

**INTERTEXTUAL LOSSES AND GAINS OF IMAGERY IN THE SONGS
LYRIC LOCALIZATION OF INDONESIAN SONGS COVERED BY
EMMA HEESTERS**

THESIS

**Submitted in Partial Fulfilment of the Requirement of the Degree of *Sarjana*
*Humaniora***



Written By:

Islakhiah Nasrorotul Ummah

SRN: 183211007

**ENGLISH LETTERS STUDY PROGRAM
CULTURES AND LANGUAGES FACULTY
STATE ISLAMIC UNIVERSITY OF RADEN MAS SAID SURAKARTA**

2023

ADVISOR SHEET

Subject : Thesis of Islakhiah Nasrorotul Ummah
SRN : 183211007

To:
The Dean of
Cultures and Languages Faculty
State Islamic University of Raden Mas Said

Assalamu'alaikum wa rahmatullahi wa barakaatuh

After reading thoroughly and giving necessary advices, herewith, as the advisor, I state that the thesis of

Name : Islakhiah Nasrorotul Ummah

SRN : 183211007

Title : *INTERTEXTUAL LOSSES AND GAINS OF IMAGERY IN THE SONGS LYRIC LOCALIZATION OF INDONESIAN SONGS COVERED BY EMMA HEESTERS*

Has already fulfilled the requirements to the presented before the Board of Examiners (*munaqasyah*) to attain the Degree of *Sarjana Humaniora* in English Letters.

Thank you for your attention.

Wassalamu'alaikum wa rahmatullahi wa barakatuh

Surakarta, February 13th, 2023

Advisor,



(SF. Lukfianka Sanjaya P, S.S., M.Hum)

NIP: 19840317 201503 1 003

RATIFICATION

This is to certify that the Sarjana thesis entitled *Intertextual Losses and Gains of Imagery in the Songs Lyric Localization of Indonesian Songs Covered by Emma Heesters* by Islakhiah Nasrorotul Ummah has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

Chairman : Yustin Sartika, S.S., M.A.
NIP. 19851024 201903 2 009 (.....)

Secretary : SF. Lukfianka Sanjaya P, S.S., M.Hum
NIP. 19840317 201503 1 003 (.....)

Main Examiner : Dr. SF.Luthfie Arguby Purnomo, S.S., M. Hum.
NIP. 19820906 200604 1 006 (.....)

Surakarta, February 22nd 2023

Approved by

The Dean of Cultures and Languages Faculty



(Prof. Dr. Toto Suharto, S.Ag., M.Ag)

NIP: 19710403 199803 1 005

DEDICATION

This thesis is dedicated to:

1. The researcher's beloved father and mother
2. The researcher's families
3. The researcher's teachers and lectures
4. The researcher's beloved friends
5. The researcher's beloved Syifaul Quran
6. English Letters UIN Raden Mas Said

MOTTO

"If you want change the world start from changing yourself. Is it not because of other people expectation but is it because of you. You can be everything that you want but don't forget what your purpose."

"Believe in yourself and all that you are. Know that there is something inside you that is greater than any obstacle." - Christian D. Larson

PRONOUNCEMENT



Name : Islakhiah Nasrorotul Ummah
SRN : 183211007
Study Program : English Letters
Faculty : Cultures and Language Faculty

I hereby sincerely state that the thesis entitled *INTERTEXTUAL LOSSES AND GAINS OF IMAGERY IN THE SONGS LYRIC LOCALIZATION OF INDONESIAN SONGS COVERED BY EMMA HEESTERS* is my own original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where 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, February 13th, 2023

Stated by,



Islakhiah Nasrorotul Ummah

SRN.183211007

ACKNOWLEDGEMENT

Alhamdulillah, all praise and thanks is for the Almighty Allah SWT, the lord of the Universe for His true blessing to give the researcher time, power, and strenght so finally the researcher can complete this thesis. Peace and salution be upon the great messenger Muhammad SAW who has brought human from the lowest creature to the most precious creature in this Universe.

With the consideration, the researcher was so grateful to the whole support, help, existence and suggestion from several sides. Thus the researcher would like to express the deepest thank to all of those who assist, support, and suggest, and advice during the process of finishing this thesis. This goes to:

1. Prof. Dr. H. Mudofir, S. Ag., M. Pd. as the Rector of the State Islamic University of Raden Mas Said Surakarta.
2. Prof. Dr. Toto Suharto, S. Ag., M. Ag. as the Dean of Languages and Cultures Faculty.
3. Dr. Nur Asiyah, M. A. as the Head of Letters Department.
4. Dr. Zainal Muttaqien, M. Hum as the Coordinator of English Literature Study Program.
5. SF. Lukfianka Sanjaya P, S. S., M. Hum as the advisor for his guidance, precious advices, correction, time, motivation and helping revise the mistake during the entire process of writing this thesis. Thank you so much.
6. Dr. SF. Luthfie Arguby Purnomo, S. S., M. Hum. as the researcher's academic supervisor and the reseacher's main examiner in this thesis.
7. Mr Rifqi Hanif Barezzi, S. Hum., M. Li as the validator who helped me a lot to validate this data to create the accuracy research.
8. Yustin Sartika, S. S., M. A as the first examiner.
9. The researcher's mother, that always support me and never forget to recite a prayer for me. She is the researcher's biggest spirit in dealing myself to grow.
10. The researcher's friends, Nofa Agustina, and Malihah Nawalin Najah, Agvio Audita accompany me and teach me to be strong lady.

11. The researcher's sister, Mrs. Ita Rohminingsih.
12. Yunda Fitriyah that reminds me to write my thesis and support me.
13. For Syifaul Quran Squad who always give supports between each other and all my friends in loved boarding school.
14. All lecturer in the State Islamic University of Raden Mas Said Surakarta who had delivered useful and meaningful knowledge and education during she studied in this University.

The researcher confess that this thesis is not a commotion, it is begun with the encouragement and inquisitiveness. The researcher hopes that this thesis will create contribution to the reader especially for English letter students.

Sukakarta, February 13th, 2023

The researcher,

Islakhiah Nasrorotul Ummah

TABLE OF CONTENTS

ADVISOR SHEET	Error! Bookmark not defined.
RATIFICATION	Error! Bookmark not defined.
DEDICATION	ii
MOTTO	v
PRONOUNCEMENT	Error! Bookmark not defined.
ACKNOWLEDGEMENT	vii
ABSTRACT	xi
ABSTRAK	xii
LIST OF TABLE	xiii
LIST OF ABBREVIATION	xiv
CHAPTER I	1
INTRODUCTION	1
A. Background of Study	1
B. Limitation of the Study	5
C. Formulation of the Problem	6
D. Objectives of the Study	6
E. Benefits of the Study	7
1. Theoretical Benefits	7
2. Practical Benefits.....	7
F. Definitions of the Key Terms.....	7
1. Losses	7
2. Gains.....	8
3. Intertextuality	8
4. Imagery.....	8
5. Songs Lyric.....	9
CHAPTER II	10
LITERATURE REVIEW	10
A. Theoretical Background.....	10
1. Intertextuality (Losses and Gains).....	10
2. Music Localization	15
3. Imagery.....	18

4. The description of the song-covers and the singer	24
B. Previous Study	26
CHAPTER III	29
RESEARCH METHODOLOGY	29
A. Research Design.....	29
B. Data and Data Sources	30
C. Research Instruments	31
D. Techniques of Collecting Data.....	32
F. Data Analysis Techniques.....	34
CHAPTER IV	41
FINDINGS AND DISCUSSIONS	41
A. Findings.....	41
1. Types of imagery found from the music textual localization of Indonesian songs covered by Emma Heesters.	42
2. Intertextuality found from the music textual localization of Indonesian songs covered by Emma Heesters.	56
3. The losses and gains influence the overall meaning of the localized song. 62	
B. Discussions.....	72
CHAPTER V	71
CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS	71
A. Conclusions	71
B. Implications.....	72
C. Suggestions	73
BIBLIOGRAPHY	75
APPENDICES	80

ABSTRACT

Islakhiah Nasrorotul Ummah. 2023. *Intertextual Losses and Gains of Imagery in the Textual Music Localization of Indonesian Songs Covered by Emma Heesters*. Thesis. English Letters Study Program. Cultural and Language Faculty.

Advisor : SF. Lukfianka Sanjaya P, S.S., M.Hum

Keywords : **Losses, Gains, Imagery, Intertextual, Songs.**

The para-adapter has a style for translating songs from one language to another, keeping the original meaning while taking into account grammatical structures and cultural variances. Therefore, the differences of the previous studies with the researcher's research is the researcher analyzes about how imagery in song lyrics impacts intertextual transmetrification, which in turn changes sentence structure and results in gains and losses in song lyrics as a result of addition and deletion in words, clauses, and phrases. Therefore, this research aims to discuss the types of imagery, the intertextuality transmetrification, and the loss and gain in songs lyric localization of Indonesian songs covered by Emma Heesters.

The data of this research are analyzed by using the theory of the types of imagery proposed by Arp & Perrine (1991) to find out the types of imagery in song lyrics of Indonesian songs covered by Emma Heesters. Then, the theory of the intertextuality transmetrification proposed by Gennete (1997) to discuss the intertextuality transmetrification that used in song lyrics of Indonesian songs covered by Emma Heesters.

In this research, the researcher uses a descriptive qualitative method since the data are the lyrics which contain types of imagery. It means that the researcher collected the data in the form of clauses and sentences which containing imagery and tend in intertextuality transmetrification. The source data of the types of imagery is from the original lyrics by Emma Heesters's covered of Indonesian songs. In addition, the researcher used a validator to validate the data.

Based on the result, the researcher found 92 data of the types of imagery. There are 11 datum of visual, 8 datum of auditory, and 1 datum of tactile, and 16 datum of kinesthetic, and 56 datum of organic. The dominant data of the types of imagery used in song lyrics of Indonesian songs covered by Emma Heesters is organic imagery. The most dominant data of the intertextuality transmetrification is augmentation. In short, the most dominant data is the lyrics which are categorized as organic imagery that use transmetrification because adding words, phrases, and clauses, and it is categorized in gain.

ABSTRAK

Islakhiah Nasrorotul Ummah. 2023. *Kerugian Intertekstual dan Keuntungan Pencitraan dalam Lokalisasi Musik Tekstual Lagu Indonesia Cover oleh Emma Heesters*. Tesis. Program Studi Sastra Inggris. Fakultas Adab dan Bahasa.

Pembimbing : SF. Lukfianka Sanjaya P, S.S., M.Hum

Kata kunci : **Kerugian, Keuntungan, Pencitraan, Intertekstual, Lagu.**

Para-adapter memiliki gaya untuk menerjemahkan lagu dari satu bahasa ke bahasa lain, mempertahankan makna aslinya dengan tetap mempertimbangkan struktur gramatikal dan varian budaya. Oleh karena itu, perbedaan penelitian sebelumnya dengan penelitian peneliti adalah peneliti menganalisis tentang bagaimana pencitraan dalam lirik lagu mempengaruhi transmorfikasi intertekstual, dan akan mengubah struktur kalimat dan menghasilkan keuntungan dan kerugian dalam lirik lagu sebagai akibat dari penambahan dan penghapusan dalam kata, frasa, dan klausa. Oleh karena itu, penelitian ini bertujuan untuk membahas jenis-jenis pencitraan, transmorfikasi intertekstualitas, dan kerugian dan keuntungan dalam lokalisasi lirik lagu-lagu Indonesia yang di cover oleh Emma Heesters.

Penelitian ini dianalisis menggunakan teori jenis-jenis citraan yang dikemukakan oleh Arp & Perrine (1991) untuk mengetahui jenis-jenis citraan dalam lirik lagu lagu Indonesia yang di cover oleh Emma Heesters. Kemudian, teori transmorfikasi intertekstualitas dikemukakan oleh Gennete (1997) untuk membahas transmorfikasi intertekstualitas yang digunakan dalam lirik-lirik lagu Indonesia yang di cover oleh Emma Heesters.

Penelitian ini, peneliti menggunakan metode deskriptif kualitatif karena datanya berupa lirik yang mengandung jenis citraan. Artinya peneliti mengumpulkan data berupa klausa dan kalimat yang mengandung citraan dan cenderung transmorfikasi intertekstualitas. Sumber data jenis citraan adalah dari lirik asli karya Emma Heesters yang meng-cover lagu-lagu Indonesia. Selain itu, peneliti menggunakan validator untuk memvalidasi data.

Berdasarkan hasil penelitian, peneliti menemukan 92 data jenis citraan. Terdapat 11 datum visual, 8 datum auditori, dan 1 datum taktil, serta 16 datum kinestetik, dan 56 datum organik. Data dominan jenis citraan yang digunakan dalam lirik lagu lagu Indonesia yang dicover oleh Emma Heesters adalah citraan organik. Data transmorfikasi intertekstualitas yang paling dominan adalah augmentasi. Singkatnya, data yang paling dominan adalah lirik yang dikategorikan sebagai organic imagery yang menggunakan transmorfikasi karena ada penambahan kata, frase, dan klausa, dan dikategorikan dalam gain.

LIST OF TABLE

TABLE 3.1 COMPONENTIAL TABLE.....	38
TABLE 4.1 TYPES OF IMAGERY	42
TABLE 4.2 TYPES OF TRANSMETRIFICATION	56
TABLE 4.3 TABLE OF LOSS AND GAIN	62
TABLE 4.4 COMPONENTIAL TABLE	73

LIST OF ABBREVIATION

ST	: Source Text
TT	: Target Text
V	: Visual Imagery
A	: Auditory Imagery
T	: Tactile Imagery
O	: Olfactory Imagery
G	: Gustatory Imagery
K	: Kinesthetic Imagery
Og	: Organic Imagery
AUG	: Augmentation
RED	: Reduction
W	: Words
P	: Phrases
C	: Clauses

CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses background of study, limitation of the study, formulation of the problem, objectives of the study, benefits of the study, and definitions of key terms.

A. Background of Study

The para-adaptor has a style for translating songs from one language to another, keeping the original meaning while taking into account grammatical structures and cultural variances. According to Scaler (2007), localization is the linguistic and cultural adaptation of digital content to the requirements and locale of a foreign market and the provision of services and technologies for the management of multilingualism across the digital global information flow. According to Graham Allen (2000) claims that intertextuality is a valuable concept since it emphasizes the idea of relationship, connection, and interdependence in contemporary culture. The use of concrete words to replace the abstract ones in order to enable the reader of literary work to join in everything experienced by the author is named imagery (Knickerbocker, 1969). According to the above-mentioned understanding, there will be additions and deletions of words, phrases, and clauses in the translated song lyrics. This allows the adaptor to add additional characters without changing the original sense of the lyrics. The object of this research is on Emma Heesters Indonesian song covers because

she performs several songs by different Indonesian singers, they are well-known at the time, and have engaging lyrics with lots of imagery.

