SONG LYRICS TRANSLATION STRATEGIES AND QUALITIES OF

ENCANTO'S ORIGINAL SOUNDTRACK MOVIE

THESIS

Submitted in Partial Fulfillment of the Requirements for the Degree of

Sarjana Humaniora

Writen by:

AZAHRA AYU MELINIA

SRN: 196111129

ENGLISH LETTERS STUDY PROGRAM

FACULTY OF CULTURES AND LANGUAGES

UIN RADEN MAS SAID SURAKARTA

2023

ADVISOR SHEET

Subjects   : Thesis of Azahra Ayu Melinia

SRN   : 196111129

> To:
>
> The Dean of
>
> Faculty of Cultures and Languages
>
> UIN Raden Mas Said Surakarta
>
> In Surakarta

Assalamu'alaikum wa rahmatullahi wa barakaatuh

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

Name   : Azahra Ayu Melinia

SRN   : 196111129

Title   : *Song Lyrics Translation Strategies and Qualities of Encanto's Original Soundtrack Movie*

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

Thank you for the attention.

Wassalamu'alaikum wa rahmatullahi wa barakaatuh

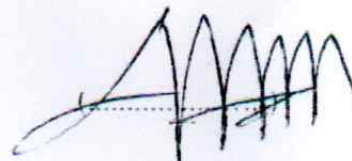Sukoharjo, April 1st 2023
Advisor,

Dr. Hj. Lilik Untari, Spd., M.Hum.
NIP. 19751005 199803 2 002

RATIFICATION

This is to certify that the *Sarjana* thesis entitled *Song Lyrics Translation Strategies and Qualities of Encanto's Original Soundtrack Movie* by Azahra Ayu Melinia has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

Chairman : Robith Khoiril Umam, S.S., M.Hum.

NIP : 19871011 201503 1 006

Secretary : Dr. Hj. Lilik Untari, Spd., M.Hum.   (.........................)

NIP : 19751005 199803 2 002

Main Examiner : Dr. Muhammad Zainal Muttaqien, S.S., M.Hum.   (.........................)
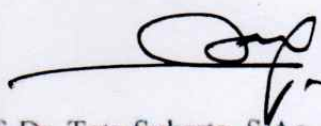
NIP :19740313 200312 1 002

Surakarta, April 18th 2023

Approved by

The Dean Of Faculty of Cultures and Languages

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

NIP. 19710403 199803 1 005

ii

DEDICATION

This thesis is dedicated to:

1. My Parents, Alm. Bapak Suwandi and Ibu Sri Chomsyatun

2. My beloved family

3. My beloved siblings

4. My beloved friends

5. My English Letters Department

6. My Alma Mater UIN Raden Mas Said Surakarta

MOTTO

Be strong enough to walk away from what isn't best for you, and be patient

enough to wait for the blessing you deserve.

(Azahra Ayu Melinia)

PRONOUNCEMENT

Name   : Azahra Ayu Melinia

SRN   : 196111129

Study Program   : English Literature

Faculty   : Cultures and Language

I hereby sincerely state that the thesis entitled (*Song Lyrics Translation Strategies and Qualities of Encanto's Original Soundtrack Movie)* 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, April 1st 2023

Stated by,

Azahra Ayu Melinia

SRN: 196111129

ACKNOWLEDGMENT

First and Always, the researcher says Alhamdulilah, all praises to Allah, God Almighty, the single power, Lord of all the worlds, there is no power and effort except with the help of Allah, for the blessings and mercies of Allah so the researcher was able to finish this thesis entitled *Song Lyrics Translation Strategies and Qualities of Encanto's Original Soundtrack Movie.* Furthermore, peace be upon to the great prophet Muhammad SAW, the most noble and glorious human. In spite of that, the researcher would not be able to finish this thesis without prayers, helps, supports, encouragement, and advices from many parties. Thus, the researcher is going to thanks to:

