word "and". The line structuring shows a change from starting line *"Mario"* to starting line "and". Besides that, there is a change structure from 1 sentences in SL become 2 sentences in TL. | Singability: Singable

Sense: Less Accurate

Naturalness: Natural

Rhythm: Reduction

Rhyme: Bad Rhyme | The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung.

The quality of sense is less accurate. Because the translator changes the lyrics by completely modifying each word and applying his own interpretation.

The quality of naturalness is natural because the translated lyric can easy to understand.

The quality of rhythm is reduction because in SL has 10 syllables and in TL becomes 8 syllables.

The quality of rhyme is bad because there is a different consonant sound. | VALID |
| | | TL: And just stop! Stop playing your heart | | | | |

| 05/SD.1/ Res | Sugeng Dalu | SL: *Wes wayahe we kapok mblenjani* | **Restyling**

 There is a difference in the number of syllables in this lyric, but the translator managed to keep the rhyme and the lyric still singable. | Singability: Singable

 Sense: Less accurate

 Naturalness: Natural

 Rhythm: Addition

 Rhyme: Good Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.

 The quality of sense is less accurate. Because the translator changes the lyrics and applying his own interpretation.

 The quality of naturalness is natural because the translated lyric can easy to understand.

 The quality of rhythm is addition because in SL has 10 syllables and in TL becomes 11 syllables.

 The quality of rhyme is good because it have the same consonant sound (ng). | VALID |
| | | TL: It is time to stop you're doing such a thing | | | | |

06/SD.1/ Rew	Sugeng Dalu	SL: *Udan tangise ati*	**Rewording** In SL there is a word *"udan"* and if it translated literally it would be "rain", but in TL becomes "cry"	Singability: Singable Sense: Accurate sense Naturalness: Less Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. Because the translator translate the lyric word-to-word and change the word *"udan"* become "cry" but the meaning is conveyed. The quality of naturalness is less natural because the translator used the words that did not common for TL receiver. The quality of rhythm is reduction because in SL has 7 syllables and in TL becomes 6 syllables. The quality of rhyme is bad because there is a different vowel sound.	VALID
		TL: Cry of my deepest heart				

| 07/SD.1/ Rew | Sugeng Dalu | SL: *Saiki wes rodo terang*

 TL: Now it is a little bit better | **Rewording**

 The translator translate "*terang*" in this lyric refers to the word in the previous lyric *"udan* (rain)", this means that the rain has let up a bit. In TL, the translator changed "*terang*" to "better" because it also refers to the previous lyric "cry". Both the lyric have the meaning of "a calmer state/situation). But if it forced to be translated literally the meaning in TL will become doubtful. | Singability: Singable

 Sense: Less accurate

 Naturalness: Natural

 Rhythm: Addition

 Rhyme: Less Good Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.

 The quality of sense is less accurate. Because the translator changes the lyrics by completely modifying each word and applying his own interpretation.

 The quality of naturalness is natural because the translated lyric can easy to understand.

 The quality of rhythm is addition because in SL has 8 syllables and in TL becomes 9 syllables.

 The quality of rhyme is less good rhyme because it almost have the same vowel but not identical (e, er). | VALID |

08/SD.1/ Rew	Sugeng Dalu	SL: *Saiki mung crito loro*	**Rewording** In SL there is a word *"loro"* and if it translated literally would be "painful", but the translator change it becomes "sad". Both of the words have the same meaning about something unpleasant.	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate because the translator translate the lyric word-to-word without modifying the meaning, adding or reducing words. So that the meaning is conveyed. The quality of naturalness is natural because the words choice used is easy to understand. The quality of rhythm is reduction because in the SL there 8 syllables while in TL becomes 7 syllables. The quality of rhyme is bad because there is a different consonant sound.	VALID
		TL: Now it's just a sad story				

09/SD.1/ Res	Sugeng Dalu	SL: *Mpun kadung mbekas ning dodo*	**Restyling** There is a difference in the number of syllables. The rhyme of the SL and TL also different but the lyric still singable. The translator translate the lyric word-to-word and adding the word (my).	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Less Good Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate because the translator translate the lyric word-to-word without modifying the meaning, adding or reducing words. So that the meaning is conveyed. The quality of naturalness is natural because the words choice used is easy to understand. The quality of rhythm is addition because in the SL there 8 syllables while in TL becomes 10 syllables. The quality of rhyme is less good rhyme because it almost have the same vowel but not identical.	VALID
		TL: It's already imprinted on my chest				

Datum	Song Title	Source Language & Target Language	Paraphrasing	Translation Quality		VALID/NO VALID
10/KMJ. 2/Rep	Kartoyono Medot Janji	SL: *Kok kebangeten men*	**Rephrasing** In the lyric, there is a change in the line structure. The line structuring shows a change from starting line *'kok'* which has meaning like "why" in English, and subject starting line 'you' in the TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Bad Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate because the translator translate the lyric by adds the words "you have" in the beginning to suitable the lyric and the meaning still conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves. The translator maintain to keep the number of syllables as same. The quality of rhyme is bad because between the	VALID
		TL: You have gone too much far				

					vowel and consonant sound are different.	
11/KMJ. 2/Rep	Kartoyono Medot Janji	SL: *Jelas kubutuh atimu* TL: You can see that I need your heart	**Rephrasing** In SL, the lyric start with the word "*jelas*" which has meaning "obviously", while in TL, the lyric start with the subject "you". The line structuring shows a change from starting line *'jelas'* to starting line 'you'.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Good Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translate the lyric literally and adds some words (you and can) to maintain the number of syllables and the meaning is conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is preserves. Both lyric in SL and TL have 8 syllables. The quality of rhyme is good because the	VALID

				consonant sound is same (that, heart)	
12/KMJ. 2/Rep	Kartoyono Medot Janji	SL: *Ku butuh awakmu* TL: And I need you around	**Rephrasing** In SL, the lyric start with the subject word '*ku*' which means 'I', while in TL, the lyric start with the word 'and'. The line structuring shows a change from subject starting line '*ku*' to starting line 'and'.	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Preserves Rhyme: Good Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translate the lyric literally and adds some words (and & around) to maintain the number of syllables and the meaning is conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is preserves. Both lyric in SL and TL have 6 syllables. The quality of rhyme is less good rhyme because the consonant sound is same (need, around)	VALID

| 13/KMJ. 2/Rep | Kartoyono Medot Janji | SL: *Kok kebangeten men* | **Rephrasing**

In the lyric, there is a change in the line structure. The line structuring shows a change from starting line *'kok'* which has meaning like "why" in English, and subject starting line 'you' in the TL. | Singability: Singable

Sense: Less accurate

Naturalness: Natural

Rhythm: Reduction

Rhyme: Bad Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.