According in Hasdiah. N. A. (2020), in her research entitled Intertextuality in Hesse's *Demian: The Story of Emil Sinclair's Youth* and BTS's *Wings*. Intertextuality is discussed in this earlier work. The juxtaposed and interactive quality of text and events is referred to as intertextuality, a theoretical concept because they are written in the same genre or location, it explains how one text can be read in connection to another work and how two or more texts share a common referent. Intertextuality, however, has been shown to be a barrier to adaptation because it runs the risk of distorting the original works' intended meaning. According in Fatwa, N. (2022), in her research entitled *An Analysis of Imagery in Song Lyrics Translation in We Love Disney Album*. This previous studies is about classifying the types of imagery that are found in the *We Love Disney* album. The type of text that the researcher used in this research is song lyric from the original lyrics and the lyrics that are translated into Indonesian.

According in Yuli, P. S. (2021), in her research entitled *An Intertextual Analysis on Fenrir Myth Narrative and Wolf Themed Films*. This previous study tries to uncover the intertextuality that happens between the myth narrative book about the tale of the terrible big wolf Fenrir and the wolf-themed films. Wild creatures like wolves are frequently included in movies with fictional plots, including those around the 1980s to 1990s. But

regardless of whether it manifests in the werewolf's original form or by turning a human into a wolf or vice versa, the pattern is almost the same in every movie. In place of causality, intertextuality proposed that a later text is one that, via its receptive-creative actions, designates the antecedent text as the source, so "causing" the influence on itself. On top of that, every text is a mosaic of citations, thus none of them are primary and original (Kristeva: 65).

Graham Allen (2000) claims that the reason intertextuality is such a relevant term in contemporary cultural life is because it emphasizes the concepts of relationship, connectivity, and interdependence. In the post-modern era, theorists frequently contend that it is no longer possible to discuss originality or uniqueness of the artistic item, be it a painting or a novel, because every artistic work is so obviously put together from fragments of previously existing art. The researcher came to the conclusion that intertextuality is the shaping of the meaning of the text by another text based on the justification. The connections between comparable or related literary works influence and reflect how the audience interprets the text. Intertextuality is a literary discourse strategy utilized by writers in novels, poetry, theatres and even in non-written text such as as digital media and performances. In the translation process, the translators will pick words that are appropriate for their style, resulting in a variety of imagery.

This research focus on the imagery used in the Indonesian songs that Emma Heesters has covered. Imagery serves as a bridge that the author

builds to allow the reader to appreciate their works more deeply and fully. It encourages the reader to experience a greater knowledge of literary works. The classification of imagery by Perrine (1997) is based on the human senses. In a range of works, including literature, poetry, narrative text, and music, the numerous sorts of imagery can be found. The five senses of the human body are combined with reader experiences in imagery. The author invites the reader to explore his or her writing more deeply and create their own ideas and visions through imagery.

1.00/LOSS/TRANS/GAIN/IMG/My Love

SL: *Janji padaku jangan ada lagi*

TL: Promise me my love, don't take another heart

The example above shows several imagery types. The sentence is a representation of women's dread. The singer has to give herself confidence that all men are not the same that they have their own good and terrible attributes because of the inner impression she has about her prior trauma. The singer knows that a real man will not hesitate to gratify her, according to the artist and the tragedy will soon be forgotten. It is organic imagery because that represents an inner sensation from the singer.

Therefore, based on the problems above, the researcher is interested in analyzing in the textual music localization focused on the intertextual losses and gains of imagery and what things will be lost in localizing a song with a different culture. The researcher chooses Indonesian song's music covered by Emma Heesters, one of the singers overseas. Due to the

explanation above, this study is attractive to be conducted. Therefore, the study entitled "Intertextual Losses and Gains of Imagery in the Songs Lyric Localization of Indonesian Songs Covered by Emma Heesters."

B. Limitation of the Study

To limit the problem, the researcher only focuses on analyzing the imagery and intertextual transmetrification in the songs lyric of Indonesian songs covered by Emma Heesters. This research analyzes imagery and the researcher uses theory from Arp & Perrine (1991) about types of imagery. The reason why the researcher uses the theory because the researcher needs to analyze the types of imagery that comes by every single lyrics in the song. The source data are taken from an official YouTube channel "Emma Heesters" and KapanLagi"s website. The reason why the researcher chooses KapanLagi website as a source data of the target language, because this website is one of famous website who provides many song lyrics and their translation than other websites. The form of the data is sentences and clauses which are categorized as imagery in the lyrics.

The researcher only focuses on the lyrics of the song without involving the MV and the researcher takes songs that the lyric contains a lot of types of imagery, they are: *Cintanya Aku* (My Love), *Melukis Senja* (Perfect Melody), *Cinta Luar Biasa* (Incredible Love), *Maafkan Aku* #*Terlanjur Mencinta* (Forgive Me), *Hanya Rindu* (Just Missing You), *Lebih Dari Ego* (More Than My Ego), *Pura-Pura Lupa* (Pretend to Forget). The reason why the researcher chooses these seven songs because they underline

the same theme which tells about love story and the most types of imagery found in these songs. To analyze the intertextuality transmetrification of the song, the researcher uses theory by Gennete (1997). In translating text, the translator needs a strategy to solve any problem during the translation process. The theory from Gennete may be qualified for this research. He divides transmetrification into two strategies, namely augmentation and reduction. It helps in deciding which strategy that is used for adding and reduce the syllable the lyrics. Furthermore, to know the loss and gain in the lyric of the song, the researcher uses the data that has been discovered about the imagery types used in the transmetrification was examined to see whether any words, phrases, or clauses had been added or reduced.

C. Formulation of the Problem

1. What are the types of imagery found from the music textual localization of Indonesian songs covered by Emma Heesters?
2. What are the types of intertextuality transmetrification found from the music textual localization of Indonesian songs covered by Emma Heesters?
3. How do the losses and gains influence the overall meaning of the localized song?

D. Objectives of the Study

1. To reveal the type imagery are found from the music textual localization of Indonesian songs covered by Emma Heesters.

2. To analyze which the type of intertextuality transmetrification in the music textual localization of Indonesian songs covered by Emma Heesters.
3. To reveal the losses and gains influence the overall meaning of the localized song.

E. Benefits of the Study

1. Theoretical Benefits

This study can strengthen the analysis of intertextual losses and gains of imagery in study translation-localization. It can also provide the information for readers to know how the problem of the study can be revealed. In revealing this problem, the writer, of course, uses the theory that is related to the topic.

2. Practical Benefits

It is expected that the result of this research can be used as a reference for learning especially for English Letters students. Readers can understand that translation is an important element in localization work. Localization in a work created by the author to convey ideas and goals about something different like culture but does not remove elements from the originality.

F. Definitions of the Key Terms

1. Losses

Loss is the disappearance of certain features and linguistic elements in the target language text which is present in the source language text.

Translation loss refers to, “The incomplete replication of the ST in TT” (Dizdar: 2014).

2. Gains

A notion related to the translation as a finished product and enrichment or clarification of the source language text which is acceptable in any social environment can be said as gains. The advantage allows language to be flexible and usable in any social circle. (McGuire: 1980) explains the advantages of enriching or clarifying source language texts in the translation process.

3. Intertextuality

Graham Allen (2000) claims that intertextuality is a valuable concept since it emphasizes the idea of relationship, connection, and interdependence in contemporary culture. Theorists in the post-modern era frequently assert that since every work of art is so obviously assembled from many components of previously existing art, it is no longer viable to speak of originality or the uniqueness of the artistic object, be it a painting or a novel.

4. Imagery

The use of concrete words to replace the abstract ones in order to enable the reader of literary work to join in everything experienced by the author is named imagery (Knickerbocker, 1969).

5. Songs Lyric

The writing of song lyrics is comparable to that of poetry, and the rules governing poetry and its translation can be used as a valuable guide for translating songs (Warachananan and Roongrattanakool, 2015).

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher tries to show what approach and theory that support the topic and uses some resources to advocate the study. The source language requires translation into the target language to get a new version without removing the message from the sentence, but it will inevitably experience a shift. A cultural and grammatical structure can be make shifting. The object of this research is the localization of music videos, in this study the authors seek the disadvantages and advantages of localized song lyrics.

A. Theoretical Background

1. Intertextuality (Losses and Gains)

“*Intertextualite*”, this French word was (*originally*) introduced by Kristeva and met with immediate success; it has since been used and abused on both sides of the Atlantic (Kristeva, 1980). However, the concept has been widely misconstrued. It has nothing to do with a writer's effect on another or the origins of a literary work; on the other hand, it concerns the elements of textual work, such as a novel. The transposition of one or more signs into another, followed by a new articulation of the enunciative and denotative position, as outlined in *La revolution du Langage Poetique*. Any

signifying practice (q.v.) is a field (in the sense of space spanned by force lines) in which diverse signifying undergo such a transposition.

The theory clearly states that intertextuality does not compare work with other works and looks for inequalities between fillers. Intertextuality by Julia Kristeva (1980) is the understanding of expressions and utterances of a text. Therefore, the concept of intertextuality requires that we know texts not as a self-contained system but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures (Alfaro. M. J, 1996).

The writer or speaker, according to Worton, "is a reader of texts (in the broadest sense) before s/he is a maker of texts." As a result, references, citations, and influences of all kinds are inextricably woven into the work of art' (Worton: 1990: 1). It is also stated that the author of each literary work is inextricably linked to the prior work reference. Every academic work's author is inextricably linked to preparatory works. Whether they are merely references or makes, the work has a type of item in a study nearly identical to the prior work but with various analysis methods. It has even made the previous work a guide to take as a quote.

Culture can affect everyone's work. Losses can occur because of cultural differences. There are no two languages that live in one culture; there will undoubtedly be differences. In her journal, A. Peter McGraw (2010) stated that a loss influences choices than a gain of the same magnitude. This asymmetry is commonly thought to occur because people

expect the pain of losing something to exceed the pleasure of gaining it. And it is unique that there is a cultural concept for a particular language. It is called loss when someone creates work and removes certain features in the source language text to get new text changes in the target language. Because the career has somewhat lost its original features, there will be more downsides than gains in translation. The causes include; a deficiency of direct similarity between concepts of words, meanings, phrases, and syntax in the target language, which is contained in the source language.

Furthermore, Losing or gaining meaning in the TL results from language differences. Language differences usually result in untranslatability (Bassnett, 1991). This is one of the reasons the translator has no choice and will choose the TL expression, which has the closest meaning.

Loss is the disappearance of certain features and linguistic elements in the target language text present in the source language text. Translation loss refers to "The incomplete replication of the ST in TT" (Dizdar: 2014). One of the losses in translation is caused by the translator who fails to convey the elements of the sentence, which contains meaning, and in the delivery, it is not expressive. Words and phrases in penalties from the target language will be lost because the translator is not competent and observant in translating. Differences in grammatical structures and linguistic shifts can become obstacles to cracking in the target language because each language has its own rules, culture, concepts, and ways of using them. Cultural

differences such as these could post-merger coordination more difficult and hence, the realization of synergies less likely (Kenneth. R, 2015). In using language, one cannot use the element of force. Regional, cultural, and religious differences between languages can hinder translation. It is an extra-linguistic factor that is the main reason behind the inability of translators to produce an equivalent target text (Alwazna, 2014).

A notion related to the translation as a finished product and enrichment or clarification of the source language text acceptable in any social environment can be said as gains. The advantage allows language to be flexible and usable in any social circle. The benefits of enriching or clarifying source language texts in the translation process (McGuire, 1980). In this way, a language can be accepted by the target language so that it is better to adapt and meet the needs of its speakers. Profits also depend on the relative expressive abilities of a language the creativity of the translator. The interim edition of the Translation Bureau of the Secretary of State's Contractor's Guide Translation (1984, p. 10) in the Understanding Why Translator Make Mistakes Journal by Candace Seguinot page 73 stated that distinguishes translation and language errors as follows: translation refers to the accuracy of the rendering and language denotes the expression in the target language: correctness, authenticity, appropriateness to the subject matter and purpose. So every translator must be able to adapt language and social life to produce authentic interpretations. So that the language used

can increase understanding of the language in social life and by existing cultures.

In translation, gains depend on the relative expressiveness of the translators and their creativity in their work. The pressure to negotiate the different meanings in each language is a situation experienced by a translator. The relationship between languages needs to be analyzed and adjusted to the social context so that society can accept that language. The new concept of the translator must be able to provide clear messages and target text that is better than the source text. "The unexpressed situational element" (Vinay & Darbelnet, 2004). The gain will ultimately turn product text into independent and easy to understand. Translators need to weigh any disadvantages or advantages of translation. Loss and gain can be at a text's semantic or syntactic level.

The author uses the intertextuality method to analyze the losses that a song can lose after being localized. The idiologeme of a text can be seen through three percentages, Opposition, Transposition, and Transformation. Translation has a purpose of targeting. The losses and gains from translation can influence the overall meaning of the localized song. Cultures and situations help one influence the outcome of the translation.

One can identify intertextual relationships in both spoken and written texts. In addition to literary texts like poetry and prose, the analysis of intertextual relationships may be extended to the new media of the 20th

century, which includes movies, music, and television shows because they are created using reproduction techniques (Allen, 2000).

The idea of intertextuality then continues, as described by Genette (1997), about intertextual theory, it is transmetrification. Transmetrification is according to Genette, he concludes with two observations concerning such experiments about transmetrification. Changes in the syllable and footer lengths in poetry are referred to as "transmetrification." A poem's foot is a pattern of stress and unstress a line in poem. The two methods of transmetrification are augmentation, which involves adding syllables, and reduction, which involves taking away syllables. Genette provides an outline of this type of transmetrification, the first is that, as games, they teach the educated reader useful lessons in poetic technique or aesthetics: "Nothing is more useful than games." The second is that transmetrification always proceeds through either an augmentation (e.g, from ten to twelve feet) or a reduction (e.g, from twelve to eight). (Palimpsests, 1982).

2. Music Localization

Can raise ideas with various expressions. One can find comfort in a way. Humans can work by conveying their feelings orally or in writing. Some people make rhythm and music to express anxiety describe happiness because the flow of the rhythm of the music brings a calm. Music has a different character, and unlike other arts, the piece can stand independent for the world seen.

The adaptation and modification of a media product into a form designed for the target market is known as Localization. According to Merino (2006), the term 'localization' is used in commercial translation to describe the process of making a product linguistically and culturally appropriate to the target country and language and technically and legally. The combination of area, language, and character encoding is known as Localization. It means that Localization is frequently used to generate a target market version of electronic material.

Humans have their own emotions and ways to control them. For someone to express their feelings or emotions through music. Each work of art has its aesthetic and beauty values that everyone can enjoy. Music contains entertaining elements. It can be appreciated from the melody or the lyrics, which control emotions. A piece of music that applies in a cultural area has distinctive signals known only to the people who support that culture. This can be seen from the text or the music melody. According to Clayton (2009), music functions such as regulating one's emotional state of anything, normalizing one's cognitive or physiological system, mediating or being a middle way between oneself and others. Music has been used for centuries as a means of interaction if everyday speech communication is inadequate, symbolic representation. Although music seems in some respects to display ambiguity in specifying its referents, it can also be highly efficient as a semiotic medium and coordination of action.