1. Prof. Dr. H. Mudofir, S.Ag., M.Pd. as the Rector of the UIN Raden Mas Said Surakarta.

2. Prof. Dr. Toto Suharto, S.Ag., M.Ag. as the Dean of Cultures and Languages Faculty.

3. Dr. Nur Asiyah, S.S., M.A. as the head of English Letters Department.

4. Dr. Muhammad Zainal Muttaqien, S.S., M.Hum. as the Coordinator of English Letters Study Program.

5. Dr. Hj. Lilik Untari, S.Pd., M.Hum. as the advisor for her guidance, precious advice, corrections, support, help, and suggestion to revise any mistakes during the process of writing and finishing this thesis.

6. Her high appreciation and thankful to the Examiners; Robith Khoiril Umam, S.S., M.Hum., Dr. Hj. Lilik Untari, S.Pd., M.Hum., and Dr. Muhammad Zainal Muttaqien, S.S., M.Hum.

7. Umi Pujiyanti, S.S., M.Hum. as the vaidator and rater.

8. All lectures of English Letters Department.

9. My beloved and great parents, Alm. Bapak Suwandi and Ibu Sri Chomsyatun thank you so much for sincere love, prayer, strength, support, help, and all the best things that they gives for the researcher.

10. My beloved family, Alwy Agustanto, Eli Hermawati, Nurmaya Aprilina, and Candra Tri Sulistyarini for their prayer, help, and support.

11. All beloved friends that always support.

Surakarta, April 1st 2023
The Researcher,

Azahra Ayu Melinia
SRN: 196111129

TABLE OF CONTENTS

ABSTRACT

Azahra Ayu Melinia. 2023. *Song Lyrics Translation Strategies and Qualities of Encanto's Original Soundtrack Movie.* Thesis. English Letters Study Program, Faculty of Culture and Language.

Advisor   : Dr. Hj. Lilik Untari, Spd., M.Hum.

Keywords   : Translation, Translation Strategy, Translation Quality, Encanto

Translation becomes a bridge between different cultures in the world. The translation of song lyrics is one of the translation phenomena that is still popular today. This research aims to analyze the translation strategy and translation quality of *Encanto's* original soundtrack movie. The phenomenon of translating movie soundtracks is interesting to study because understanding soundtracks in a movie is also necessary in order to understand the overall meaning of the movie.

To analyze the translation strategies of *Encanto's* original soundtrack movie, the researcher uses theory from Johanna Akerstrom's article (2009) entitled *"A Study Of the Translation of the Three Musicals by Benny Andersson and Bjorn Ulvaeus"*. Furthermore, to analyze the translation quality, the researcher uses the theory from Peter Low's book (2016) entitled *"Translating Song Lyrics and Text"*. The researcher chooses the 2 theories because both of them are theories that are specifically used to translate singable translation.

This research uses a qualitative research method. The data are taken from the official youtube channel of DisneyMusicVevo for the original version and DisneyMusicAsiaVevo for the Indonesian version. This research uses a documentation technique as the data collection technique. Beside that, the validator and the rater assessment are used in this research as the research validation technique. Furthermore, to analyze the data, the researcher use spradley approach, namely domain analysis, taxonomy analysis, componential analysis, and cultural theme analysis.

The result of this study showed that there are 93 data. There are syllables vs. word 5 data (5.3%), word-for-word 10 data (10%), addition of word 1 data (1%), omission of word 55 data (59%), use of rhyme 3 data (3%), and use of paraphrase 19 data (20%). The dominant data of translation strategy is omission of words, which are found in 55 data (59%). The use of omission of word strategy is tends to use because translator wants to maintain the musicality of the original song so that the lyrics can still be sung. Besides that, the dominant data of translation quality is standard quality which has 81 data (87%). The use of the omission of word strategy in this translation also influences the evaluation of the quality of the translation. in translating this song, the translator prioritizes its musicality, as a result some meanings in the source song are not conveyed properly. Therefore, the translation quality of *Encanto's* Original Soundtrack Movie is included in standard quality. Standard quality is reached when the translated lyrics have 2-4 aspects of Peter Low's theory.