The quality of sense is accurate because the translator translate the lyric by adds the words "you have" in the beginning to suitable the lyric and the meaning still conveyed.

The quality of naturalness is natural because the translated lyric is easy to understand.

The quality of rhythm is reduction. In the SL has 6 syllables while in TL has 5 syllables.

The quality of rhyme is bad because between vowel and consonant sound are difeerent. | VALID |
| | | TL: You have gone too far | | | | |

| 14/KMJ. 2/Res | Kartoyono Medot Janji | SL: *Tak mbarno karo tak nggo latihan* | **Restyling**

The number of syllable in the lyric of SL and TL is particularly obvious. The translator failed to maintain the rhyme and rhythm in the TL. In source language has 10 syllables while in target language has 8 syllables. | Singability: Singable

Sense: Accurate sense

Naturalness: Natural

Rhythm: Reduction

Rhyme: Bad Rhyme | The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung.

The quality of sense is accurate. The translator translated the lyric literally and the meaning is conveyed.

The quality of naturalness is natural. The translated lyric is easy to understand.

The quality of rhythm is reduction. As can be seen, in SL has 10 syllables while in TL has 8 syllables.

The quality of rhyme is bad because the consonant sound is different. | VALID |
| | | TL: But I let it be a lesson | | | | |

15/KMJ. 2/Rep	Kartoyono Medot Janji		**Rephrasing** The sentence structuring shows a change from starting line *"wes"* if translated literally it becomes "already" but in TL the starting line change into "I".	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Less Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.	VALID
		SL: *Wes ra kajok aku*			The quality of sense is accurate. The translator translated the lyric literally and the meaning is conveyed.	
		TL: I won't be surprised			The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is reduction. As can be seen, in SL has 6 syllables while in TL has 5 syllables. The quality of rhyme is less good rhyme because the vowel sound almost same but not identical.	

16/KMJ. 2/Rep	Kartoyono Medot Janji	SL: *Suwe suwe wegah*	**Rephrasing** The line structuring shows a change from starting line "*suwe-suwe*" which means like "finally/sooner or later" to starting line 'now'.	Singability: Singable Sense: Less accurate Naturalness: Natural Rhythm: Reduction Rhyme: Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is less accurate. The translator translated the lyric by change some words so that the lyric not full conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is reduction. As can be seen, in SL has 6 syllables while in TL has 5 syllables. The quality of rhyme is good because the consonant sound is same (t).	VALID
		TL: Now I can't bear it				

17/KMJ. 2/Res	Kartoyono Medot Janji	SL: *Nuruti kekarepanmu samsoyo bubrah*	**Restyling** The difference in the number of syllables is particularly obvious. The translator translate the lyrics by adding the words 'more' and 'I' in TL to suitable the lyrics, despite the fact that they don't meet the SL's syllable restriction. The rhyme of the SL and TL also different.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Bad Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate. The translator translated the lyric literally and adds some words (the more & I) to suitable the lyric and the meaning is conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is addition. As can be seen, in SL has 13 syllables while in TL has 15 syllables. The quality of rhyme is bad because between the vowel and consonant sound are different.	VALID
		TL: The more I follow your desire the more I break my heart				

18/KMJ. 2/Rep	Kartoyono Medot Janji	SL: *Mbien wis tak wanti-wanti*	**Rephrasing** The line structuring shows a change from starting line "*mbien*" which means "ago/before" to subject starting line 'I'.	Singability: Less Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Good Rhyme	The quality of singability is less singable. In the lyric have 3 different number of syllables. The more syllables that are added, the harder it is to sing since the singer must consider a suitable melodic. So that the lyric is less singable. The quality of sense is accurate. The translator translated the lyric literally and the meaning is conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is reduction. As can be seen, in SL has 8 syllables while in TL has 5 syllables. The quality of rhyme is good because the	VALID
		TL: I warn you back then				

					consonant sound is same (warn, then).	
19/KMJ. 2/Res	Kartoyono Medot Janji	SL: *Ojo ngasi lali* TL: Don't you forget everything	**Restyling** The difference in the number of syllables is particularly obvious. The translator translate the lyrics by adding the words 'you' and 'everything' in TL to suitable the lyrics, despite the fact that they don't meet the SL's syllable restriction.	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Addition Rhyme: Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate because the translator translate the lyric literally and adds some words (you & everything) to suitable the meaning so that the lyric conveyed properly. The quality of naturalness is natural because the words choice used is easy to understand. The quality of rhythm is addition. In SL has 6 syllables while in TL becomes 7 syllables. The quality of rhyme is good because the	VALID

				consonant sound is same (don't, forget).	
20/KMJ. 2/Res	Kartoyono Medot Janji	SL: *Tapi kenyataannya pergi* TL: But in fact you decide to leave	**Restyling** In the translation of the lyrics, the difference in the number of syllables is particularly obvious. The translator translate the lyrics by adding the words 'you' and 'decide' in TL to suitable the lyrics, despite the fact that they don't meet the SL's syllable restriction.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translated the lyric literally and adds some words (you & decide) to suitable the lyric but the meaning is conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is reduction. As can be seen, in SL has 9 syllables while in TL has 8 syllables. The quality of rhyme is good because the vowel sound is same (e).	VALID