A person sometimes follows what is seen in the video under his consciousness. And to achieve a goal of conveying ideas or ideas, videos can assist so that people who can receive the messages are implied. Culture can influence work. Localization can occur due to language differences, so we must be able to convey messages clearly to the target language. Different grammatical structures can also be a cause for the Localization of works. According to Schaler (2007), localization is the linguistic and cultural adaptation of digital content to the requirements and locale of a foreign market and the provision of services and technologies to manage multilingualism across the digital global information flow.

Similar but different from translation, localization refers to the adaptation of the specific content in the source language and the cultural preferences and concepts of the target locale. Through Localization, the product will get a new version, which is easy to use and understand for the target audience and appears as if the original was made for them. Localization is done to get updates on work and to attract the work's audience to feel something different because the work is presented in a different version. Localization must consider several aspects such as language, culture, date, time, and other related characteristics of the target market. On the other hand, translation is part of the localization process and refers to the mere conversion of a word or phrase from one language to another.

Music localization is a piece of music delivered in a different culture. Grammatical structure affects the meaning in a sentence, and linguistics will experience a shift. The phenomenon of localization, being, in the first instance, a property of the states in random quantum mechanical systems, has its most striking experimental manifestation in the transport properties of condensed matter systems. Localized works will be adapted to the target market to be accepted by the audience. When a video is localized, changes are made to the text, new music and background sounds and video editing, and culture equated with the target language.

3. Imagery

Everyone is free to think about everything, developing all imagination in the form of works. Imagination and visualizing the form of a person's thoughts obtained an experience is a form of creativity. The use of concrete words to replace the abstract ones enables the reader of literary work to join in everything the author experienced is called Imagery (Knickerbocker, 1969).

Imagery is the language that describes something that can be seen, heard, touched, tasted, or smelled and it can create images in the mind of the reader (Arp & Perrine, 1991). The use of imagery aims to evoke sensory experiences or create pictures with words for the reader. By using compelling imagery as figurative language, the writer draws on the reader's senses of sight, taste, smell, touch, voice, and internal emotions and feelings. Therefore, imagery is not limited to visual representations or mental images

have in mind but also includes physical sensations and inner emotions which are felt after reading or listening to a sentence that contains imagery. This can help someone better understand the sentences conveyed through reading or listening because the mind will visualize what has been described so that the sentence's meaning will be more explicit.

Altenbernd and Lewis (1967) state that visual imagery gives an effect in mind much like that produced by our perceiving a visible object through the eye, the optic nerve, and the appropriate regions of the brain. Imagery can help one's imagination to get the goal of an audible or readable sentence. The understanding of a sentence will be more accessible when it is visualized.

Everyone's understanding will be different from others. When someone reads or listens to it, they understand it themselves. Painting pictures with words or imagery can foster someone's understanding in their mind. This parable will take the reader or listener through his imagination. Every person has a way of having a form of portraying his dream. According to Carver (2011), imagery can be interpreted as painting a picture with words that describe it. Even though it is used in prose, poetry relies more on it because imagery can grow emotionally from a person. Poets use a variety of parables to carry readers into poetry through their imagination and creativity.

Imagery, in the context of sport, may be considered as the neural generation or regeneration of parts of a brain representation/neural network

involving primarily top-down sensory, perceptual, and affective characteristics, that are primarily under the conscious control of the imager and which may occur in the absence of perceptual affect hence functionally equivalent to the actual sporting experience (Holmes & Calmels, 2008, p. 433) in the book *The Role of Imagery in Performance* by Jennifer, C & Sarah, E. W chapter 11 page 214.

Imagery is a collection of techniques that appeals to the senses, characters, or settings in a written work. It also builds the reader's imagination. According to Hasanuddin (2012), the functions of imagery are to create a vivid, realistic description of the scene, appealing to as many of the reader's senses as possible, describing the appearance of characters and settings, the sounds, smells, taste, and feel of the fictional world. Imagery can convey abstract sentences to be original by visualizing the mind's image.

Arp & Perrine (1991) divided seven categories of imagery. The word image perhaps most often suggests a mental picture, something seen in the mind's eye—and visual imagery is the kind of imagery that occurs most frequently in poetry. But an image may also represent a sound (*auditory imagery*); a smell (*olfactory imagery*); a taste (*gustatory imagery*); touch, such as hardness, softness, wet-ness, or heat and cold (*tactile imagery*); an internal sensation, such as hunger, thirst, fatigue, or nausea (*organic imagery*); or movement or tension in the muscles or joints (*kinesthetic imagery*).

- a. Visual Imagery: An image that can explain to the reader and must make sense in mind. This parable frequently appears in literary works and is relatively straightforward. This imagery presents something visible so that reading-writing thing reaches the imagination.

Example:

She's just a girl, and she's on fire (Visual Imagery)

Theory is included in the imagery in the preceding statement. Because the word on fire may be perceived with the eyes, this is visual imagery. The term "fire" refers to heat and coals. Singer or songwriter attempting to convey that there was a girl with a fiery, passionate spirit. She is capable of achieving anything she sets her mind to. Because fire is hot, it can be felt or received through the sense of touch, hence it can be included in this form of kinesthetic.

- b. Auditory Imagery: An image may also represent a sound when the writer reads, called auditory imagery. Auditory is something sense in mind, and the writer heard through a poem.

Example:

Just hear this song because you can't go wrong when you value (Auditory Imagery)

There is a term in this sentence that refers to the auditory kind since it can be captured by the sense of hearing and finished by listening to the music. The artist expects listeners to comprehend the woman's

worth based on the song alone, and this is not a bad way to judge a woman.

- c. Kinesthetic Imagery: Kinesthetic Imagery conveys a sense of movement or tension, and also kinesthetic imagery can be further divided into the mind of touch, temperature, training, and feeling.

Example:

*Oh, she got both feet on the ground, And she's burnin' it down
(Kinesthetic Imagery)*

This line exemplifies the kinesthetic girl since there is no movement from a stop or stand to moving his legs. The girl is in a powerful or sturdy position, with her foot resting on the ground, and when she moves her leg, it shakes the world.

- d. Olfactory Imagery (smell): Olfactory Imagery is the imagery associated with our sense of smell, a smell of things. Things that can be described based on the experience of smell from your nose are an example of olfactory imagery, such for example the scent fragrant, smells fishy, etc.

Example:

“Out out”

The buzz-saw snarled and rattled in the yard

And made dust and dropped stove – lenght stick

Of wood,

Sweet-scented stuff when the breeze drew

accross it.

(Robert Frost)

The line —Sweet-scented stuff when the breeze drew accross it.represents the smell. This line describes smell of the dust from shiver wood. The reader can imagine the smell when the wind blows the shiver of the wood spreading out the aroma or nice smell. This poem tells the readers about a boy who has a job as a carpenter.

- e. Gustatory Imagery (taste): Gustatory Imagery is Imagery that portrays the experience of our sense of taste, a taste of things. Things like sweet, bitter, sour, tasteless are some examples of words that indicate gustatory imagery.

An example of line in the poem containing gustatory imagery is “*She is as sweet as red apple*”. When the readers read the word “*sweet*“the readers will imagine the taste of the red apple.

- f. Tactile Imagery: Tactile Imagery represents a sense of touch, such as hardness, wetness, softness, and hot and cold.

Example:

I will be riding shotgun underneath the hot sun (Tactile Imagery)

This line uses the sense of touch that is seen in the hot sun.

- g. Organic Imagery: Organic Imagery is Imagery that represents an inner sensation like thirst, hunger, tiredness, fatigue, and fear in poetry.

Example:

Nobody knows that she's a lonely girl (Organic Imagery)

This sentence exemplifies solitude and loneliness. These conditions are represented by the organic type, which depicts the interior feelings of loneliness and solitude. The singer describes the girl's plight behind the sparkling lights as "lonely and without companions." She was alone in the world. The following sentences demonstrate that the singer is a passionate female tub burning fires at all times.

4. The description of the song-covers and the singer

Emma Heester is a great singer, songwriter, and performer from Holland who is also the most popular musical YouTuber in the country. Emma started her career by uploading cover songs to YouTube, where she immediately gained a devoted following of millions of fans who watched her uploads on a regular basis. On January 8, 1996, Emma Heesters, a Dutch singer and television personality, was born. Her YouTube channel, where she does cover versions of popular songs, is her most well-known accomplishment.

Taylor Jones, an English music executive who eventually inked a management deal with The Hello Group, discovered her in June 2016, and Eddie O'Loughlin signed her to Republic Records / Eddie O Entertainment and Universal Music Holland. She showed an early aptitude for music and trained as a vocalist with the help of her mother. She began uploading her covers to YouTube after finishing her education, and her channel now has

over 5.4 million subscribers. Cultural differences in the performance of the song provide different versions, and the target language can understand this. Therefore, the lyrics of songs created and played to the public also have a big responsibility for the spread of certain beliefs, values, and even prejudices.

Emma Heester covered a few of her songs because they were well-known in the original language. The first is the song My Love, which tells the tale of lovers who sincerely care for one another and vow to stick by each other. One of the tracks from the My Love music series, which released on January 22, 2021, is the song My Love. Second, the song Perfect Melody, which describes a person who wants to be there for her at a trying moment. A pop song with the title Pectfect Melody was released in June of 2022. Third, the song is an Incredible Love story about a man who has nothing and who falls in love with a woman who is different from him. On November 2, 2018, the pop song "Incredible Love" was released. Fourth, the song Forgive Me depicts the tale of a character who suffers and is wounded by false hope that comes from a loved one. This song was released on July 9, 2020. He feels incredibly at ease with that person, so much so that he doesn't recognize that love has blossomed in his heart. Fifth, the 2019 song Just Missing You narrates the story of the singer who wishes to express a strong sense of desire for a woman named Mother who passed away. Also, the song More Than My Ego depicts the tale of a women who loves herself even more than her fiancée because she loves him so much. The song

Pretend to Forget, which depicts the story of someone who is unable to move on because someone who wishes to be forgotten instead resurfaces after discovering a substitute, illustrates.

B. Previous Study

Some of the previous studies the researcher used to prove the validity of my research. The researcher found a survey about analyzing the losses and gains of translation. The researcher found a study about cultural loss and gain in translation by Siregar (2018) entitled "Cultural Loss and Gain in Translation of Idiom from English into Indonesian." The result of this research shows that the techniques used by the translator to know loss and gain in the translation are semantics and pragmatics. Meanwhile, the method used by the translator is cultural loss and gain were identified in the contexts of (1) historical culture, (2) local culture, (3) custom culture, (4) religious culture.

Meanwhile, in their study Tiwiyanti and Retnomurti (2017) entitled "Loss and Gain in Translation of Culture-Specific Items in Ahmad Tohari' Lintang Kemukus: A Semantic Study." The qualitative descriptive method is used in this research because this research relies on the opinions and beliefs of the authors rather than statistical data, which tends to be quantitative research. Agustina (2013) find the result in her study "Loss and Gain in Translation Process of a Comic "The Adventures of Tintin: Tintin in America" Into Indonesian Version "Petualangan Tintin: Tintin Di Amerika" that the researcher found 110 patterns of loss and 19 ways of gain

in the translation process of the comic. After reading both the English version as the SL and the Indonesian version as the TL, the researcher found 129 methods of loss and gain.

Another researcher is from Fauzia Mely E (2020) who explained the title "Intertextual Continuity in Supergirl Stories from Film (1984) to TV Series Version (2007 And 2015). In that research, it has the similarity, namely intertextual. At the same time, the difference is the object. Fauzia Mely E's study intends to debunk falsehoods and establish continuity with a recreation of the Supergirl film or TV series at the period. This research focuses on Superhero films and TV shows, which are analyzed using hero theory. The findings of this study are the myths that Super Girl has created and how movies and TV shows demonstrate the presence of Intertextual Continuity. In contrast to the researcher, the researcher's goal in this study is to uncover the losses and gains in music video localization and use imagery theory to identify the type of imagery.

Yastanti and Safitri (2016) researched "Imagery in Song Lyrics of Alicia Keys." The result of this research shows that there are seven kinds of imagery used in translating poems, Such as the use of visual descriptions to create the right atmosphere for readers is known as visual imagery, using illustrations to convey sound so that readers can understand messages that have been set for readers is known as auditory imagery, olfactory imagery describes to the readers so that readers can smell what is in their imagination, tactile imagery explains how something is felt through the sense of touch,

gustatory imagery refers to descriptions of how something penetrates and
tastes in poetry, organic images are descriptions of physical sensations,
kinesthetic imagery refers to the movement or tension outside of the speaker
in the poem. The differences of the previous studies with the researcher's
research is the researcher analyzes about how imagery in song lyrics impacts
intertextual transmetrification, which in turn changes sentence structure and
results in gains and losses in song lyrics as a result of addition and deletion
in words, clauses, and phrases.

CHAPTER III

RESEARCH METHODOLOGY

In this chapter, the researcher discusses the type of research, data and source of data, research instruments, the technique of collecting data, techniques of validation data, and technique of analyzing data.

A. Research Design

The researcher uses a qualitative design. Planning in research is essential because, with a plan, the research data results will be more detailed. According to Creswell (2009), the research design is plans and the procedures for research to complicated data collection and analysis methods. In using qualitative design, the researcher will give an opinion or impression on something examined. A qualitative approach is generally associated with the interpretive position (Saldanha and O'Brien, 2009). The qualitative tradition calls on inductive and deductive logic, appreciates subjectivities, accepts multiple perspectives and realities, recognizes the power of research on both participants and researchers, and does not necessarily shy away from political agendas. The qualitative research design is logical and accepts opinions and thoughts.

In this research, the researcher uses a qualitative approach because this research focuses on the analysis or interpretation of translation products; the researcher will analyze translations that have been done by other translators and the description of the study in the form of research

words or descriptive. This research is not structured, the format is not bound to a particular condition, the researcher's subjectivity influences this research, and the researcher may influence the respondent. Qualitative researchers have responded to such criticisms by reconceptualizing concepts such as 'validity' (Saldanha and O'Brien, 2009).

The researcher uses a research orientation based on product. The reason is that the researcher examines textual consequences resulting from the translation or interpretation process. The analysis of texts in their context of production and reception offers evidence of 'translators' decision making, which allows some insight into the translation process. It is particularly true of discourse analytical approaches where the focus is not only on texts as products but on the "process of meaning negotiation," which involves using language to engage our extralinguistic (Saldanha and O'Brien, 2009).

B. Data and Data Sources

Primary data and secondary data are the two data in this research. The researcher herself collects primary data while the secondary data are collected by other researchers and used for analysis. It refers to collections of data, e.g., interview transcriptions, questionnaire responses, translations, that have been collected by other researchers and made available to the research community for analysis (Saldanha and O'Brien, 2009).