LIST OF TABLES

LIST OF ABBREVIATIONS

WC   : Word Count

SW   : Syllables vs. words

WFW : Word-for-word

AD   : Addition of Word

OW   : Omission of Word

UM   : Use of Metaphor

RW   : Reorganization of Word

UR   : Use of Rhyme

UP   : Use of Paraphrase

UE   : Use of English Word

SI   : Singability

SE   : Sense

N   : Naturalness

RT   : Rhythm

RH   : Rhyme

SL   : Source Language

TL   : Target Language

CHAPTER 1

INTRODUCTION

A. Background of the study

One of the translation phenomena that is still trending today is the translation of song lyrics. Song lyrics are a language with a composition that cannot be separated from musical elements such as rhythm, melody, and harmony. The message contained in the song can be understood well by the audience through the lyrics. In other words, the lyrics clarify the message contained in the music (Firdaus, 2013). Song lyrics are an essential element in creating a song before arranging the harmony. According to (Kennedy & Gioia, 2005), a song lyric is a short poem expressing the thoughts and feelings of a single speaker. Song lyrics build perceptions and describe something, then are enriched with feelings, imagery, and impressions of beauty in song lyrics related to language and literature (Fitri, 2017). A song must be able to adjust the beauty of music. Other opinions suggest that lyrics have a significant contribution to music.

There are two types of song lyrics translation: translation to sing and translation to read (Apter & Herman, 2016). The translation of the sung words can be a literal translation or a literary translation. For example, literal translation, conveying meaning, can be word by word, phrase by phrase, or sentence by sentence, depending on the translation's purpose. Translation to read is meant to be learned by singers and choir directors, audience members, and readers to read quickly either in the concert hall or slowly at home (Peter Low, 2013).

Literary translation differs from literal translation, which is only concerned with meaning. Literary translation of a song lyrics seeks to reproduce the formal elements of the original text, namely: rhyme and meter, then to convey connotation and subtext. Literary translation can also be called singable translation because it pays attention to the elements of song translation, such as rhythm and rhyme. To achieve a good translation, it must have literal and literary aspects. Since singable translations are almost always designed to match the original music, they face constraints beyond those imposed on other translations, so the literal and literary aspects have a complementary role (Apter & Herman, 2016).

Translation becomes a bridge between different cultures in the world (Fatmawati & Setiawan, 2019). It agrees with Hatim and Mason (1997), who state that translation is a form of communication that seeks to bridge cultural and linguistic differences and actions intended for different purposes and readers. The translation process always involves two things: the source language and the target language (Hidayati Nurul, 2020). The translation replaces textual material in one language (source language) with equivalent textual material in another language/target language (Catford, 1969, p. 20). In general, translation is a process of translating ST to be translated into TT.

One thing to look for in song translation is equivalence between the source text and the target text. Equivalence is the suitability of the message content in the lyrics of the source text and the target text (Suharto, 2006). The problems in translating songs will be more complicated because each

translation must match the song's melody. Song translators must consider the suitability between the translation syllables and the melody. Due to the structural differences between the two languages, a shift in syllable stress can occur. That is why song translators need a translation strategy to find out what strategies can do to translate a song so that the readers and listeners can receive the translated song well. Translation Strategies are a method for conveying the meaning of a target text (Tekin, M & Isisag, U, 2017). Apart from carrying out the translation strategy, the song translator also needs to determine the song translation's quality to determine whether it is worth listening to. Translation quality aims to determine the extent to which the level of equivalence of the message, meaning, style, and semantic structure of the translation is achieved (Gorlee, 2005). The Quality applied in the soundtrack is divided into five: Singability, Sense, Naturalness, Rhythm and Rhyme.