| 21/KMJ. 2/Res | Kartoyono Medot Janji | SL: *Ambruk cagakku nuruti angen angenmu* | **Restyling** The number of syllable in the lyric of SL and TL is particularly obvious. As can be seen, in the SL has 13 syllables while in the TL has 15 syllables. The translator failed to maintain the rhyme and rhythm in the TL. | Singability: Singable Sense: Accurate sense Naturalness: Less Natural Rhythm: Addition Rhyme: Less Good Rhyme | The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate because the translator translate the lyric literally and adds the words (love & pieces) to describe more clearly and the meaning still conveyed. The quality of naturalness is less natural because the translated lyric there is some words that difficult to understand. The quality of rhythm is addition. As can be seen, in the SL has 13 syllables while in TL has 15 syllables. The quality of rhyme is less good rhyme because the vowel sound is almost same but not identical | VALID |
| | | TL: My spire of love has broken to pieces with your illusions | | | | |

					(spire, love, broken, pieces)).	
22/KMJ. 2/Rep	Kartoyono Medot Janji	SL: *Sak kabehane wis tak turuti* TL: I've been following everything	**Rephrasing** The sentence structuring shows a change from line starting line *"sak"* if it translated literally it would be "everything", but in TL becomes subject structuring line "I"	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Good Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate. The translator translate the lyric literally so that the meaning is conveyed. The quality of naturalness is natural. The translated lyric used words that easy to understand. The quality of rhythm is reduction because in SL has 10 syllables while in TL has 8 syllables. The quality of rhyme is good because the consonant sound is same (ng).	VALID

| 23/KMJ. 2/Rep | Kartoyono Medot Janji | SL: *Budalo malah tak duduhi dalane* | **Rephrasing**

The sentence structuring shows a change from subject starting line *"budalo"* if translated literally it becomes "go" but in TL the starting line change into "just". | Singability: Singable

Sense: Accurate sense

Naturalness: Natural

Rhythm: Reduction

Rhyme: Good Rhyme | The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung.

The quality of sense is accurate. The translator translate the lyric literally so that the meaning is conveyed.

The quality of naturalness is natural. The translated lyric used words that easy to understand.

The quality of rhythm is reduction because in SL has 12 syllables while in TL has 10 syllables.

The quality of rhyme is good because the consonant sound is same (away, way). | VALID |
| | | TL: Just go away I will show you the way | | | | |

24/KMJ. 2/Res	Kartoyono Medot Janji	SL: *Metu kono belok kiri lurus wae*	**Restyling** There is a difference in the number of syllables. The translator translate the lyrics by adding the word 'and' in TL to suitable the lyrics, despite the fact that they don't meet the SL's syllable restriction.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate. The translator translated the lyric literally and adding the word "and" to suitable the lyric and the meaning is conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is reduction. As can be seen, in SL has 12 syllables while in TL has 10 syllables. The quality of rhyme is bad because the consonant sound is different.	VALID
		TL: Walk there! Turn left and go straight through this way				

25/KMJ. 2/Res	Kartoyono Medot Janji	SL*: Rasah nyawang sepionmu sing marai ati*	**Restyling** There is a difference in the number of syllables. The translator translate the word "*spion*" in SL and becomes "look back" in the TL, in this context, literally *spion* means "rearview mirror" but the translator does not use that words. The translator changed the word "*spion*" becomes "look back". The rhyme of the lyric also different.	Singability: Less Singable Sense: Inaccurate Naturalness: Natural Rhythm: Reduction Rhyme: Less Good Rhyme	The quality of singability is less singable. In the lyric have 3 different number of syllables. The more syllables that are added, the harder it is to sing since the singer must consider a suitable melodic. So that the lyric is less singable.	VALID
		TL: Don't you dare to look back cause it hurts me more			The quality of sense is inaccurate. Because the translator changes the lyrics and applying his own interpretation and makes it difficult to understand.	
					The quality of naturalness is natural because the translated lyric can easy to understand.	
					The quality of rhythm is reduction because in SL has 14 syllables and in TL becomes 11 syllables.	
					The quality of rhyme is less good rhyme because the vowel sound is almost	

					same but not identical (dare, cause, me, more)	
26/KMJ. 2/Rep	Kartoyono Medot Janji	SL: *Tambah mbebani* TL: It burdens me more	**Rephrasing** In the lyric, there is a change in the line structure. The line structuring shows a change from starting line *'tambah'* which has meaning like "more" in English, and starting line 'it' in the TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Less Good Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translated the lyric literally and adds the words (it & me) and the meaning is conveyed. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is preserves. The translator keep maintain the number of syllable, both in SL and TL have 5 syllables. The quality of rhyme is less good rhyme because the vowel sound is almost same but not identical (burdens, me, more)	VALID

Datum	Song Title	Source Language & Target Language	Paraphrasing	Translation Quality		VALID/NO VALID
27/Cid.3 /Rew	Cidro	SL: *Wis sak mestine ati iki nelangsa* TL: It is crystal clear that my heart is suffering	**Rewording** In SL, the words *"mestine"* if it translate literal would be "it should be", but the translator does not used that and prefer to replace it with "crystal clear" which actually almost have the same meaning. The translator also maintain the number of syllables.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Bad Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translate the lyric literally and change some word to make it clearly from the words *"sak mestine"* if it translate literal would be "it should be", but the translator does not used that and prefer to replace it with "crystal clear" which actually have the same meaning. The quality of naturalness is natural. The translated lyric used words that easy to understand. The quality of rhythm is preserves. The translator	VALID