This research's data are in the form of text, clause, sentences, or lyric in the music video localization of Indonesian songs covered by Emma Heesters. Primary data in this research are the Indonesian songs covered by

Emma Heesters and secondary data are references related to the object of research and analysis. Data source in this research is in the form of song that is cited directly from official site/channel <https://www.youtube.com/c/EmmaHeesters> by Emma Heesters. This research are seven songs in Emma Heesters entitled *Cintanya Aku* (My Love), *Melukis Senja* (Perfect Melody), *Cinta Luar Biasa* (Incredible Love), *Maafkan Aku #Terlanjur Mencinta* (Forgive Me), *Hanya Rindu* (Just Missing You), *Lebih Dari Egoku* (More Than My Ego), *Pura-Pura Lupa* (Pretend to Forget).

C. Research Instruments

Research instruments are tools or facilities used by researchers in collecting data to make their research easier and get good results. According to Saldanha and O'Brien (2009) state that when we talk about 'research participants' below, we are not only referring to those who participate directly in research projects (for example, by being interviewed or answering surveys) but also to the larger set of participants who are necessarily involved in the research by choice of text to be analyzed, for example, researcher herself can also be seen as 'participants' in the research. The main instrument in this research is the researcher because this research is descriptive and uses a lot of analysis. The instrument used in this research is a laptop used to write data analysis, video music is used as data to be analyzed, and journal or thesis related with the study and books were used as a guide for analyzing data.

D. Techniques of Collecting Data

According to Creswell (1989: 110) stated that there are certain ways to collect the data namely unstructured or semi structured observation and interviews, document, and visual materials to obtain the information. The technique used by the researcher for this research is documentation and observation (Non-participative). An important part of the research is collecting data. The data of this research were collected by the following steps:

1. Observating by watching the music video, gathering the data on official site/channel youtube by Emma Heesters for on official English Songs <https://www.youtube.com/c/EmmaHeesters>.
2. Understanding song lyrics of the source text to the target text.
3. Finding the transcript of the lyrics from the internet and comparing both of the song lyrics in English and Indonesian and search of intertextual and imagery in the lyrics.
4. Writing the lyrics on the note.
5. Giving marks to each lyrics containing intertextual loss and gains of imagery.
6. Classifying the data based on the kinds of imagery and the types of intertextual.
7. Coding the data.

E. Data Validation Techniques

In this section, the validity of data is required in order to imply the confidence level in the research built by the researcher. The researcher adjusts the triangulation technique to assess the validity in this study. Furthermore, validation data is a technique for evaluating the efficacy and accuracy of the data. The researcher's responsibility after data collection and analysis is to validate the data by examining its accuracy and quality to ensure that it is correct. According to Moleong (2001), triangulation is a technique used to check the validity of data by using anything external to the data to validate the data or to compare them. The types of triangulation are split into 4: by source, by method, by expert, and by theory. Based on the four forms of triangulation, the researcher employs expert triangulation since the expert must verify the accuracy of the data for the researcher's research. The document are taken from limits the subject are seven songs by Emma Heesters. The researcher collects the data lyric on the official site/channel by Emma Heesters for on official English Songs <https://www.youtube.com/c/EmmaHeesters>. The researcher took the data from the song lyrics. Moreover, the informant in this research is the validator and raters chosen based on the following criteria: The validator and raters involved are highly qualified persons who can provide supporting data related to the translation techniques and quality assessment.

The credibility goal is to ensure that the data is accurate. To back up the findings of this study, the researcher gives accurate data. The researcher established the data's authenticity by reading it attentively and watching it

multiple times. The researcher then chose information that was relevant to the problem statement. The researcher used transferability to transmit the findings to the readers to achieve this goal. To help readers understand the results, the researcher must supply extra information. Maintaining data accuracy necessitates dependability. The researcher should examine the data attentively and watch it several times to get at the correct interpretation. Conformability is a method for determining the objectivity of a study by discussing it with other researchers or speakers. The researcher consulted professionals to validate the data in this study. Experts in the field who are familiar with the subject area, intertextual and imagery discovered in music video localization.

The researcher provides qualifications for the one validator to help the researcher validate the data. The data has been well validated if the validator meet at least two or three requirements.

1. The validator graduated from English major
2. The validator have experience in translation product
3. The validator have the professional skill in translation.

F. Data Analysis Techniques

After collecting the data, the researcher analyzes it. Data analysis is essential in research. Data analysis in qualitative research is a process of categorization, description, and synthesis (Wiersma, 1991). Data analysis is a systematic process to analyze data that have been collected. To analyze the data, the researcher uses descriptive qualitative to analyze data. Domain

analysis, taxonomy analysis, componential analysis, and them analysis are some of the step-by-step instructions used in this research's data analysis technique by Spradley (1980).

1. Domain Analysis

Domain analysis is the first step of a data analysis technique. The domain analysis is a subcategory of cultural meaning that includes smaller categories. By grouping distinctive items into categories, each civilization creates hundreds of thousands of them (Spradley, 1980).

The purpose of this study's cultural significance is to use Gennete's (1997) theory to categorize the intertextuality found in Indonesian songs that Emma Heesters has covered. In order to determine the sort of intertextuality initially, the researcher collected data from Indonesian song lyrics sung by Emma Heesters and their English translations per title. This allowed the researcher to determine whether or not the line could be classified as data (domain). As a result, the researcher can evaluate the various imaging kinds utilizing the theory of Arp and Perrine (1991).

2. Taxonomic Analysis

Taxonomic analysis is the second step in Spradley's analytical process. According to Spradley (1980), the taxonomy is a collection of categories arranged according to a single semantic relationship; it is comparable to the cultural domain. However, they also have a key distinction in that the taxonomy provides more information about the

interrelationships between objects in the cultural domain. It reveals the relationships between the terms included in the domain, which is one way it differs from both of them. Subsets and how they connect to the whole are the focus of taxonomy. As a result, in this step the researcher classifies the data in accordance with the study questions. The initial step is to tabulate all the data that both the source and target languages had intertextual and imagery. The second is to analyze the data to determine the intertextuality types by using theory from Gentte (1997). The last one is to analyze the data to consider the imagery types by using theory from Arp & Perrine (1991).

3. Componential Analysis

The third stage of Spradley's analysis is component analysis technique. It is a methodical look for the elements of meaning. Connected with Spradley's cultural categories (1980). The component is short for "unit." Therefore, component analysis seeks to identify cultural categories have been given units of significance. Component analysis encompasses the entire search, sifting everything, assembling some information into groups, and entering everything into an elemental table. In order to categorize all of the components in accordance with the theory that the researcher uses, the researcher reads and writes lyrics to Indonesian music that Emma Heesters has covered. According to the domain in taxonomy, the researcher collects the data and then lists them

in componential table form to connect the findings and make it easier to classify the data.

Data Coding Explanation

Types of Imagery

(Arp & Perrine, 1991)

V : Visual

A : Auditory

T : Tactile

O : Olfactory

G : Gustatory

K : Kinesthetic

Og : Organic

Transmetrification

(Gennete, 1997)

AUG : Augmentation

RED : Reduction

Loss and Gain

W : Word

P : Phrase

C : Clausa

4. Theme Analysis

A culture's overall pattern can be recognized by noticing recurrent themes, which are precepts that are either either stated or implicitly suggested and typically regulate the behavior that is acceptable in society (Spradley, 1980). This is a method of determining the themes that are present in the data from the research's dominating findings. The researcher examines the component analysis data and draws the most important conclusions from the componential table.

As seen from the table, the dominant data for the types of imagery in the textual music localization of Indonesian songs covered by Emma Heesters is organic imagery. This type is applied to analyze poem text from source text to target text, this strategy emphasizes refers to imagery that expresses a character's feelings or interior sensations, such as thirst, hunger, exhaustion, and fear.

Due to the lyrics' extensive usage of the singer's inner feelings, Emma Heesters' performance of the popular Indonesian ballad features organic imagery. The singer's internal situation is described in the song. The lyrics from the source language to the target language can still be sung in their original form because transmetrification from ST to TT involves little syllable changes.

CHAPTER IV

FINDINGS AND DISCUSSIONS

In this chapter, the researcher is going to describe the result of a research that analyzes about intertextual losses and gains of imagery in the textual music localization of Indonesian songs covered by Emma Heesters through the intertextual theories by Genette (1997) and imagery's theory by Arp & Perrine (1991). The findings will show intertextual losses and gains of imagery that has been maintaining from music localization between Indonesian singers and covered by Emma Heesters.

A. Findings

The focus of this research is to describe the intertextual losses and gains of imagery in the textual music localization. The music for Emma Heesters's version of the song Indonesian singers caught the researcher's attention. In order to make the analysis easier, the researcher provides the steps of analysis, they are: the classification of data, the description of data, and the analysis of data. Researchers use Genette (1997) intertextual theory and Arp & Perrine (1991) imagery theory to classify data. After that, the researcher discovered intertextual losses and gains of imagery. Following that, the researcher extracts specific spots that show the intertextual and textual aspects. In this part, the researcher presents all the data that was found, researched and analyzed. Since there are three formulations of problem in this research, there will be three parts of data presentation for

each one. First, the types of imagery found from the music textual localization of Indonesian songs covered by Emma Heesters. Second, the intertextuality found from the music textual localization of Indonesian songs covered by Emma Heesters. Third, how do the losses and gains influence the overall meaning of the localized song?

1. Types of imagery found from the music textual localization of Indonesian songs covered by Emma Heesters.

After the data are gathered, this part is essential from this research as it contains the data analysis of the study. The aim of this study is to find the types of of imagery found from the music textual localization of Indonesian songs covered by Emma Heesters.

Table 4.1. Types of Imagery

Types of Imagery	Number	
	ST	TT
Visual Imagery	11	10
Auditory Imagery	3	8
Tactile Imagery	1	1
Olfactory Imagery	-	-

Gustatory Imagery	-	-
Kinesthetic Imagery	16	13
Organic imagery	53	56

Language used to describe things that can be seen, heard, felt, tasted, or smelled is known as imagery. Additionally, it has the power to evoke images in the reader. The purpose of using imagery is to give the reader a visual or sensory experience. The writer appeals to the reader's senses of taste, smell, touch, voice, and interior emotions and sensations by using vivid imagery as figurative language. However, in this study, the researcher found 92 data containing of imagery. For the detail of the classification and the explanation, there are in the appendices. These are the examples of the data found that can be seen in the following data below:

a. Visual Imagery

There are 10 visual imagery from ST and 11 visual imagery from TT found from all the data in this research. Visual imagery is used as a means of parable frequently appears in literary works and it is relatively straightforward. This imagery presents something visible so that reading-writing thing reaches the imagination (Perrine,

1991). In a visual imagery, an image that can explain to the reader and must make sense in mind.

Datum 01:

0.18/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Saat ku sendiri kulihat **foto dan video***

TT: When I am by myself. Looking at **photos** and **videos**

Because the word "photos" and "videos" in ST and TT may be perceived with the eyes, this is visual imagery. The term "photos" and "videos" refers to beautiful memories experienced by the singer. Singer or songwriter attempting to convey the there was a man with a sadness, the memories cannot be repeated.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of visual imagery.

Datum 2:

0.32/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Hancur hati ini melihat semua **gambar diri***

TT: And with my broken heart, I see all the **pictures of myself**

Because the word "picture of myself" in TT may be perceived with the eyes, this is visual imagery. The term "picture of myself" refers to beautiful memories experienced by the singer.

Singer or songwriter attempting to convey the there was a man with a sadness, the memories cannot be repeated.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of visual imagery.

Datum 44:

0.15/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: *Menghadapi kamu*

TT: To look you **in the eyes**

There is a term in this sentence that refers to the visual imagery because the eyes are also visible, the phrase "in the eyes" describes the visual representation. When the word "eye" is used, the listener imagines limbs, namely the sense of sight. Glances typically convey inferred meaning whereas eyes typically draw out beauty. Because he gazes into the eyes of the person he loves, the person in this poem is able to control his ego. He is of the opinion that a relationship would fail if the ego continually takes center stage.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source

language based on the imagery they contain. We can see that the statement uses a certain form of visual imagery.

b. Auditory Imagery

There are 3 auditory imagery in ST and 8 auditory imagery TT found from all the data in this research. When a writer reads, a picture could also reflect a sound; this is known as aural imagery. Through writing a poem, the author heard something auditory. Its purpose is to give the reader an explanatory voice.

Datum 48:

1.01/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: *Aku kan menahan walau kau ingin pisah*

TT: And I know that you are moving on so I sing **this song**

The term in TT that refers to the auditory kind since it can be captured by the sense of hearing and finished by listening to the song. The singer expects listeners to the understanding the women's worth based on the song alone, and this is not a bad way to judge a woman.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of auditory imagery.

Datum 57:

0.56/LOSS/TRANS/GAIN/IMG/Perfect Melody

ST: *Mendengar kamu bercerita*

TT: **I'll listen to all your stories**

There is a term in this sentence that refers to the auditory kind since it can be captured by the sense of hearing and finished by listening to the all stories

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of auditory imagery.

Datum 76:

3.06/LOSS/TRANS/GAIN/IMG/Perfect Melody

ST: *Mengukir namamu di sana*

TT: Your name in it will **sound perfectly**

The word "sound perfectly" in TT contains the types of imagery. There is a term in this sentence that refers to the auditory imagery since it can be captured by the sense of hearing and finished by listening the voice someone who mentions their name.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of auditory imagery.

c. Tactile Imagery

There are 1 tactile imagery in ST and TT found from all the data in this research. The tactile sensation of touch is represented by images that are rough, wet, soft, hot, and cold. As well as feelings that are described.

Datum 53:

0.35/LOSS/TRANS/GAIN/IMG/My Love

ST: *Debar jantungku berdetak saat **kugenggam tanganmu***

TT: My heart beats fast, when I hold you. And when **my hand touches your hand**

The words "*ku genggam tanganmu*" in ST and "*my hand touches your hand*" in TT both contain a tactile imagery type, because holding hands involves the movement of two hands from different persons coming together, then in the process creates a touch between the two skins.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of tactile imagery.

d. Kinesthetic Imagery

There are 16 kinesthetic imagery in ST and 13 kinesthetic imagery in TT found from all the data in this research. Kinesthetic

imagery, which may also be further broken down into the minds of touch, temperature, training, and feeling, creates a sense of movement or tension outside of the speaker in poetry.

Datum 17:

4.00/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Kurindu senyummu Ibu*

TT: It's your **smile** that I miss from you

The term "*Senyummu*" in ST and "smile" in TT has a kinesthetic imagery type because smiling causes body gestures and lip movements, which convey the emotion of happiness and pride

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of kinesthetic imagery.

Datum 28:

2.40/LOSS/TRANS/GAIN/IMG/Forgive Me

ST: *Tapi mengapa kita selalu bertemu dan bertemu*

TT: but please tell me why do I keep running into you, why do **I run into you**

The word "*bertemu*" conjures up kinesthetic ideas in ST. Because the term describes the physical exchange of words between two individuals during a meeting.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of kinesthetic imagery.