There are some previous studies related to song translation. Intan Kusuma & Issy Yuliasri (2020) This study aimed to determine the singability, sense, naturalness, rhythm, and rhyme of the translation of English to Javanese songs from Pentul Kustik Band. The second one is the study by Edy Trianto (2009). This study uses three nababan theories as presented in previous studies. Then the next one is a study by Nanda Yunisa (2020). This study used translation theory from Newmark. All previous studies used similar research methods. The author decided to use these studies as a reference because they are related to the author's topic.

Although there have been many experts who have discussed research on translation in song lyrics, of course, this research has some similarities with previous research, such as methods. However, the author will emphasize the differences between this study and previous studies. First, the difference in the research object or the song used by the researcher. No one has researched more deeply related to this object. Second, the author also uses a different theory from previous research. Third, the source of the data obtained by the researcher is different from previous research.

The previous studies that researchers selected used songs as data objects. Some studies also use movie soundtracks. The songs in a movie usually have their meaning. It can provide certain descriptive clues that enhance our understanding of the narrative in the film. The song contained in a movie is called the soundtrack. A soundtrack plays an essential role in carrying the story of a film. Soundtracks are usually curated by the music supervisor together with the director and tend to feature popular songs, but they can also be created by famous artists or musicians who are selected for the task of creating the soundtrack and often compose a song specifically for a movie (Supiarza, 2022). Soundtrack is a song that is explicitly made by the film's story. It can be pop, jazz, classical, rock and more. A Soundtrack is usually played in the middle and closing credits of the film, but it is possible to play it at the end and the beginning of the film (Phetorant, 2020). Movie music or soundtrack has a function to convey information that is not conveyed via virtual (Fahmi, 2017). The soundtrack highlights the fact that music is excellent at two things: it adds emotional specificity, and

music also influences and manages time. Music can give a scene's underlying or implied emotions directly, prompting us to read the image or scene in a certain way (Buhler & Neumeyer, 2016).

The following are examples of the song lyrics translation in the movie entitled "Encanto".

Exampe 1:

Datum: **04/TFM/OW**

SL: "So many stars and everybody gets to shine"

TL: "Semuanya siap untuk bersinar"

Example 1 shows that the song lyrics in SL have 12 syllables, while TL has 11 syllables. The word "so many stars and" in the example above was omitted and only translated with "semuanya siap untuk bersinar". The example of the song lyrics is included in the translation strategy in the form of Omission of words. Besides that, the translation quality of this lyric is included in standard quality. It is because this lyric has two aspects of translation quality by Peter Low (2005), namely singability and naturalness.

Example 2:

Datum: **90/WOM/SW**

SL: "I've been patient, and steadfest, and steady"

TL: "Aku sabar, dan tabah, dan mantap"

Example 2 shows that the song lyrics in source language have 10 syllables, while the target language has 10 syllables too. The example of the song lyrics above is included in the translation strategy in the form of syllables vs. word. Besides that, the translation quality of this lyric is included in standard quality. It is because this lyric has three aspects of translation quality by Peter Low (2005), namely singability, sense, and rhythm.

The researcher chooses the soundtrack of *Encanto's* original soundtrack movies directed by Walt Disney Animation Studios, entitled "The Family Madrigal" and "Waiting on A Miracle". Disney is one of the famous creation organizations known for making many incredible movies like *Frozen*, *Dumbo*, *Moana*, *Lilo* and *Stitch* and many more. What makes them famous and considered a surprising work is not only the exciting storyline but also supported by the incredible soundtrack that blends well with the film. Most people around the world know at least one Disney movie. Every Disney film has a soundtrack as the heart of the film. The soundtrack is an essential part of a film. Therefore, soundtracks are usually translated into other languages for specific reasons and forms.