					maintain to keep the number of syllables. The quality of rhyme is bad because the consonant sound is different.	
28/Cid.3 /Rep	Cidro	SL: *Apa ora eling nalika semana* TL: Don't you remember when we were at the past time	**Rephrasing** In the lyric, there is a change in the line structure. The line structuring shows a change from starting line *'apa'* and starting line 'don't' in the TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Good Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate because the translator translate the lyric by describe more clearly in the words "*nalika semana"* becomes "when we were at the past time" and the meaning still conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves. The translator maintain to keep the	VALID

					number of syllables as same. The quality of rhyme is good because the vowel sound is same (e).	
29/Cid.3 /Sum	Cidro	SL: *Kebak kembang wangi jroning dodo* TL: Our hearts in bloom it's so memorable	**Summarizing** The lyric *"kebak kembang wangi jroning dodo"* if it translated literally it would be "full of floral scent on the chest", but in TL the translator replaces these words with parables that have the same meaning. In the word "bloom" can describe the words "flower scent" and the translator reduces the word *"kebak"* which means "full".	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Bad Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate because the translator translate the lyric by completely modifying the words but the meaning still remains the same. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves. The translator maintain to keep the number of syllables as same. The quality of rhyme is bad because the vowel	VALID

					and consonant sound are different.	
30/Cid.3 /Rep	Cidro	SL: *Kepiye meneh, iki pancen nasibku* TL: And how it be, maybe it's my destiny	**Rephrasing** The sentence structuring shows a change from starting line *"kepiye"* if translated literally it becomes "how" but in TL the starting line change into "and". Besides that, the sentence structuring changes from 1 sentence in SL become 2 sentences in TL.	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Reduction Rhyme: Less Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translate the lyric literally and adds the word "and" in the beginning of lyric to meet the number of syllable even though not same but it can reduce the different. The quality of naturalness is natural. The translator translate the lyric literally and the words choice used is easy to understand. The meaning of the lyric is also conveyed properly. The quality of rhythm is reduction. In SL has 12 syllables becomes 11 syllables in TL.	VALID

					The quality of rhyme is less good rhyme because the vowel and consonant sound are almost same but not identical (be, maybe, my, destiny).	
31/Cid.3 /Rep	Cidro	SL: *Kudu nandang lara kaya mengkene* TL: I got to be strong to bear all these pains	**Rephrasing** The sentence structuring shows a change from starting line *"kudu"* if translated literally it becomes "should/must" but in TL the subject starting line change into "I".	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translate the lyric literally so that the meaning of the lyric is conveyed properly. The quality of naturalness is natural because the words choice used is easy to understand. The quality of rhythm is addition. In SL has 11 syllables becomes 10 syllables in TL. The quality of rhyme is bad because the	VALID

					consonants sound are different.	
32/Cid.3 /Rep	Cidro	SL: *Remuk ati iki yen eling janjine* TL: My heart is breaking when I remember her promise	**Rephrasing** The sentence structuring shows a change from starting line *"remuk"* if translated literally it becomes "break" but in TL the starting line change into "my heart".	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Addition Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translate the lyric literally so that the meaning of the lyric is conveyed properly. The quality of naturalness is natural because the words choice used is easy to understand. The quality of rhythm is addition. In SL has 12 syllables becomes 13 syllables in TL. The quality of rhyme is bad because between vowel and consonant sound are different.	VALID

33/Cid.3 /Sum	Cidro	SL: *Ora ngiro jebul lamis wae*	**Summarizing** The translator only translate the word *"lamis"* which means "other on lips of another in the heart" and removes all remaining words.	Singability: Singable Sense: Less accurate Naturalness: Natural Rhythm: Addition Rhyme: Less Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.	VALID
					The quality of sense is less accurate. Because the translator changes the lyrics by completely modifying each word and applying his own interpretation.	
					The quality of naturalness is natural because the translated lyric can easy to understand.	
		TL: Other on lips of another in the heart			The quality of rhythm is addition because in SL has 10 syllables and in TL becomes 11 syllables.	
					The quality of rhyme is less good rhyme because the consonants sound are almost same but not identical (other, another, heart).	

34/Cid.3 /Rep	Cidro		**Rephrasing**	Singability: Singable	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.	VALID
		SL: *Gek opo salah awakku iki*	The sentence structuring shows a change from starting line *"gek"* if translated literally it becomes "what" but in TL the starting line change into "just".	Sense: Accurate sense		
				Naturalness: Natural	The quality of sense is accurate because the translator translate the lyric literally and the meaning can conveyed.	
				Rhythm: Addition		
				Rhyme: Bad Rhyme	The quality of naturalness is natural because the translated lyric is easy to understand.	
		TL: Just tell me what was exactly my mistake			The quality of rhythm is addition because in the SL has 10 syllables while in TL has 11 syllables.	
					The quality of rhyme is bad because between the vowel and consonant sound are different.	

| 35/Cid.3 /Rep | Cidro | SL: *Kowe nganti tega mblenjani janji*

 TL: So that you have a heart to break promise | **Rephrasing**

 The sentence structuring shows a change from subject starting line *"kowe"* if translated literally it becomes "you" but in TL the starting line change into "so". | Singability: Singable

 Sense: Accurate Sense

 Naturalness: Natural

 Rhythm: Reduction

 Rhyme: Bad Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.

 The quality of sense is accurate. The translator translate the lyric literally and add the words "so that" in the beginning of the lyric to meet the syllable even though not the same but it reduce the different.

 The quality of naturalness is natural because the translated lyric is easy to understand.

 The quality of rhythm is reduction. In SL has 11 syllables while in TL has 10 syllables.