Datum 41:

1.29/LOSS/TRANS/GAIN/IMG/Pretend to Forget

ST: *Ku tak mau ada yang terluka*

TT: You gave up on us when you **closed that door**

Additionally, the word "close the door" in TT refers to sense of movement. Since this is kinesthetic imagery. It is described here that the door is closed because the guy doesn't want to be wounded any longer; it is preferable to be content with their various ways without having to repeat their history. The word "door" refers to a heart that can be closed and opened with love. So, in this sentence there is movement.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of kinesthetic imagery.

Datum 68:

0.08/LOSS/TRANS/GAIN/IMG/Perfect Melody

ST: *Aku mengerti **perjalanan hidup** yang kini kau lalui*

TT: Yes i understand, **you've got a journey in life** that you're on currently

Kinesthetic types are present in ST and TT because they depict movement and because everyone engages in daily activities in real life. Every scenario that arises will pass, and while it is happening, it will undoubtedly create movement, particularly of the limbs.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of kinesthetic imagery.

e. Organic Imagery

There are 53 organic imagery in ST and 56 organic imagery in TT found from all the data in this research. In poetry, organic imagery refers to imagery that expresses a character's feelings or interior sensations, such as thirst, hunger, exhaustion, and fear.

Datum 28:

2.40/LOSS/TRANS/GAIN/IMG/Forgive Me

ST: *Tapi mengapa kita selalu bertemu dan bertemu*

TT: but please tell me why do I keep running into you, why do **I run into you**

The term describes the physical exchange of words between two individuals during a meeting. The TT emphasizes that he always walks in the direction of the person he loves because mobility is necessary for meeting to happen. The addition of organic type in TT ensures that the loved one is continually on the thoughts and heart because of the love and happiness there.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of organic imagery.

Datum 45:

0.33/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: *Perih bagiku*

TT: It **hurts** me so much

The singer experiences a state of feeling that is not okay, she must control her wrath in a scenario she finds to be very challenging, and because she maintains her connection without self-interest, she always battles alone for the relationship's sake. She experienced pain far too frequently, yet she didn't give up on her feelings; instead, she held onto the hope that everything would turn out okay. Ans it is represent organic imagery.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of organic imagery.

Datum 50:

1.18/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: *Jika kamu salah aku akan lupakan*

TT: I'm forgetting the mistakes that you haven't yet made

It is everyone's option, but in ST and TT contain organic types, sensations of pleasure and later feelings of love will make partners' mistakes simple to mimic. The vocalist is attempting to express his feelings in this instance; he is content with the current circumstances, despite the occurrence of occasional inner struggles.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of organic imagery.

Datum 51:

1.25/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: *Walau belum tentu kau lakukan yang sama*

TT: And forgive you even if i know you won't do the same

Includes organic type in TT. Mostly because it expresses the singer's inner feeling. She cares about him so strongly that even if he commits the same error, she will still forgive him. He needs to let go of his ego, which is not an easy task, but he is prepared to do it in order to keep the relationship going strong since he does not want it to break to pieces in the middle of the road.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of organic imagery.

Datum 52:

0.28/LOSS/TRANS/GAIN/IMG/My Love

ST: ***Tergetar** aku tepat di hadapanmu*

TT: Right in front of you, I'm standing with so **much joy**

Organic types are prevalent in the words found in ST and TT because they express the singer's inward experience. When he sees the person he loves, he becomes uneasy from the emotion of love.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of organic imagery.

Datum 77:

3.16/LOSS/TRANS/GAIN/IMG/Perfect Melody

ST: *Menangis tertawa*

TT: And we will laugh and we will cry

The heart will be able to convey its circumstances in accordance with what transpired in ST and TT, which stand in for sentiments while sad and pleased. When someone laughs, they are describing their happiness, and when they cry, they are describing their despair. Both of these are of the organic variety because they speak of the inner feelings and experiences.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of organic imagery.

Datum 80:

3.35/LOSS/TRANS/GAIN/IMG/Melukis Senja

ST: *Hingga kau **bahagia***

TT: Until you feel happy

Happiness is an expression of a situation that is in line with reality and expectations; the feeling expresses what is happening. And singers feel this state, which is of the organic variety.

The researcher examines the lyric line that contains the kind of imagery that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the imagery they contain. We can see that the statement uses a certain form of organic imagery.

2. Intertextuality found from the music textual localization of Indonesian songs covered by Emma Heesters.

After the data are gathered, this part is crucial from this research as it contains the data analysis of the study. The aim of this study is to explain the intertextuality (*transmetrification*) found from the music textual localization of Indonesian songs covered by Emma Heesters.

Table 4.2. Types of Transmetrification

Transmetrification	Number
Augmentation	29
Reduction	12

Genette claims that transmetrification occurs, and he offers two conclusions about these transmetrification studies. The first is that they impart valuable lessons in poetry technique or aesthetics to the educated reader as games: "Nothing is more useful than games." In this research, 92 data were identified, although not all of the data were

transmetrification. Due to the fact that ST and TT both have the same amount of syllables, there are 41 data included in the transmetrification type and 51 data excluded. For the detail of the classification and the explanation, there are in the appendices. These are the examples of the data found that can be seen in the following data below:

a. Augmentation

In this instance, syllables from the source text are added to the target text or vice versa, resulting in a subsequent change in pressure between the source text and target text, but you can still sing the song's lyrics in the original tone. Augmentation is the process of increasing the size, value, or quality of something by adding to it. (e.g, from ten to twelve feet).

Datum 10:

1.12/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Bukannya diri ini tak terima kenyataan*

TT: I can't deal with the reality, there's nothing left that I can do

Stressed and unstressed

ST: UIUIUIUIUIUIUI

TT: UIUIUIUIUIUIUIUI

It is classified as an augmentation type since the source text contains extra syllables, which will also change the emphasis of the sentence when it is translated into the destination text. However, the

song's lyrics can still be interpreted to mean something different and still be sung as intended.

In order to assess the intertextual (transmetrification) that is present in the lyric line, the researcher looks at the line in question. Comparing terms in the source and target languages according to the transmetrifications they include It is clear that the statement makes use of a certain augmentation type.

Datum 15:

1.52/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Sulitku menghapus kenangan bersamamu.*

TT: It's hard for me, to erase all of the memories I have with you.

Stressed and unstressed

ST: UIUUIUIUIUIUI

TT: IUIUIUUIUIUIUIU

It is classified as an augmentation type since the source text contains extra syllables, which will also change the emphasis of the sentence when it is translated into the destination text. However, the song's lyrics can still be interpreted to mean something different and still be sung as intended.

The researcher examines the lyric line that contains the kind of intertextual (transmetrification) that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the transmetrification they contain.

We can see that the statement uses a certain form of augmentation type.

Datum 28:

2.40/LOSS/TRANS/GAIN/IMG/Maafkan Aku

ST: *Tapi mengapa kita selalu bertemu dan bertemu.*

TT: but please tell me why do I keep running into you, why do I run into you.

Stressed and unstressed

ST: UIIUIUIUIIUIUIUI

TT: UIIUIUIUIIUIUIUIUI

It is classified as an augmentation type since the source text contains extra syllables, which will also change the emphasis of the sentence when it is translated into the destination text. However, the song's lyrics can still be interpreted to mean something different and still be sung as intended.

In order to analyze the intertextual (transmetrification) that is present in the lyric line, the researcher looks at the line in concern. Comparing terms in the source and target languages according to the transmetrifications they include It is clear that the statement makes use of a certain augmentation type.

b. Reduction

Reduction is the translator encounters many words which convey the meaning of a phrase in the original text, so s/he deletes

one of the few words (Manafi Anari, 2009). In this instance, there is a loss of syllables from the source text to the target text or vice versa, resulting in a later change in pressure between the source text and target text, but you can still sing the song's lyrics in the original tone (e.g, from twelve to eight).

Datum 23:

1.06/LOSS/TRANS/GAIN/IMG/Maafkan Aku

ST: *Hanyalah menunda luka.*

TT: It just delays the pain,

Stressed and unstressed

ST: UIUUIUIUI

TT: UIUIIU

It is classified as a reduction type because the source text has fewer syllables, which will also influence the emphasis of the sentence when it is translated into the destination text. However, the song's lyrics can still be interpreted to mean something different and still be sung as intended.

The researcher examines the lyric line that contains the kind of intertextual (transmetrification) that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the transmetrification they contain. We can see that the statement uses a certain form of reduction type.

Datum 24:

1.26/LOSS/TRANS/GAIN/IMG/Maafkan Aku

ST: *Mengapa kau dekati aku.*

TT: Why are you here with me?

Stressed and unstressed

ST: UIUUIUIUI

TT: UIUIIU

It is classified as a reduction type because the source text has fewer syllables, which will also influence the emphasis of the sentence when it is translated into the destination text. However, the song's lyrics can still be interpreted to mean something different and still be sung as intended.

In order to assess the intertextual (transmetrification) that is present in the lyric line, the researcher looks at the line in question. Comparing terms in the source and target languages according to the transmetrifications they include It is clear that the statement employs a certain reduction type.

Datum 35:

0.33/LOSS/TRANS/GAIN/IMG/Pretend to Forget

ST: *Tapi tak pernah ku bermimpi.*

TT: Never thought you'd ever leave me.

Stressed und unstressed

ST: IUIUIUIU

TT: UIUIUIIU

It is classified as a reduction type because the source text has fewer syllables, which will also influence the emphasis of the sentence when it is translated into the destination text. However, the song's lyrics can still be interpreted to mean something different and still be sung as intended.

The researcher examines the lyric line that contains the kind of intertextual (transmetrification) that has already been described in order to analyze it. Comparing words in the target language to those in the source language based on the transmetrification they contain.

We can see that the statement uses a certain form of reduction type.

3. The losses and gains influence the overall meaning of the localized song.

The last part is the answer from the third question “How do the losses and gains influence the overall meaning of the localized song?” will be provided. Losses and gains in the songs' translations have an impact on the sentences from the source to the target language, however when song lyrics from ST are translated into TT, the tone of the original song can still be captured when singing them.

4.3 Loss and Gain Table

Loss and Gain	Word	Phrase	Clausa
Loss	21	9	10
Gain	30	13	39

Based on the table above, in this research there are 3 types of loss and gain, namely words, phrases, and clauses. In this research, it was discovered that there were gains and losses, with 30 parts being words, 13 being phrases, and 39 being clauses, respectively. There were losses, with 21 parts being words, 9 being phrases, and 10 being clauses. These are the examples of the data found that can be seen in the following data below:

Loss is the disappearance of specific elements from a text that are present in the original text but not the target text. Loss is more likely to occur during translation than gain. This is mostly related to the fact that concepts, words, phrases, and grammar in the target language and those in the source language do not immediately equate. Different cultures lead to loss since no two living languages can have the same cultures. This shows that some cultural ideas are peculiar to a given language.

Gain is a term used to describe translation as a finished good. It is the enlargement or clarification of the text in the original language. Gain makes it possible for a language to be adaptable and useful in every social setting. Gain is also influenced by the relative expressive power of a language and the translators' originality. When the translator combines language and social life to produce a concrete interpretation, creativity is evident. The process of translation therefore becomes extremely intricate and requires an examination of the connection

between a language and the social setting in which it is employed. Gain is typically focused on enriching the target language.

a. Loss in words

Datum 82:

0.25/LOSS/TRANS/GAIN/IMG/Incredible Love

ST: *Rasa hati ini inginkan dirimu*

TT: My heart just fell for you

There is a part of this statement that pertains to the kind of loss that is implied by the word. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of words that are missing.

Datum 93:

1.14/LOSS/TRANS/GAIN/IMG/Incredible Love

ST: *Aku tak punya bunga*

TT: Don't have flowers

There is a part of this statement that pertains to the kind of loss that is implied by the word. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of words that are missing.

Datum 94:

1.17/LOSS/TRANS/GAIN/IMG/Incredible Love

ST: *Aku tak punya harta*

TT: Don't have gold

There is a part of this statement that pertains to the kind of loss that is implied by the word. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of words that are missing.

b. Loss of phrases

Datum 5:

0.48/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Kuingin **saat ini** engkau ada disini*

TT: I want you to be here with me, I know it sounds crazy

There is a part of this statement that pertains to the kind of loss that is implied by the phrase. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of phrases that are missing.

Datum 20:

0.31/LOSS/TRANS/GAIN/IMG/Maafkan Aku

ST: *Aku tlah tahu hati ini **harus menghindar***

TT: I know what my heart needs to do, it should not get

There is a part of this statement that pertains to the kind of loss that is implied by the phrase. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of phrases that are missing.

Datum 88:

0.45/LOSS/TRANS/GAIN/IMG/Incredible Love

ST: *Rasa ini tak tertahan*

TT: Feeling more than I could ever wish for

There is a part of this statement that pertains to the kind of loss that is implied by the phrase. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of phrases that are missing.

c. Loss of clauses

Datum 35:

0.33/LOSS/TRANS/GAIN/IMG/Pretend to Forget

ST: *Tapi tak pernah ku bermimpi*

TT: Never thought you'd ever leave me

There is a part of this statement that pertains to the kind of loss that is implied by the clause. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of clauses that are missing.

Datum 47:

1.01/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: Aku kan menahan walau **kau ingin pisah**

TT: And I know that you're moving on so I sing this song

There is a part of this statement that pertains to the kind of loss that is implied by the clause. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of clauses that are missing.

Datum 65:

1.42/LOSS/TRANS/GAIN/IMG/My Love

ST: *Kekasih yang baik hati kini ada di sampingku*

TT: No one compares to what you are, I know I knew it from the start

There is a part of this statement that pertains to the kind of loss that is implied by the clause. The study looks at the lyrical lines with loss between ST and TT. This can be seen by comparing the terms in the source and target languages based on the kinds of clauses that are missing.

a. Gain of words

Datum 9:

1.04/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Walau hanya sebentar Tuhan tolong kabulkanlah*

TT: **And** even if it is just for a while, **Then** God please, give us the time.

There is a component of this statement that pertains to the kind of benefit that is implied by the word. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of

words that are added, it is possible to see this (previously there were no ST and then added when in TT).

Datum 25:

1.34/LOSS/TRANS/GAIN/IMG/Maafkan Aku

ST: *Kau membuat semuanya indah*

TT: You make everything **so** beautiful

There is a component of this statement that pertains to the kind of benefit that is implied by the word. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of words that are added, it is possible to see this (previously there were no ST and then added when in TT).

Datum 47:

1.01/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: *Aku kan menahan walau kau ingin pisah*

TT: **And** I know that you're moving on so I sing this song

There is a component of this statement that pertains to the kind of benefit that is implied by the word. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of words that are added, it is possible to see this (previously there were no ST and then added when in TT).

b. Gain of phrases

Datum 5:

0.48/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Kuingin saat ini engkau ada disini*

TT: I want you to be here **with me**, I know it sounds crazy

There is a component of this statement that pertains to the kind of benefit that is implied by the phrase. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of phrases that are added, it is possible to see this (previously there were no ST and then added when in TT).