Based on Disney's popularity which gets millions of viewers on YouTube as well as various award nominations, researchers are interested in researching the translation of *Encanto's* Original Soundtrack Movie as well as the researcher's belief that song translation will significantly help students, the common society, and teachers in understanding what the singer is saying in a song, researchers will find out what translation strategies and translation qualities are explicitly used to translate song lyrics. The

researchers also believe that understanding a song's soundtrack well is necessary for the whole message of a movie to be able to understand. The data sources used in this research are two well-known songs in the Disney film soundtrack, which have been translated and then dubbed into Indonesian. The first song is "The Family Madrigal", and the second is "Waiting on A Miracle". In short, the researcher will identify the translation strategies and quality used to translate the lyrics of the two selected songs.

B. Limitation of the Study

This research focuses on analyzing original soundtrack movie of *Encanto*: "The Family Madrigal" and "Waiting on a Miracle" taken from the official YouTube channel of DisneyMusicVEVO and DisneyMusicAsiaVEVO. The researcher identified the translation in the lyrics of the song. To identify the song lyrics, the researcher uses the theory of translation strategy from Akerstrom (2009) and translation quality from Peter Low (2005). There are 10 strategies of Akerstrom's translation strategy, including: word count, syllables vs. Words, word-for-word translation, additions of words, omissions of words, use of methapors, use of rhymes, reorganizations of words, use of paraphrases, and use of english words. Then there are 5 translation quality from Peter Low, namely: singability, sense, naturalness, rhythm, and rhyme.

C. Formulation of the Problem

The researcher formulates the problem of the research as follow:

1. What are the song lyrics translation strategies used from the translation of original soundtrack movie of *Encanto*?

2. How is the quality of the song lyrics translation of original soundtrack movie of *Encanto*?

D. Objectives of the Study

The following objectives are expected to be achieved in the study:

1. To describe the translation strategies that are used from the translation of original soundtrack movie of *Encanto*.

2. To describe the translation quality of the song lyrics translation of original soundtrack movie of *Encanto*.

E. Benefits of the Study

The benefits of the Study is categorized into 2 parts, among others:

1. Theoretical benefits

   The researcher hopes this research will contribute to the development of translation, especially regarding the impact of translation strategies and the quality of translation in song lyrics, especially from English to Indonesian. It can also be a guide for translators in producing high-quality translation products.

2. Practical benefits

This research will be valuable for:

1. The Translator, to tell the description of a good translation. Especially in translating movies containing songs or singing performances. The researcher also hopes that this research can be useful for the translator to develop their knowledge in translating song lyrics.

2. English Department Student, The researcher expects this research can improve the skills in translating song lyrics and for those who want to seek further knowledge about the translation of song lyrics in the form of subtitles. More than that, this research can serve as a reference for the same research for an assignment or thesis.

3. Further researcher, to be used as additional data to conduct the studies with the same topic..

F. Definition of the Key Terms

To find the findings in the study, the author would like to describe and define five important key terms used in this study, as follows:

1. Song Lyrics

Song lyrics is a general term for any text sung in any vocal music (Low, 2016). Song lyrics are a language in its composition that cannot be separated from the music rules, such as song rhythm, melody, and

harmony. In addition to having a beautiful meaning, the lyrics of the song must also have the beauty of the rhythm of the music (Suharto, 2006).

2. Translation Strategies

   Translation Strategies is a method for conveying the meaning of a target text (Tekin, M & Isisag, U, 2017). There are ten elements of translation strategies from this soundtrack: word count, syllables vs. words, word-for-word translation, additions of words, omissions of words, use of metaphor, use of rhymes, reorganizations of words, use of paraphrases, and use of English words.

3. Translation Quality

   The Quality applied in the soundtrack is divided into five: Singability, Sense, Naturalness, Rhythm and Rhyme. Translation quality aims to determine the extent to which the level of equivalence of the message, meaning, style, and semantic structure of the translation is achieved (Gorlee, 2005).