 The quality of rhyme is bad because between the vowel and consonant sound are different. | VALID |

36/Cid.3 /Res	Cidro			**Restyling**	Singability: Singable	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.	VALID
			SL: *Apa mergo, kahanan uripku iki*	In this lyric, there is a difference in the number of syllables, the rhyme also different but the lyric still singable. The translator translate the lyric by rewording the word. In SL the word *"kahanan"* which means "condition" which in this lyric has an implied meaning, whereas in TL, the translator describe that word and become the explicit meaning.	Sense: Less accurate	The quality of sense is less accurate. Because the translator changes the lyrics by partially modifying some words and applying his own interpretation.	
					Naturalness: Less Natural	The quality of naturalness is less natural because the translated lyric is a bit difficult to understand.	
					Rhythm: Reduction		
					Rhyme: Bad Rhyme		
			TL: Is it because, I am just a poor boyfriend			The quality of rhythm is reduction because in SL has 12 syllables and in TL becomes 11 syllables.	
						The quality of rhyme is bad because the vowel and consonant sound are different.	

| 37/Cid.3 /Rep | Cidro | SL: *Mlarat bondo, seje karo uripmu* | **Rephrasing**

The sentence structuring shows a change from starting line *"mlarat"* if translated literally it becomes "poor" but in TL the starting line change into "it's". | Singability: Less Singable

Sense: Inaccurate

Naturalness: Natural

Rhythm: Addition

Rhyme: Good Rhyme | The quality of singability is less singable. In the lyric have 3 different number of syllables. So that the lyric is less singable.

The quality of sense is inaccurate. Because the translator changes the lyrics by completely modifying each word and applying his own interpretation.

The quality of naturalness is natural because the translated lyric can easy to understand.

The quality of rhythm is addition because in SL has 11 syllables and in TL becomes 14 syllables.

The quality of rhyme is good because the consonants sound are the same (fallacy, already). | VALID |
| | | TL: It's pathetic fallacy cause I love already | | | | |

38/Cid.3 /Res	Cidro	SL: *Ora ngira saikine cidra*	**Restyling** There is a difference in the number of syllables in the lyric. The rhyme in the SL and TL also different. The translator describe more clearly in TL in the words *"saikine cidro".*	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Less Good Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate because the translator translate the lyric literally but also adds some words (she leaves & me) to suitable the lyric and the meaning can conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is additional because in SL has 10 syllables and TL has 12 syllables. The quality of rhyme is less good rhyme becase the vowel sound almost same but not identical (unpredictable, leaves, me)	VALID
		TL: It's unpredictable and she leaves scars on me				

Datum	Song Title	Source Language & Target Language	Paraphrasing	Translation Quality		VALID/NON VALID
39/PJ.4/ Rep	Proliman Joyo	SL: *Gemerlape lintang wengi iki sing tak sawang*	**Rephrasing** The sentence structuring shows a change from starting line *"gemerlape"* if translated literally it becomes "shining" but in TL the starting line change into "just".	Singability: Less Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is less singable. In the lyric have 3 different number of syllables. So that the lyric is less singable.	VALID
					The quality of sense is accurate because the translator translate the lyric literally and the meaning can conveyed.	
		TL: Just like shining stars in the night which I stare			The quality of naturalness is natural because the translated lyric is easy to understand.	
					The quality of rhythm is reduction because in the SL has 14 syllables while in TL has 11 syllables.	
					The quality of rhyme is bad because the	

				consonants sound are different.	
40/PJ.4/ Rep	Proliman Joyo	SL: *Ngelingke aku marang sliramu* TL: Those remind me about you	**Rephrasing** The line structuring shows a change from starting line '*ngelingke*' which means "remind" to starting line 'those'.	Singability: Less Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is less singable. In the lyric have 3 different number of syllables. So that the lyric is less singable. The quality of sense is accurate because the translator translate the lyric literally and the meaning can conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is reduction because in the SL has 10 syllables while in TL has 7 syllables. The quality of rhyme is bad because between vowel and consonant sound are different.	VALID

| 41/PJ.4/ Rep | Proliman Joyo | SL: *Bebarengan nyawiji ono ning kutho iki* | **Rephrasing** The line structuring shows a change from starting line '*bebarengan*' which means 'together' to subject starting line 'we're'. | Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Less Good Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate because the translator translate the lyric literally but also adds the word "memorable" and the meaning still conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is reduction because in the SL has 14 syllables while in TL has 13 syllables. The quality of rhyme is less good rhyme because the vowel sound are almost same but not identical (together, one, memorable). | VALID |
| | | TL: We're together as one in this memorable town | | | | |

| 42/PJ.4/ Res | Proliman Joyo | SL: *Njogo roso* | **Restyling** In this lyric, there is a difference in the number of syllables, the rhyme also different but the lyric still singable. The translator translate the lyric by adding word in TL (our). | Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Good Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translated the lyric adding the word (our) in TL to suitable the lyric and conveyed more clearly in TL. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is addition because in SL has 4 syllables while in TL has 5 syllables. The quality of rhyme good because the consonants sound are same (ng). | VALID |
| | | TL: Keeping our feeling | | | | |

| 43/PJ.4/ Rep | Proliman Joyo | SL: *Ora bakal lali dungo iki kanggo sliramu* | **Rephrasing** The line structuring shows a change from starting line '*ora*' which means 'no/not' to the subject starting line 'I'. | Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Bad Rhyme | The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translated the lyric adding some words in TL to suitable the lyric and conveyed more clearly in TL (I & all). The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves. Both in SL and TL have 15 syllables. The quality of rhyme is bad because between the vowel and consonant sound are different. | VALID |
| | | TL: I will never forget bout all prayers and those just for you | | | | |

44/PJ.4/Rep	Proliman Joyo	SL: *Mugo iso dadi pangarepanku*	**Rephrasing** The sentence structuring shows a change from starting line *"mugo"* if translated literally it becomes "hope" but in TL the subject starting line change into "I".	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Less Good Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate. The translator translated the lyric adding some words in TL to suitable the lyric and conveyed more clearly in TL (I & prayers). The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is reduction because in SL has 11 syllables while in TL has 9 syllables. The quality of rhyme is less good rhyme because the vowel sound are almost same but not identical (hope, those, came, true).	VALID
		TL: I hope those prayers could be came true				

45/PJ.4/ Res	Proliman Joyo		**Restyling**	Singability: Singable	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung.	VALID
		SL: *Ananging saiki bedo sing tak lakoni*	There is a difference in the number of syllable, the rhyme also different but the lyric still singable. The translator translate the lyric word-to-word without adding or reducing word.	Sense: Accurate sense		
				Naturalness: Natural		
				Rhythm: Reduction		
				Rhyme: Bad Rhyme	The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly.	
		TL: But now it's not the same as what I'm doing			The quality of naturalness is natural because the translated lyric is easy to understand.	
					The quality of rhythm is reduction. In SL has 13 syllables while in TL has 11 syllables.	
					The quality of rhyme is bad because the vowel and consonant sound are different.	