Datum 15:

1.52/LOSS/TRANS/GAIN/IMG/Just Missing You

ST: *Sulitku menghapus kenangan bersamamu*

TT: It's hard for me, to erase **all of** the memories I have with you

There is a component of this statement that pertains to the kind of benefit that is implied by the phrase. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of phrases that are added, it is possible to see this (previously there were no ST and then added when in TT).

Datum 24:

1.26/LOSS/TRANS/GAIN/IMG/Maafkan Aku

ST: *Mengapa kau dekati aku*

TT: Why are you **here with** me?

There is a component of this statement that pertains to the kind of benefit that is implied by the phrase. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of phrases that are added, it is possible to see this (previously there were no ST and then added when in TT).

c. Gain of clauses

Datum 47:

1.01/LOSS/TRANS/GAIN/IMG/More than My Ego

ST: *Aku kan menahan walau kau ingin pisah*

TT: And **I know** that you're moving on so **I sing this song**

There is a component of this statement that pertains to the kind of benefit that is implied by the clause. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of clauses that are added, it is possible to see this (previously there were no ST and then added when in TT).

Datum 58:

0.51/LOSS/TRANS/GAIN/IMG/My Love

ST: *Yang tercantik di hatiku sejak awal ku bertemu*

TT: You are the most beautiful on earth. **I know it** since the day we met

There is a component of this statement that pertains to the kind of benefit that is implied by the clause. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of clauses that are added, it is possible to see this (previously there were no ST and then added when in TT).

Datum 77:

3.16/LOSS/TRANS/GAIN/IMG/Perfect Melody

ST: *Menangis tertawa*

TT: And **we will** laugh and **we will** cry

There is a component of this statement that pertains to the kind of benefit that is implied by the clause. The research looks at the lyrical lines that have gain between ST and TT. By contrasting the words in the target language with the words in the source language based on the kinds of clauses that are added, it is possible to see this (previously there were no ST and then added when in TT).

Normal gain and loss procedures occurred when translating the lyrics on music covers, though the translator occasionally used the loss process due to space constraints and tried to exclude some words without altering their meaning or context in the original language. In conclusion, the song's lyrics were successfully translated and can be sung in keeping with the original mood. Losses that occur in ST lyrics

do not affect the overall meaning of the song and gains in TT do not affect the original meaning as a whole.

B. Discussions

In this chapter is a discussion, the data analysis that have been analyzed in the previous subchapter. The discussion are arranged in order to answer the problem from the type of imagery and intertextuality (transmetrification), that present on the table below:

Gain

Types of Imagery	V			A			T			O			G			K			Og																				
	AUG			RED			AUG			RED			AUG			RED			AUG			RED																	
Loss and Gain	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C	W	P	C			
Just Missing You		1	1					1	1																		1					2	1		4	1			
Forgive Me																											1					1			1	3		2	2
Pretend to Forget																											1					1	1		2				1
More Than My Ego								1				2															1			2		1	1		1				
My Love												2															2					4	1		2			1	
Perfect Melody			1						1		1	1															2			2		3			3				
Incredible Love	1		1					3	1		3																					3	2		5	1			

Data Coding Explanation

Types of Imagery

(Arp & Perrine, 1991)

V : Visual

A : Auditory

T : Tactile

O : Olfactory

G : Gustatory

K : Kinesthetic

Og : Organic

Transmetrification

(Gennete, 1997)

AUG : Augmentation

RED : Reduction

Loss and Gain

W : Word

P : Phrase

C : Clausa

Based on the data, there are 92 data have been collected and validate in this research. The researcher analyzes about the types of imagery. There are seven kind of types of imagery based on Arp & Perrine (1991), namely visual imagery, auditory imagery, olfactory imagery, gustatory imagery, tactile imagery, organic imagery, kinesthetic imagery. It can be seen in the table of loss, in the song "Just Missing You" contains the type of imagery visual that shows addition of word (1 data) and phrase (1 data), in the type

of imagery auditory shows addition of phrase (1 data), in the type of imagery organic shows addition of word (1 data). In the song "Forgive Me" contains the type of imagery kinesthetic that shows addition of word (1 data), in the type of imagery organic shows addition of word (1 data) and reduction of word (3 data) and phrase (1 data). In the song "Pretend to Forget" contains the type of imagery kinesthetic that shows addition of word (1 data) and phrase (1 data), in the type of imagery organic shows addition of word (2 data) and reduction of word (1 data) and clause (1 data). In the song "More Than my Ego" contains the type of imagery auditory that shows addition of word (1 data) and clause (1 data), in the type of imagery kinesthetic shows addition of word (1 data) and clause (1 data), in the type of imagery organic shows addition of phrase (1 data). In the song "My Love" contains the type of imagery organic that shows addition of word (3 data) and reduction of phrase (1 data). In the song "Perfect Melody" contains the type of imagery auditory that shows addition of clause (1 data), and in the type kinesthetic that shows addition of clause (1 data). In the song "Incredible Love" contains the type of imagery visual that shows addition of clause (1 data), and reduction of word (2 data). In the type imagery auditory that shows addition of word, phrase, and clause, each of them (1 data). In the type imagery organic that shows addition of phrase (2 data) and clause (3 data), and reduction of word (2 data). However, the most dominant data is the lyrics in the song "Forgive Me" which are categorized as the type of organic

with reduction of word (3 data). Organic Imagery is imagery that represents an inner sensation like thirst, hunger, tiredness, fatigue, and fear in poetry.

It can be seen in the table of gain, in the song "Just Missing You" contains the type of imagery visual that shows addition of phrase (1 data) and clause (1 data), in the type of imagery auditory shows addition of phrase (1 data) and clause (1 data), in the type of imagery kinesthetic shows addition of clause (1 data), in type of imagery organic shows addition of word (2 data), phrase (1 data), clause (4 data) and reduction of word (1 data). In the song "Forgive Me" contains the type of imagery kinesthetic that shows addition of clause (1 data), in the type of imagery organic shows addition of word (1 data), clause (1 data) and reduction of word (3 data), phrase (2 data), clause (2 data). In the song "Pretend to Forget" contains the type of imagery kinesthetic that shows addition of clause (1 data), in the type of imagery organic shows addition of word (1 data), phrase (1 data), clause (2 data) and reduction of clause (1 data). In the song "More Than my Ego" contains the type of imagery auditory that shows addition of word (1 data) and clause (2 data), in the type of imagery kinesthetic shows addition of word (1 data) and clause (2 data), in the type of imagery organic shows addition of word, phrase, clause each of them (1 data). In the song "My Love" contains the type of imagery tactile that shows addition of word (2 data), in the type of imagery kinesthetic shows addition of word (2 data), in the type of imagery organic shows addition of word (4 data), phrase (1 data), clause (1 data), and reduction of phrase (1 data). In the song "Perfect

Melody" contains the type of imagery visual that shows addition of clause (1 data), and in the type auditory that shows addition of clause (1 data), and reduction of phrase and clause each of them (1 data), in the type of imagery kinesthetic that shows addition of word and clause each of them (2 data), in the type of imagery organic shows addition of word and clause each of them (3 data). In the song "Incredible Love" contains the type of imagery visual that shows addition of word and clause each of them (1 data), in the type of imagery auditory that shows addition of word (3 data), phrase (1 data), clause (3 data), in the type imagery organic that shows addition of word (3 data), phrase (2 data) and clause (5 data), and reduction of word (1 data). However, the most dominant data is the lyrics in the song "Incredible Love" which are categorized as the type of organic with augmentation of clause (5 data).

Therefore, the researcher concludes that the most dominant data in this research is the lyrics in the song "Forgive Me" which are categorized as the type of organic with transmetrification of augmentation tend to loss in the translated lyric. That is because when the translator translates the source lyric into the target language tend to reduce the word in the source language. Thus it makes the translated lyric not accurate. For the lyrics in the song "Incredible Love" which are categorized as the type of organic with transmetrification of augmentation tend to gain in the translated lyric. That is because when the translator translates the source lyric into the target

language tend to add the clause in the target language. Thus it makes the translated lyric clearer.

Organic imagery tend to be metaphorically transfer and when word containing organic imagery is metaphorically transfer it will be a problem in the challenge for the translator in translating the lyric specially dealing with songs, and it's tend to be realized with imagery and that's why the finding tend to be augmentation because will it come augmentation it's means that the cover or the para-adapter Emma Heesters is trying to deliver the meaning as close as possible of the organic imagery words for expression through adding more explanation. Song cover it not just simply a song lyric localization or translation but it is tends to imply that when you are covered a song you are trying to remind faithful the original song while adding some characters of your own characters in to the song, and augmentation tends to gain because there are additional words, phrases, and clauses in one song lyrics that are translated into the target language.

CHAPTER V

CONCLUSIONS, IMPLICATIONS, AND SUGGESTIONS

This chapter consists of three parts. The first part is conclusion gained through the analysis and discussion as the answers toward three problem statements in the previous chapter. The second part is an implication. And the last part is a suggestion.

A. Conclusions

This chapter is a conclusion from the discovery in chapter IV in order to sum up the summery from research finding and discussion. This conclusion answers the formulation problems of this study that are set in the first chapter. This is indicated by the finding that the Indonesian song that Emma Heesters covered contains a type of imagery that symbolizes how the singers expresses feelings, the meaning of the song through the lyrics with the cultural differences in it, and that there is little difference between the source text and the target text, allowing each line of song lyrics to be sung in the original tone.

Furthermore, Organic imagery predominates in the Indonesian songs that Emma Heesters has covered. Many of the songs covered reflect the singer/inner songwriter's emotions. The augmentation form of transmetrification, however, is the most common type employed to study the stress in song lyrics since it

adds a syllable from the source text to the target text, changing the pressure in the lyrics while maintaining the original lyrics' tone. Since the song's words still convey the same idea and may be correctly performed in keeping with the original tone, the target text of Emma Heesters' version of the song does not alter significantly from the original.

In translating song lyrics, the loss of the word portion and the increase of the clause portion are both predominate. These results indicate that the quality of language translation is good. The overall meaning from ST to TT is unaffected by the gains and losses that take place.

B. Implications

This research allows partners in intercultural studies, literary studies, translation studies, and studies relating to the theme of localization to have a theoretical impact on the findings and debate of the results. Cultural and linguistic differences have influenced the outcomes of work in the past and continue to do so today. Because of changes in the linguistic structure, there are various flaws and benefits in a localized work. There is a linguistic shift in several of the translation findings. The only sphere in which the status of society must be reflected in a literary work is the realm of actuality. Technological advancement is a reflection of society, demonstrating that civilisation is progressing. Past events influence what is done in

the present, and advantages and disadvantages might arise in the workplace. This research can contribute to the theoretical influence of how cultural and language differences can affect a work based on these concerns.

C. Suggestions

Here, the researcher will provide a suggestion for the readers of this study as well as the future researcher who will study the same object. Hopefully, the next researcher and readers will find this suggestion useful.

This study explores the intertextual losses and gains of imagery in localizing music for other researchers. This research will assist and stimulate future academics in their hunt for references on intertextuality and imagery. Intertextual losses and gains of imagery, which can impact the meaning of localized music, are the focus of this study. As a result, this study may be used as a starting point for future research, particularly in the analysis of music localization.

When it comes to interpreting songs, word choice is crucial for translators. To translate song lyrics, translators must be able to choose and match words. Differences in linguistic structure and culture can have an impact on a work, thus translators must use language that is simple to grasp and select terms without distorting the original meaning. As well as students of English letters are more

interested in learning about how cultural differences might effect a work.

Furthermore, the next researcher could find a gap in this research. It is possible to use the same subject but a different main discussion. The researcher proposes examining the translation technique as well as the translation quality.

BIBLIOGRAPHY

- Agustina, S. (2013). *Loss and Gain in Translation Process of a Comic "The Adventures of Tintin: Tintin in America" into Indonesian Version "Petualangan Tintin: Tintin di Amerika"*. English Department UDINUS.
- Ahern, K. R., Daminelli, D., & Fracassi, C. (2015). Lost in translation? The effect of cultural values on mergers around the world. *Journal of Financial Economics*, 117(1), 165-189.
- Ahmad Tohari's *Lintang Kemukus: A Semantic Study*. *Lingua Cultura*, 11(1), 1-6.
- Alfaro, M. J. M. (1996). Intertextuality: Origins and development of the concept. *Atlantis*, 268-285.
- Allen, G. (2000). *Intertextuality*. New York: Routledge.
- Alwazna, R. Y. (2014). Ethical aspects of translation: Striking a balance between following translation ethics and producing a TT for serving a specific purpose. *English Linguistics Research*, 3(1), 51-57.
- Arp, T. R., & Johnson, G. (1991). *Sound and sense*.
- Arp, T. R., & Johnson, G. (2012). *Sound and Sense: an introduction to poetry*.
- Baker, M. (1992). *In Other Words: A Coursebook of Translation*. New York: Routledge.
- Bassnett, S. (1980). *Translation studies*. Routledge.

- Bassnett, S. (2002). *Translation Studies*. New York: Routledge.
- Creswell, John W. (2009). *Research Design_Qualitative, Quantitative, and mixed methods approach*-SAGE Publication.
- Creswell, John W. (2009). *Research Design_Qualitative, Quantitative, and mixed methods approach*-SAGE Publication.
- Cumming, J., & Williams, S. E. (2012). *The role of imagery in performance*.
- Denzin, N. K., & Lincoln, Y. S. (2005). *The Sage Handbook of Qualitative Research*. (3rd Ed.). California & London: Sage.
- Dizdar, O., Arslan, C., & Altundag, K. (2014). Advances in PARP inhibitors for the treatment of breast cancer. *Expert opinion on pharmacotherapy*, 16 (18), 2751-2758.
- Fatwa, N. (2022). *An Analysis of Imagery in Song Lyrics Translation in We Love Disney Album*.
- Genette, G. (1997). *Paratexts: Thresholds of interpretation* (No. 20). Cambridge University Press.
- Harinck, F., Van Beest, I., Van Dijk, E., & Van Zeeland, M. (2012). Measurement- induced focusing and the magnitude of loss aversion: The difference between comparing gains to losses and losses to gains. *Judgment and Decision Making*, 7(4), 462.
- Hasanuddin. (2012). Imagery in Langston Hughes's Poetry. *Jurnal Ilmiah Bina Bahasa*, 5(2), 103-114.
- Hasdiah. N. (2020) *Youth and BTS's Wings*.