4. Soundtrack

   A soundtrack can be interpreted as the theme song of a movie and can be hummed (Phetorant, 2020). Soundtrack is a song explicitly made by the story of the film in question. It can be pop, jazz, classical, rock and others. It usually plays in the middle and closing credits of the film but does not rule out playing at the end and beginning of the movie. A soundtrack is a piece of music synced with pictures of a movie, book,

TV program, or computer game. Music is made especially to make the audience feel the emotion of what they are watching. The soundtrack used in this study was taken from the Disney film Encanto. This study uses two songs: "The Family Madrigal" and "Waiting on a Miracle".

5. *Encanto*

In November 2021, Walt Disney Animation Studios Film released its newest animated film entitled *Encanto*. The film has a musical drama and a fantasy comedy subgenre. The film *Encanto* tells the story of a large family named "Madrigal" who lives in the mountains of Colombia, precisely in the magical city of Encanto, which is filled with stunning colours and wonders for all the people who live there. The Madrigal family gets a miracle from Encanto in the form of special powers for all his family members, except for Mirabel, the main character in this film (Anugrah & Anggapuspa, 2022). This film is directed by Byron Howard, Jared Bush, and Charlie Castro Smith. Encanto's film was nominated for "Best Original Song" and won the "Best Animated Feature" category at The 94th Oscars 2022 (Herlambang, 2022).

CHAPTER II

LITERATURE REVIEW

A. **Theoretical Background**

1. **Definition of Translation**

Many experts have prepared various messages to determine what the translation is. It can be seen in Oxford Advanced Learner's dictionaries that translation the process of changing what is written or spoken in another language. According to (Hendrawati & Budiarta, 2017) Translation is the process of transferring message or meaning from the source language to the target language. (Catford, 1978) also defines translation as replacing text content in one language with equivalent text content in another language. Translation is an activity that aims to accurately mix and match the source language into the target language (Rhubido, 2019). Another opinion from (Nida and Teber, 1974) state that Translation is an attempt to resend a message, not just the meaning contained in the original language into the target language by finding the closest and easily understood equivalent. This is also expressed by (Larson, 1998) who see that translation does not only transfer one language to another, but also must be adapted to the cultural context. In short, translation means to identify something in written text or spoken content from one language to another based on language equivalents.

2. Translation Strategies

In analyzing the translation strategies in this study, the reseacher uses the theory of Akerstrom (2009). (Akerstrom, 2009) proposes 10 translation strategies, there are:

1. Word Count

   Word count is a strategy that refers to the comparison of the number of words in the source and target lines of song lyrics.

   Example: Do you want to build a snowman by Kristen Bell, Agatha Lee Monn, & Katie Lopez

   SL: I wish you would tell me why!

   TL: Jelaskanlah mengapa!

   From the example above it shows that the SL have 7 words and TL have 2 words. It was found that the total number of words in SL is longer than in TL.

2. Syllables vs. Words

   The syllables vs. word strategy is a strategy that aims to compare the number of words and syllables in the source and target lines of song lyrics.

   Example: Do you want to build a snowman by Kristen Bell, Agatha Lee Monn, & Katie Lopez

   SL: I never see you anymore

   TL: ku tak pernah melihatmu

   The example above shows that in syllable vs. Words analysis indicate that the target line appears to have a lower word count

than the source line. The less number of words presented by the target line does not change the number of syllables because the words used in the target line have the same number of syllables as the source line. As a result, it can be assumed that translators are trying to maintain syllable count rather than word count.

3. Word-for-word

Word for word is the strategy used to find out how far the translator follows the English text correctly and translates the English lyrics word by word. Using the word as a basis for comparison, the source text that is compared with the translation. Example: : Show Yourself by Idina Menzel and Evan Rachel Wood

SL: I'm Arriving

TL: Aku Tiba

From the example above, we all know that translator literally translates a sentence from word to word without changing the pattern but still adjusting the melody and rhythm well.