46/PJ.4/ Rew	Proliman Joyo		**Rewording**	Singability: Singable	The quality of singability is singable. Because the	VALID
		SL: *Proliman joyo ninggalke cerito loro*	In the SL there is a word *"loro"* and if it translated literally would be "pain", but in TL the translator changes it into "sad". Where both words have the unpleasant meaning.	Sense: Accurate Sense Naturalness: Less Natural Rhythm: Reduction Rhyme: Bad Rhyme	different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translated the lyric literally and the meaning is conveyed.	
		TL: *Proliman joyo* left me with my sad story			The quality of naturalness is less natural. In the source language there are words *"proliman joyo"* which means one of the crossroad in *Madiun* (one of the cities in Indonesia), and the translator keep the words *"proliman joyo"* without changing it. Due to unfamiliar terms, the listeners will be confused. The quality of rhythm is reduction. In SL has 13 syllables while in TL has 12 syllables. The quality of rhyme is bad because the	

			Restyling	Singability: Singable	The quality of singability	VALID
					consonants sound are different.	
47/PJ.4/ Res	Proliman Joyo	SL: *Sampe ati sliramu ninggalke aku* TL: How could you dump me, leaving me alone	**Restyling** There is a difference in the number of syllable, the rhyme also different but the lyric still singable. The translator translate the lyric by adding some word like "dump me and alone"	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Good Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate because the translator translate the lyric literally and the meaning can conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is reduction because in the SL has 12 syllables while in TL has 10 syllables. The quality of rhyme is good because the vowel sound are same (e).	VALID

48/PJ.4/ Rep	Proliman Joyo	SL: *Aku ning kene nguatke ati*	**Rephrasing** The line structuring shows a change from subject starting line *"aku"* if translated literally it becomes "I" but in TL the starting line change into "and". Besides that, the sentence structuring changes from 1 sentence in SL become 2 sentences in TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllables. The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is reduction because in SL has 10 syllables becomes 9 syllables in TL. The quality of rhyme is bad because the vowel and consonant sound are different.	VALID
		TL: And I am here, I strengthen my heart				

49/PJ.4/ Res	Proliman Joyo		**Restyling**	Singability: Less Singable	The quality of singability is less singable. In the lyric have 3 different number of syllables. So that the lyric is less singable.	VALID
		SL: *Ngempet eluh tangis sing ra iso tak apusi*	There is a difference in the number of syllable, the rhyme also different but the lyric still singable. The translator translate the lyric word-to-word without adding and reducing the word and meaning.	Sense: Accurate sense		
				Naturalness: Natural	The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly.	
		TL: Holding on my tears which I can't be lied to		Rhythm: Reduction		
				Rhyme: Bad Rhyme	The quality of naturalness is natural because the translated lyric is easy to understand.	
					The quality of rhythm is reduction. As can be seen, in SL has 14 while in TL has 11 syllables.	
					The quality of rhyme is bad because the vowel and consonant sound are different.	

50/PJ.4/ Rep	Proliman Joyo	SL: *Cukup aku berkorban, cukup aku bertahan*	**Rephrasing** The sentence structuring shows a change from starting line *"cukup"* if translated literally it becomes "enough" but in TL the subject starting line change into "I'm".	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Good Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is reduction because in SL has 14 syllables becomes 12 syllables in TL. The quality of rhyme is good because the consonants sound are same (ng).	VALID
		TL: I'm done sacrificing and I'm not holding on				

Datum	Song Title	Source Language & Target Language	Paraphrasing	Translation Quality		VALID/NOT VALID
51/PJ.4/ Sum	Proliman Joyo	SL: *Gede egomu sing ngambyarke kabeh impian* TL: Your ego ruins everything that I've been dreaming of	**Summarizing** The translator eliminating the word *"gede"* in SL and if it translated literally would be "big", and the translator did not translated it in TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Reduction Rhyme: Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translated the lyric by reduce the word *"gede"*. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is reduction. In the SL has 14 syllables while in TL has 13 syllables. The quality of rhyme is good because the consonants sound are same (ng).	VALID

| 52/NT.5/ Rep | Ninggal Tatu | SL: *Ning kowe malah lungo*

TL: And you left me instead | **Rephrasing**

The sentence structuring shows a change from starting line *"ning"* if translated literally it becomes "but" but in TL the starting line change into "and". | Singability: Singable

Sense: Accurate sense

Naturalness: Natural

Rhythm: Reduction

Rhyme: Bad Rhyme | The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.

The quality of sense is accurate. The translator translate the lyric literally so that the meaning of the lyric is conveyed properly.

The quality of naturalness is natural because the words choice used is easy to understand.

The quality of rhythm is reduction. In SL has 7 syllables becomes 6 syllables in TL.

The quality of rhyme is bad because the consonants sound are different. | VALID |

53/NT.5/ Sum	Ninggal Tatu	SL: *Rasane ati iki koyo keno mowo*	**Summarizing**	Singability: Singable	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable.	VALID
			The translator eliminating the words "*iki* and *koyo*" and if it translated literally would be "this, like". But in TL the translator did not insert that words.	Sense: Accurate sense		
				Naturalness: Less Natural	The quality of sense is accurate. The translator translate the lyric literally so that the meaning of the lyric is conveyed properly.	
		TL: The feeling of my heart is being burn by the embers		Rhythm: Addition		
				Rhyme: Bad Rhyme		
					The quality of naturalness is less natural because the words choice used is not common words used by target receiver.	
					The quality of rhythm is addition. In SL has 13 syllables becomes 14 syllables in TL.	
					The quality of rhyme is bad because the consonants sound are different.	