- Tiwiyanti, L., & Retnomurti, A. B. (2017). *Loss and Gain: Intertextuality in Hesse's Demian: The Story of Emil Sinclair's Gain in Translation of Culture-Specific Items in*
- Holmes, P., & Calmels, C. (2008). A neuroscientific review of imagery and observation use in sport. *Journal of motor behavior*, 40(5), 433-445.
- Johnson, G., & Arp, T. R. (2015). *Perrine's Literature: Structure, Sound, and Sense*. Cengage Learning.
- Kramer, B., & MacKinnon, A. (1993). *Localization: theory and experiment. Reports on Progress in Physics*, 56(12), 1469.
- Kristeva, J. (1980). *Desire in language: A semiotic approach to literature and art*. Columbia University Press.
- Liberman, N., Idson, L. C., & Higgins, E. T. (2005). Predicting the intensity of losses vs non-gains and non-losses vs. gains in judging fairness and value: A test of the loss aversion explanation. *Journal of Experimental Social Psychology*, 41(5), 527-534.
- McGraw, A. P., Larsen, J. T., Kahneman, D., & Schkade, D. (2010). Comparing gains and losses. *Psychological science*, 21(10), 1438-1445.
- Moleong, L. J. (2001). *Metodologi Penelitian Kualitatif*. Bandung: PT. Remaja
- O'Briend, S., & Saldanha, G. (2013). *Research Methodologies in Translation Studies*. New York: Jerome Publishing.
- Perrine, L. 1997. *Sound and Sense*. New York: Harcourt Brace Jovanovich.

Rosdakarya.

Saldanha, G., & O'Brien, S. (2009). *Research Methodologies in Translation Studies*. Routledge.

Saldanha, G., & O'Brien, S. (2014). *Research Methodologies in Translation Studies*. Routledge

Sari, Y. P. (2021). *An Intertextual Analysis on Fenrir Myth Narrative and Wolf Themed Films*.

Séguinot, C. (1989). Understanding why translators make mistakes. *TTR: traduction, terminologie, rédaction*, 2(2), 73-81.

Siregar, B. F. P. (2018). *Cultural Loss and Gain in Translation of Idiom from English into Indonesian*.

Spradley, J. P. (1980). *Participant Observation*. New York: Holt, Rinehart and Winsto.

Sugiyono, D. (2013). *Metode penelitian pendidikan pendekatan kuantitatif, kualitatif dan R&D*. Bandung: Alfabeta

Vinay, D. S., & Kwon, B. S. (2014). 4-1BB (CD137), an inducible costimulatory receptor, as a specific target for cancer therapy. *BMB reports*, 47(3), 122.

Warachananan, P., & Roongrattanakool, D. (2015). *A study of translation strategies in the translation of songs in Walt Disney's animated feature films into Thai versions*. In National and International Conference Interdisciplinary Research for Local Development Sustainability (pp. 75-84)

Yastanti, U., & Safitri, D. (2016). *Imagery in song lyrics of Alicia Keys*.

IJOTL-TL: Indonesian Journal of Language Teaching and Linguistics, 1(1), 49-66.

Zhang, J., Sharma, N., Choi, W., Shim, D., Zhong, Q., & Kenneth, K. O.

(2015). 85-to-127 GHz CMOS signal generation using a quadrature VCO with passive coupling and broadband harmonic combining for rotational spectroscopy. *IEEE Journal of Solid-State Circuits*, 50(6), 1361-1371.

APPENDICES

A. Validation Sheet

VALIDATION

The thesis data titled: *Intertextual Losses and Gains of Imagery in the Textual Music Localization of Indonesian Songs Covered by Emma Heesters* had been validated by Mr Rifqi Hanif Barezzi, S.Hum., M.Li on:

Day : Thursday

Date : November 24th, 2022

Surakarta, November 24th, 2022

Validator



(Rifqi Hanif Barezzi, S. Hum., M. Li.)

B. Data Validation

IMAGERY THEORY (ARP & PERINNE 1991)

1. Visual Imagery: **An image that can explain to the reader and must make sense in mind.** This parable frequently appears in literary works and is relatively straightforward. This imagery presents something visible so that reading-writing thing reaches the imagination.
2. Auditory Imagery: An image may also **represent a sound** when the writer reads, called auditory imagery. Auditory is something sense in mind, and the writer heard through a poem.
3. Kinesthetic Imagery: Kinesthetic Imagery conveys a **sense of movement or tension**, and also kinesthetic imagery can be further divided into the mind of touch, temperature, training, and feeling.
4. Olfactory Imagery (smell): Olfactory Imagery is the imagery associated with our **sense of smell**, a smell of things. Things that can be described based on the experience of smell from your nose are an example of olfactory imagery, such for example the scent fragrant, smells fishy, etc.
5. Gustatory Imagery (taste): Gustatory Imagery is imagery that portrays the experience of our **sense of taste**, a taste of things. Things like sweet, bitter, sour, tasteless are some examples of words that indicate gustatory imagery.
6. Tactile Imagery: Tactile Imagery represents a **sense of touch**, such as hardness, wetness, softness, and hot and cold.
7. Organic Imagery: Organic Imagery is Imagery that represents an **inner sensation** like thirst, hunger, tiredness, fatigue, and fear in poetry.

DATUM	NO	Source Text	Target Text	ST Imagery						TT Imagery						Explanation	Valid/Invalid		
		HANYA RINDU	JUST MISSING YOU	V	A	T	O	G	K	O	V	A	T	O	G			K	O
0.18/LOSS/TRANS/GAIN/IMG/Just Missing You	1	Saat ku sendiri kulihat foto dan video	When I am by myself. Looking at photos and videos	V							V							Because the word " <i>photos</i> " and " <i>videos</i> " in ST and TT may be perceived with the eyes, this is visual imagery. The term " <i>photos</i> " and " <i>videos</i> " refers to beautiful memories experienced by the singer.	V

																		it be can captured by the sense of hearing and finished by listening to the everything what the singer said. The artist expects listeners to comprehend the man's worth based on the words what was said, and it is not a bad way to judge a man.	
0.56/LOSS/TRANS/GAIN/IMG/Just Missing You	5	Tertawa bersamaku seperti dulu lagi	I miss your laugh and I miss everything we used to be				V							V	V			The word "tertawa" in ST and "laugh" in TT. These	V

																		songwriter prayed to God for one thing, asking for some time to let go of longing since he felt abandoned by someone who was so important in his life.	
1.12/LOSS/TRANS/GAIN/IMG/Just Missing You	7	Bukannya diri ini tak terima kenyataan	I can't deal with the reality, There's nothing left that I can do															V "There's nothing left that I can do". This sentence exemplifies solitude. These conditions are represented by the organic type, which	V

																		they share fills his heart with emotion, and this yearning dominates his emotions and thoughts.	
1.29/LOSS/TRANS/GAIN/IMG/Just Missing You	9	Segala cara telah kucoba	I tried everything, Every way I could forget you					V									V V	"Segala cara telah kucoba" This line exemplifies the kinesthetic man since there is no movement from a stop or stand to moving his body. The man is in a powerful and	V

																		organic type, which depicts the interior feelings of tough and sincere. The singer made an effort to remain composed. He believed that this circumstance wouldn't constantly exist and that time would eventually cure his inner hurt.	
1.35/LOSS/TRANS/GAIN/IMG/Just Missing You	10	Agar aku bisa tanpa dirimu oh	Just so I can live my life without you, ohh					V									V		V

1.52/LOSS/TRANS/GAIN/IMG/Just Missing You	11	Sulitku menghapus kenangan bersamamu	It's hard for me, To erase all of the memories I have with you								V										V	The organic type is described by ST and TT sentences. Because the singer expresses in the statement how difficult it is for him to get rid of all the memories that are ingrained in his heart and head. He wanted to bring up the memories again, but when he refused, his	V
---	----	--------------------------------------	--	--	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	--	---	---	---

																heart ached because he thought it was too lovely to forget.		
4.00/LOSS/TRANS/GAIN/IMG/Just Missing You	12	Kurindu senyummu Ibu	It's your smile that I miss from you	V					V	V					V	V	" <i>Aku rindu senyummu ibu</i> " in ST has three types of imagery. The word " <i>kurindu</i> " in ST and "I miss from you" in TT has an organic imagery type. Because this word expresses the desire of the heart to meet the one whom	V

0.17/LOSS/TRANS/GAIN/IMG/Maafkan Aku	13	Aku tlah tahu kita memang tak mungkin	I know that we can not be together it's a fact																V	The term in the TT contains an organic type because it explains why the singer is unable to be with the man she loves because she has been overcome with feelings of inadequacy and fear. As a result, she can only assume that the relationship is real and has no inkling that	V
--------------------------------------	----	---------------------------------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--	---

																			human love can occasionally change because of this fear.		
0.31/LOSS/TRANS/GAIN/IMG/Mafkan Aku	14	Aku tlah tahu hati ini harus menghindar	I know what my heart needs to do , it should not get						V										V	Due to the way that ST and TT sentences depict sentiments of disappointment and sadness, they have an organic imagery type. The singer claimed that because he loves someone who has previously	V

																									loved someone else, his love cannot possibly be united. In order for the singer to feel one-sided love in this case, he must be ready to part ways so that his loved one will be content with his decision and he must be prepared to let go of the situation.	
1.02/LOSS/TRANS/GAIN/IMG/Maafkan Aku	15	Senyuman itu	That beautiful smile				V	V										V	V	Both kinesthetic and organic	V					

																			following her heart.		
1.26/LOSS/TRANS/GAIN/IMG/Ma afkan Aku	17	Mengapa kau dekati aku	Why are you here with me?							V									V	Both of these lines use kinesthetic imagery, as we can see from the movement of the limbs as they shift from being still to trying to approach someone who is nearby or the person they are speaking to	V
1.34/LOSS/TRANS/GAIN/IMG/Ma afkan Aku	18	Kau membuat semuanya indah	You make everything so beautiful							V									V	The phrase "everything so beautiful" in the TT	V

																		<p>incorporate s an organic imagery type since it captures the singer's joy. When love is present in him, he experiences joy. As a result, that emotion influences how he perceives the person he loves; he believes that everything about that person is joyful and beautiful. And the sentence in ST there is</p>	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--

																	that he constantly walks in the direction of the person he loves because meeting requires motion in order to occur. Due to the love and happiness present, TT also includes organic type, ensuring that the loved one is constantly on the mind and heart.	
2.40/LOSS/TRANS/GAIN/IMG/Maafkan Aku	20	Tapi mengapa	but please tell me why do I				V						V				The word "bertemu"	V

		<p>kita selalu bertemu dan bertemu</p>	<p>keep running into you, why do I run into you</p>											<p>conjures up kinesthetic ideas in ST. Because the term describes the physical exchange of words between two individuals during a meeting. The TT emphasizes that he always walks in the direction of the person he loves because mobility is necessary for meeting to happen. The</p>	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--

																																										<p>and TT incorporate organic imagery that conveys her feelings. She desires to leave the man pleased with her choice of heart because not every love has to be returned with love. Despite having a broken heart, she is an amazing woman who doesn't demand to be loved.</p>	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

3.37/LOSS/TRANS/GAIN/IMG/Maafkan Aku	22	Ternyata hati tak sanggup melupa	it turns out that my heart can not forget							V									V	Because it expresses the singer's emotions, ST and TT have organic images. The singer feels his heart is crushed and learns that the man she loves doesn't deserve to love him, but his thoughts and feelings can't lie, and she is unable to forget the man who first showed her	V
--------------------------------------	----	---	---	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	---	---	---

																	the beauty of love. She struggled with the idea of letting go of her emotions.	
		PURA-PURA LUPA	PRETEND TO FORGET															
0.16/LOSS/TRANS/GAIN/IMG/Pretend to Forget	23	Pernah aku jatuh hati	I once fell so in love with you					V								V	Because it expresses the emotions felt by the singer, ST and TT have organic imagery. The singer thinks his heart is glad because he senses the	V

																		woman he loves and is prepared to do action that may be used to demonstrate that his love is more than just words. A profound affection for that woman keeps coming up in thoughts and sensations, and it is very difficult to ignore it.	
0.24/LOSS/TRANS/GAIN/IMG/Pret end to Forget	25	Hidup pun akan kuberi	I thought no matter what I do							V								Because it expresses the singer's emotions—	V

																		thankfulnes s and happiness at having this woman in his life— the sentence in ST uses organic type. He is prepared to make any sacrifices and take any action necessary to keep the lady he loves by his side. He is entirely in charge of the emotions that fill his heart and head, and
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

																			for her happiness because she is his top priority.	
0.33/LOSS/TRANS/GAIN/IMG/Pret end to Forget	27	Tapi tak pernah ku bermimpi	Never thought you'd ever leave me						V										V Organic types are present in ST and TT because this represents the singer's sense of terror. Although the singer initially believed it to be a dream, his fear of being abandoned by the person he loves actually came true.	V

																that in order to make others happy, he must forfeit his own happiness.	
0.38/LOSS/TRANS/GAIN/IMG/Pretend to Forget	28	Kau tinggalkan aku pergi	Not even in my wildest dreams						V							V Organic imagery can be found in ST and TT. the feeling a person has on the inside. Being dumped by someone he loves is disappointing, and this is a dream he had never thought would come true.	V

																					His heart is heavy, and he must be willing to let go of someone who can bring him joy, but he must be able to accept what has happened and move on.	
0.46/LOSS/TRANS/GAIN/IMG/Pretend to Forget	29	Ingin rasa ku membenci	Now I wish I never met you						V											V	Because an inside sensation is felt, ST and TT contain organic kinds. Disappointment is the sensation in question, and	V

																				disappoint ment leads to hatred. Mind that doesn't correspond to reality His love slowly faded away as a result of numerous unsatisfacto ry events, which made the singer unhappy.	
0.59/LOSS/TRANS/GAIN/IMG/Pret end to Forget	30	Semakin hancur hatiku	And every time it's killing me							V									V	There is an organic type in ST and TT because it captures the singer's range of emotions, including	V

																			would be recalled and the passing of time would make his heart hurt more. Which is unacceptable.	
1.08/LOSS/TRANS/GAIN/IMG/Pretend to Forget	31	Jangan datang lagi cinta	Don't ever come back to me again						V									V	There is an organic type in ST and TT because it accurately captures the singer's strong emotions of happiness and disappointment. The singer tries to accept his current	V

																		love, but the person he loves already has someone else in his heart. He must try to let it go because he doesn't want to ruin the meaning of love by forcing his will, and he realized that the woman was not the one for him.		
1.29/LOSS/TRANS/GAIN/IMG/Pret end to Forget	33	Ku tak mau ada yang terluka	You gave up on us when you closed that door											V				V	The word "terluka" in ST contains organic imagery because it	V

																			<p>describes the singer's feelings. The singer tries not to remember the lovely memories the woman he loves has shared with him, but when she unexpectedly shows up with her new lover, old memories resurface, causing the singer to forget the lovely things that have happened</p>	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--

																		while they were together. Additionally, the word "close the door" in TT refers to sense of movement. Since this is kinesthetic imagery. It is described here that the door is closed because the guy doesn't want to be wounded any longer; it is preferable to be content with their various	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--