54/NT.5/ Rep	Ninggal Tatu	SL: *Bareng wis ngerti ning mburiku kowe ngliyo*	**Rephrasing** The sentence structuring shows a change from starting line *"bareng"* if translated literally it becomes "together" meanwhile in TL the starting line change into "when". Besides that, the sentence structure is change from 1 sentence in SL become 2 sentences in TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is addition. In SL has 13 syllables while in TL has 14 syllables. The quality of rhyme is bad because the consonants sound are different.	VALID
		TL: When I finally know, you have been cheating behind me				

55/NT.5/ Res	Ninggal Tatu	SL: *Janjine ngancani nganti tekaning pati* TL: The promises we made, living life till the day we die	**Restyling** In this lyric, there is a difference in the number of syllables, the rhyme also different but the lyric still singable. The translator translate the lyric by adding some words like "we made & the day we".	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translate the lyric literally and adds some words "we made & the day we" so that the meaning of the lyric is conveyed properly. The quality of naturalness is natural because the words choice used is easy to understand. The quality of rhythm is addition. In SL has 13 syllables becomes 14 syllables in TL. The quality of rhyme is good because the vowel sound is same (e).	VALID

56/NT.5/ Rep	Ninggal Tatu	SL: *Ning nyatane janjimu kuwi mung kari janji* TL: But you've broken everything, your promise was just promise	**Rephrasing** In the SL, the sentence structure starting with a statement about a promise, while in the TL it start with a statement that someone has ruined or broken everything first, then followed by a statement about promise. The sentence structure also change from 1 sentence in SL become 2 sentences in TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Good Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves because the translator can maintain to keep the number of syllables. The quality of rhyme is good because the vowel sound is same (e).	VALID
57/NT.5/ Rep	Ninggal Tatu	SL: *Panase geni ra koyo panase ati*	**Rephrasing** The sentence structuring shows a change from starting line *"panase"* if translated literally it becomes "the heat"	Singability: Singable Sense: Accurate sense Naturalness: Less Natural	The quality of singability is singable. The translator was able to keep the number of syllables.	VALID

		TL: And the heat of my heart is not the same as fire	but in TL the starting line change into "and".	Rhythm: Preserves Rhyme: Bad Rhyme	The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly. The quality of naturalness is less natural because the words choice is not common by the target receiver. The quality of rhythm is preserves because the translator can maintain to keep the number of syllables. The quality of rhyme is bad because the vowel and consonant sound are different.	
58/NT.5/ Rep	Ninggal Tatu	SL: *Sak wise ngerti kowe ning aku ngapusi*	**Rephrasing** The translator only change the sentence structure not the tempo or the meaning of the lyric. The sentence structuring shows a change from 1	Singability: Singable Sense: Less Accurate sense Naturalness: Natural Rhythm: Preserves	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is less accurate. The	VALID

				Rhyme: Good Rhyme	translator translated the lyric literally but there are some words that removed so that the meaning is not full conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves. The translator maintain the number of syllable, both lyric have 13 syllables. The quality of rhyme is good because the vowel sound is same (e).	
		TL: After all this time, this is all nothing but a lie	sentence in SL become 2 sentences in TL.			
59/NT.5/ Rew	Ninggal Tatu	SL: *Saiki malah ngilang* TL: Now you're leaving like a ghost	**Rewording** the translator change the word "*ngilang*" and if it translate literally would be "disappear" but in TL becomes "leaving" and adds some words to give more details about the meaning (like a ghost).	Singability: Singable Sense: Accurate sense Naturalness: Less Natural Rhythm: Preserves Rhyme: Bad Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate because the translator translated the lyric literally and adds some words (like a ghost)	VALID

					to makes the meaning more clearly. The quality of naturalness is less natural. The translated lyric sound less natural because there are some words that difficult to understand by receiver. The quality of rhythm is preserve. Both in SL and TL have 7 syllables. The quality of rhyme is bad because the consonants sound are different.	
60/NT.5/ Res	Ninggal Tatu	SL: *Kuwi mung kiasan* TL: That was just a happy lie	**Restyling** There is a difference in the number of syllables in this lyric, the rhyme also different but the lyric still singable. The translator translate the lyric by changing the word "*kiasan*" in SL becomes "happy lie" in TL which means like "just for fun and not serious".	Singability: Singable Sense: Less accurate Naturalness: Natural Rhythm: Addition Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is less accurate. Because the translator changes the lyrics and applying his own interpretation. The quality of naturalness is natural because the	VALID

Datum	Song Title	Source Language & Target Language	Paraphrasing	Translation Quality		VALID/NC VALID
					translated lyric can easy to understand. The quality of rhythm is addition because in SL has 6 syllables and in TL becomes 7 syllables. The quality of rhyme is bad because the consonants and vowel sound are different.	
61/Tat.6/ Rep	Tatu	SL: *Ra biso tak sawang*	**Rephrasing** In the lyric, there is a change in the line structure. The line structuring shows a change from starting line *"ra"* which has meaning like "can't" in English, and subject starting line 'I' in the TL.	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Less Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translated the lyric literally and the meaning can conveyed properly. The quality of naturalness is natural because the	VALID
		TL: I can't see you anymore				

					translated lyric is easy to understand. The quality of rhythm is addition. In the SL has 6 syllables while in TL has 7 syllables. The quality of rhyme is less good rhyme because the vowel sound is almost same but not identical (see, anymore).	
62/Tat.6/ Res	Tatu	SL: *Nanging ning ati tansah kelingan* TL: But in my heart you just stand still	**Restyling** There is a difference in the number of syllables of the lyric, the rhyme of the TL and SL also different but the lyric still singable. The translator translate the lyric word-to-word and adding some words in TL (my & you).	Singability: Singable Sense: Accurate sense Naturalness: Less Natural Rhythm: Reduction Rhyme: Bad Rhyme	The quality of singability is good singable. In the lyric have two different number of syllables, but its can still be sung. The quality of sense is accurate. The translator translated the lyric literally and adds some words (my &you) and the meaning can conveyed properly. The quality of naturalness is natural because there is a word that not common used by the receiver.	VALID