																			<p>ways without having to repeat their history. The word "door" refers to a heart that can be closed and opened with love. So, in this sentence there is movement.</p>	
2.04/LOSS/TRANS/GAIN/IMG/Pret end to Forget	34	Tiba tiba kamu datang	Yeah, now you're gone, And honestly				V												<p>Inside ST contains kinesthetic imagery type because conveys a sense of movement or tension."Ti</p>	V

																	ba-tiba kamu datang" described how there was movement from the beginning, no one in front of him before the person emerged, and stress from meeting a loved one but being unable to be with them.	
		LEBIH DARI EGOKU	MORE THAN MY EGO															
0.09/LOSS/TRANS/GAIN/IMG/More Than My Ego	35	Sulit bagiku	It is hard for me						V							V	The singer's inability to	V

0.15/LOSS/TRANS/GAIN/IMG/More Than My Ego	36	Menghada pi kamu	To look you in the eyes								V									Because the eyes are also visible, the phrase "in the eyes" describes the visual representation. When the word "eye" is used, the listener imagines limbs, namely the sense of sight. Glances typically convey inferred meaning whereas eyes typically draw out	V
---	----	------------------	----------------------------	--	--	--	--	--	--	--	---	--	--	--	--	--	--	--	--	---	---

																		beauty. Because he gazes into the eyes of the person he loves, the person in this poem is able to control his ego. He is of the opinion that a relationship would fail if the ego continually takes center stage.	
0.33/LOSS/TRANS/GAIN/IMG/More Than My Ego	37	Perih bagiku	It hurts me so much							V							V	Because the singer experiences a state of feeling that is not okay, she must	V

																				held onto the hope that everything would turn out okay. Ans it is represent organic imagery.	
0.39/LOSS/TRANS/GAIN/IMG/Mo re Than My Ego	38	Menahan marahku	To hold back what I feel						V										V	Because it represents an interior sense, ST and TT in the sentence contains the organic type. In this instance, internal conflict arises between wanting to experience emotions	V

																			but fearing that doing so will make things worse and attempting to suppress selfishness for the purpose of maintaining a healthy relationship . The singer is experiencing this feeling; he needs to reflect so that his love does not die due to his selfishness. clinging on in a relationship	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

																	out of protection.	
1.01/LOSS/TRANS/GAIN/IMG/More Than My Ego	39	Aku kan menahan walau kau ingin pisah	And i know that you're moving on so i sing this song					V	V		V				V		Because the singer is depicted in an unfavorable situation, there is an organic quality to ST because she tries to hold on to the person she loves in a variety of ways because love makes her afraid of losing them. By doing this, she avoids putting her own ego forward and	V

																					bad way to judge a woman. In ST and TT also contain kinesthetic imagery, in the word "menahan" in ST and the word "Moving" in TT. Both of them describe a sense of movement, because there is movement being done.		
1.18/LOSS/TRANS/GAIN/IMG/More Than My Ego	40	Jika kamu salah aku akan lupakan	I'm forgetting the mistakes that you haven't yet made							V											V	It is everyone's option, but in ST and TT contain organic types,	V

																				sensations of pleasure and later feelings of love will make partners' mistakes simple to mimic. The vocalist is attempting to express his feelings in this instance; he is content with the current circumstances, despite the occurrence of occasional inner struggles.	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

1.25/LOSS/TRANS/GAIN/IMG/More Than My Ego	41	Walau belum tentu kau lakukan yang sama	And forgive you even if i know you won't do the same																V	Includes organic type in TT. mostly because it expresses the singer's inner feeling. She cares about him so strongly that even if he commits the same error, she will still forgive him. He needs to let go of his ego, which is not an easy task, but he is prepared to do it in order to	V
---	----	---	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---	--	---

																										keep the relationship going strong since he does not want it to break to pieces in the middle of the road.	
		CINTANY A AKU	-																								
0.28/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	42	Tergetar aku tepat di hadapanmu	Right in front of you, I'm standing with so much joy							V											V					Organic types are prevalent in the words found in ST and TT because they express the singer's inward experience. When he sees the person he	V

																					loves, he becomes uneasy from the emotion of love.			
0.35/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	43	Debar jantungku berdetak saat kugenggam tanganmu	My heart beats fast, when I hold you. And when my hand touches your hand			V			V	V		V									V	V	Three categories of imagery are present in both ST and TT sentences. The first is "jantungku berdetak" in ST and "My heart beats rapidly" in TT, both of which express the singer's internal feeling, and it represent of organic	V

																	blessed since his love was reciprocated with love in order to express his satisfaction at finally finding the love that he had yearned for for so long.	
0.51/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	45	Yang tercantik di hatiku sejak awal ku bertemu	You are the most beautiful on earth . I know it since the day we met						V								V The imaging kind is organic in ST and TT. Because this expresses the singer's inner feelings, he will sing about the goodness	V

																			and beauty of the person he loves, declaring him to be the most beautiful human being ever. His feelings of love have also filled his mind, leading him to declare the subject to be the most flawless human being ever.	
1.00/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	46	Janji padaku jangan kau lukai	Promise me my love, That you won't break my heart					V										V	The singer experienced anxiety and panic because she	V

1.08/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	47	Hati seperti kisah yang lalu	I;ve been hurt before, don't tear me apart															V	The organic style of "don't tear me apart" comes from the singer's explanation of his feelings of fear, his reluctance to separate with the person he loves, and his desire for the relationship to be happy as a result of this love.	V
1.17/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	48	Kau bukan cinta pertamaku	No I know you are not my first love,					V										V	There is an organic type in ST and TT that expresses affection for	V

																			someone; the emotion is not new, but it has permeated the circumstanc e with a sense of joy. Anything connected to a loved one is happy when someone is in love.		
1.21/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	49	Namun aku berharap	But I hope that from today						V										V	The singer wants his relationship to work out, but he is filled with fear because he doesn't want the mistakes of	V

																			the past to recur. He has discovered a woman who, because of her sincerity, can replace the void in his heart. He hopes that the woman he is in love with right now will be his final love interest.	
1.29/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	50	Engkau cintanya aku	And you will always love me					V										V	Organic type is present in ST and TT. because it reflects a person's	V

																				inner feeling. feelings of affection that characterize contentment. Someone who feels ownership over the person they love and is therefore required to take responsibility for their feelings. The emotion of happiness is more dominated by an inner sensation.	
1.35/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	51	Yang kurasakan	What i feel with you, Is					V											V	Because the singer is	V

		denganmu semua berbeda	so much more than i once had															experiencin g an inner sensation, ST and TT contains organic type. His experiences changed as he got to know the woman. His inner experience demonstrat es the authenticity of the love from a man who tries to make his girlfriend happy. He feels self- comfort and great trust.	
1.42/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	52	Kekasih yang baik	No one compares to				V											Kinesthetic imagery is	V

		hati kini ada di sampingku	what you are, I know i knew it from the start															present in ST because it depicts movement and tension. Here there is a movement of someone who was first far away becoming closer since there is someone beside the person who loves her.		
2.26/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	53	Jangan pernah ragukan kesetiaan hatiku (oh)	I want you to know that, my heart's is always true to you					V										V	Loyalty and being willing to make sacrifices for someone you love are signs of	V

																				real feelings that come from within. There is only one person in his heart, and nothing will ever be able to take his place there. Because of the singer's inner feelings, this exhibits the organic kind.	
3.48/LOSS/TRANS/GAIN/IMG/Cin tanya Aku	54	Satu untuk selamanya	Us two till eternity						V										V	Inner sensation to make the best option possible given the circumstanc	V

0.08/LOSS/TRANS/GAIN/IMG/Mel ukis Senja	55	Aku mengerti perjalanan hidup yang kini kau lalui	Yes i understand, You've got a journey in life that you're on currently					V						V	Kinesthetic types are present in ST and TT because they depict movement and because everyone engages in daily activities in real life. Every scenario that arises will pass, and while it is happening, it will undoubtedly create movement, particularly of the limbs.	V
--	----	--	--	--	--	--	--	---	--	--	--	--	--	---	---	---

0.18/LOSS/TRANS/GAIN/IMG/Mel ukis Senja	56	Ku berharap meski berat kau tak merasa sendiri	Even though its hard, I hope you don't ever feel alone really						V						V	The inner feeling of someone who is expressed in a song by a vocalist is of an organic nature; they feel alone since no one will care about them or walk beside them on their life's path. Despite being surrounded by many loving individuals, they feel alone.	V
--	----	---	---	--	--	--	--	--	---	--	--	--	--	--	---	--	---

0.56/LOSS/TRANS/GAIN/IMG/Mel ukis Senja	57	Mendengar kamu bercerita	I'll listen to all your stories	V							V				There is a term in this sentence that refers to the auditory kind since it can be captured by the sense of hearing and finished by listening to the all stories.	V
1.11/LOSS/TRANS/GAIN/IMG/Mel ukis Senja	58	Bawa kamu bintang- bintang	Bring you the stars that always shine bright	V				V	V					V	Both the ST and TT contain all visual and organic images. When the word "star" is pronounced , the listener's imagination	V

																					the organic variety because they speak of the inner feelings and experiences .		
3.21/LOSS/TRANS/GAIN/IMG/Mel ukis Senja	62	Biar ku lukis malam	Let me paint a night sky	V				V	V												V	The words "melukis malam" in ST and "paint the night sky" in TT describe something that can be seen by the human eye, and this will conjure up in the listener's imagination that the sky the night is something	V

																			to pick up the color paint. and other bodily components .		
3.35/LOSS/TRANS/GAIN/IMG/Melukis Senja	63	Hingga kau bahagia	Until you feel happy						V										V	Happiness is an expression of a situation that is in line with reality and expectations; the feeling expresses what is happening. And singers feel this state, which is of the organic variety.	V

		CINTA LUAR BIASA	INCREDIBL E LOVE																				
0.21/LOSS/TRANS/GAIN/IMG/Incr edible Love	64	Kulihat dirimu hadir	I could tell we're meant to be	V																	Because a lady can be seen with the eyes, the ST statement contains visual imagery. If the sentence is spoken, the listener's mind will be reflected with images of a woman who is full of beauty and who makes her fall in love.	V	
0.25/LOSS/TRANS/GAIN/IMG/Incr edible Love	65	Rasa hati ini	My heart just fell for you						V												V	Between ST and TT,	V

		<p>inginkan dirimu</p>																																								<p>there is a single image, organic, that portrays the heart's emotions, which are symbolized by love that arises out of nowhere in both lines. The lyrics show that the singer or songwriter's heart is always for the person he loves and that he wants to constantly be with the person who</p>
--	--	----------------------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

																					has filled his head. The two sentences explain how his love has filled all of his feelings and thoughts.	
0.31/LOSS/TRANS/GAIN/IMG/Incredible Love	66	Hati tenang mendengar	When your voice is calling me						V	V					V						The singer's internal state is described by the ST phrase "hati tenang." Situations that are in harmony with the mind will calm a person down. And the word "your voice	V

																	the heart will be filled with joy, and this is what is meant by love.	
0.35/LOSS/TRANS/GAIN/IMG/Incredible Love	67	Suara indah menyapa geloranya hati ini tak ku sangka	My lonely heart beats tenderly, Yeah you're the favorite melody. I listen to	V				V	V		V						V "Suara indah menyapa, geloranya hati" has three types of imagery. The first in word "suara indah". There is a term in this sentence refers to the auditory kind since it can be captured by the sense of hearing and	V

																		finished by listening to the beautiful voice greets. The singers expect listeners to comprehend the man's worth based on the his beautiful voice, and this is not a bad way to judge a man. The second in word " <i>menyapa</i> ", There is the term in this sentence refers to the kinesthetic kind since	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

																				<p>it can be captured by the sense of movement, Because when greeting from gestures the body moves, and the lips will show movement so that later it will make a sound. The last is in word "<i>Geloranya hati</i>", there is a term in this sentence refers to the organic iamgery, Because the</p>	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

																	word conjures up feelings of inner conflict or excitement when you see and meet the person you adore, trembling and anxiousness will naturally flow from the heart. in TT the word "the favorite melody", There is a term in this sentence refers to the auditory kind since
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	---

																			it can be captured by the sense of hearing and finished by listening to the beautiful favorite melody.	
0.45/LOSS/TRANS/GAIN/IMG/Incredible Love	68	Rasa ini tak tertahan	Feeling more than I could ever wish for						V									V	Because there are inner feelings experienced , ST and TT contain organic types. The inner sensation in question is the feeling of remarkable love from an ordinary guy; this	V

																			songwriter's heart is always for the person he loves and that he wants to constantly be with the person who has filled his head. The two sentences explain how his love has filled all of his feelings and thoughts. That love will last forever, eternal even in the depths of the heart.	
--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

1.00/LOSS/TRANS/GAIN/IMG/Incr edible Love	70	Terimalah lagu ini dari orang biasa	So will you please accept this song. From an ordinary girl	V							V				There is a term in this sentence that refers to auditory kind since it can be captured by the sense of hearing and finished by listening to the song. The artist expects listeners to comprehend the man's worth based on the song alone, and this is not a bad way to judge a man.	V
1.07/LOSS/TRANS/GAIN/IMG/Incr edible Love	71	Tapi cintaku	And let me show you an				V	V				V		The singer added that his love is	V	

		padamu luar biasa	extraordinary world																	something extraordina ry and that this can only be sensed by the heart of someone who is experiencin g happiness about love in ST and TT contain organic kind because this is a personal feeling felt by the singer. When we use the word "world" in TT, the listener's	
--	--	----------------------	------------------------	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

																		mind will conjure up images of things we have done or are currently experiencing. Because the world can be seen with the naked eye, the word "world" in TT denotes a visual kind.	
1.14/LOSS/TRANS/GAIN/IMG/Incr edible Love	72	Aku tak punya bunga	Don't have flowers	V							V							Because the word " <i>bunga</i> " in ST and "flowers" TT may be perceived with the eyes, this is visual	V

																		love that is so sincere.	
1.17/LOSS/TRANS/GAIN/IMG/Incredible Love	73	Aku tak punya harta	Don't have gold	V							V							Because the word "harta" in ST and "gold" TT may be perceived with the eyes, this is visual imagery. The term "harta" in ST and "gold" in TT refers to elegance life. Singer or songwriter attempting to convey the there was a man with circumstanc	V

																		es are not as beautiful and luxurious as gold but he has a love that is so sincere. He described that he was just an ordinary man but had extraordinary love.		
1.21/LOSS/TRANS/GAIN/IMG/Incredible Love	74	Yang kupunya hanyalah hati yang setia tulus padamu	But I just want you to know, I'll give you every feeling you're dreaming of, So you'll know. Incredible love								V							V	In the sentences in ST and TT, both have an organic imagery type. Due to the fact that both songs are representations of	V

																		emotional states of the heart, the singers or songwriters initially describe the man as a person whose amazing love for the woman he loves has managed to fill his entire being.	
1.53/LOSS/TRANS/GAIN/IMG/Incr edible Love	75	Manis senyum bibirmu	Your lips have me hypnotized	V				V	V								V	Between the sentences in ST and TT, there are two different types of imagery. The first is	V