					The quality of rhythm is reduction. As can be seen, in SL has 10 syllables while in TL has 8 syllables. The quality of rhyme is bad because the consonants sound are different.	
63/Tat.6/ Rep	Tatu	SL: *Manise janji janjimu kuwi* TL: Don't you remember you're sweet as promise	**Rephrasing** In the lyric, there is a change in the line structure. The line structuring shows a change from starting line *'manise'* which has meaning like "the sweet" in English, and starting line "don't "in the TL.	Singability: Singable Sense: Less accurate Naturalness: Natural Rhythm: Preserves Rhyme: Less Good Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is less accurate. Because the translator changes the lyrics and applying his own interpretation. The quality of naturalness is natural because the translated lyric can easy to understand. The quality of rhythm is preserves, the translator maintain to keep the number of syllables both	VALID

					in SL and TL have 10 syllables. The quality of rhyme is less good rhyme because the vowel sound are almost same but not identical.	
64/Tat.6/ /Sum	Tatu	SL: *Nglarani ati* TL: Those hurt me for sure	**Summarizing** In SL there is a word "*ati*" and if it translated would be "heart", but the translator removed that word and change another word to match the syllables.	Singability: Singable Sense:Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Good Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translated the lyric by adds some words (those & me for sure) and reduce the word "*ati*". But meaning can conveyed properly. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves. The translator maintain the number of	VALID

					syllable, both lyric have 5 syllables. The quality of rhyme is good because the vowel sound is same (e).	
65/Tat.6/ Rep	Tatu	SL: *Ning isih kuat nyangga* TL: I can still take it easy	**Rephrasing** The sentence structuring shows a change from starting line *"ning"* if translated literally it becomes "but", meanwhile in TL the subject starting line change into "I".	Singability: Singable Sense: Less Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Bad Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is less accurate because there are words that does not translated so that the meaning is partially conveyed. The quality of naturalness is natural. The translated lyric sound natural and the word choice is easy to understand. The quality of rhythm is preserve. Both in SL and TL have 7 syllables. The quality of rhyme is bad because the	VALID

				consonants sound are different.		
66/Tat.6/ Rep	Tatu	SL: *Tatu sing ono ndodo* TL: All scars that hurt my feeling	**Rephrasing** The sentence structuring shows a change from starting line *"tatu"* if translated literally it becomes "scars" but in TL the starting line change into "all".	Singability: Singable Sense: Accurate sense Naturalness: Natural Rhythm: Preserves Rhyme: Bad Rhyme	The quality of singability is singable. The translator was able to keep the number of syllables. The quality of sense is accurate. The translator translated the lyric by change the words "*sing ono ndodo*" if it translated literally would be "in the heart" but the translator change it into "that hurt my feeling" The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is preserves. The translator maintain the number of syllable, both lyric have 7 syllables. The quality of rhyme is bad because the	VALID

				consonants sound are different.		
67/Tat.6/ Rep	Tatu	SL: *Perih rasane yen eling kowe* TL: When I remember you it's hard to forget	**Rephrasing** In the lyric, there is a change in the line structure. The line structuring shows a change from starting line *'perih'* which has meaning like "hurt" in English, and starting line "when" in the TL.	Singability: Singable Sense: Less Accurate sense Naturalness: Natural Rhythm: Addition Rhyme: Bad Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is less accurate because there are words that does not translated so that the meaning is partially conveyed. The quality of naturalness is natural because the translated lyric is easy to understand. The quality of rhythm is addition. In the SLL has 10 syllables while in TL has 11 syllables. The quality of rhyme is bad because the consonants sound are different.	VALID

| 68/Tat.6/Res | Tatu | SL: *Yen aku kondho opo anane*

TL: When I say something about the truth | **Restyling**

There is a difference in the number of syllables of the lyric, in SL has 10 syllables while in the TL has 9 syllables. The rhyme of the SL and TL is also different but the lyric still singable. The translator translate the lyric by adding word (something) in the mid of the lyric. | Singability: Singable

Sense: Accurate Sense

Naturalness: Natural

Rhythm: Reduction

Rhyme: Bad Rhyme | The quality of singability is good singable. In the lyric have one different number of syllables, but its can still be sung.

The quality of sense is accurate. The translator translated the lyric literally. So that the meaning is conveyed properly.

The quality of naturalness is natural. Because the translated lyric is easy to understand.

The quality of rhythm is reduction. In SL has 10 syllables while in the TL has 9 syllables.

The quality of rhyme is bad because the consonants sound are different. | VALID |

69/Tat.6/ Res	Tatu	SL: *Ceritane tresno nalika mbiyen aku lan kowe* TL: The love story of us in the past time between you and me	**Restyling** There is a difference in the number of syllables of the lyric, in the SL has 16 syllables while in TL has 15 syllables. The rhyme of the SL and TL is also different but the lyric still singable. The translator translate the lyric word-to-word without adding and reducing word.	Singability: Singable Sense: Accurate Sense Naturalness: Natural Rhythm: Reduction Rhyme: Less Good Rhyme	The quality of singability is singable. Because the different in the number of syllable in the SL and TL is only 1 syllable. The quality of sense is accurate. The translator translate the lyric literally without adding and reducing words. So that the meaning is conveyed properly. The quality of naturalness is natural. The translated lyric is easy to understand. The quality of rhythm is reduction. In SL has 16 syllables while in TL has 15 syllables. The quality of rhyme is less good rhyme because the vowel sound are almost same but not identical (e).	VALID