4. Additions of Words

Additions of words is a strategy used when words are added in translating source text to target text, but the facts show that extra words is not in the source text.

Example: Do you want to build a snowman by Kristen Bell, Agatha Lee Monn, & Katie Lopez

SL: Come on, Let's go and play!

TL: Mainlah denganku

The example above show that the translation indicate that the source text is assumed to have a central meaning which expresses a request to invite someone to play together, but does not mention who the person refers to. It is then translated by the translator into the target text 'mainlah denganku" by adding additional information relating to who the person should be playing with. This additional information can be seen by the word 'denganku' in the target text. It is considered that this additional information is provided by the translator to cover up the unclear message from the source line, namely the subject, by providing clearer information to the target audience.

5. Omission of Words

   Omission of words is strategy of eliminating one or more words from the original lyrics.

   Example: Show Yourself by Idina Menzel and Evan Rachel Wood

   SL: Show yourself

   TL: Tunjukkan

   From the example above we all know that the word 'yourself' is not translated, the translator only translate the word 'show' to 'tunjukkan', that's why its called omission of words because the translator eliminating the word 'yourself'.

6. Use of Metaphors

Akerstrom (2009) defines metaphor as something expressed in an image format. In the Cambridge Dictionary it is described as an expression that describes a person or object in a literary way with reference to something that is considered to have similar characteristics to the person or object you are trying to describe.

Example:

SL: you are my guardian angel

TL: kamulah malaikat pelindungku

7. Use of rhymes

The use of rhyme is a strategy that presents a repetition of sound endings that are similar between one line and another stanza line. Akerstrom (2009) argues that In some songs, the rhymes seem to have a certain pattern, and the rhymes are important to a certain pitch.

Example: Do you want to build a snowman by Kristen Bell, Agatha Lee Monn, & Katie Lopez

SL: We used to be best buddies, And now we're not, I wish you will tell me why!

TL: Dulu kita bersama, Kini beda, Jelaskanlah mengapa!

The repetition of the Indonesian vowel 'a' is applied to the target text, as can be seen in the words 'bersama', 'berbeda' and 'mengapa'. Therefore, it can be concluded that the translator

focuses on the sound pattern of the target text by presenting a similar sound at the end of each sentence in the target text.

8. Reorganizations of Words

Reorganizations of words is a strategy used when the words in a line of text are not placed in the same place in the translation. the words in the lyrics of a song are structurally changed or may be moved to another line or a different position on a line.

Example:

SL: I'm hopeless now

TL: kini aku putus asa

The translator placed the word 'now' at the beginning which should be translated at the end.

9. Use of Paraphrases

Paraphrase strategy is a strategy when the translator choose to retain and present the central meaning of the source line to its closest meaning in the target line at the expense of changing form.

Example: Show Yourself by Idina Menzel and Evan Rachel Wood

SL: Throw yourself, into something new

TL: Tumbuhlah jadi yang baru

from the example above it can be seen that the translator is trying to convey messages by using sentence constructions that are easily understood by listeners.

10. Use of English Words

Use of english words is the strategy used to retains some English words from being translated in the target language.

Example:

SL: Singing to "Tiny Dancer"

TL: bernyanyi untuk "Tiny Dancer"

From the example above, we all know that the translator retain the word "Tiny Dancer" in target text.

3. Translation Quality

According to (Gorlee, 2005), Peter Low discovered the Pentathlon Principle, which introduced five main criteria: Singability, Sense, Naturallnes, Rhythm, and Rhyme. The Pentathlon Principle is an approach to designing singable translations. (Low, 2016) explains that the main difficulty of translation is the need to balance several main criteria, which are often contradictory. The Pentathlon principle states that evaluating such translations should be carried out not in terms of one or two criteria but as an aggregate of the five. More fundamentally, he argues that a balance of these five criteria can help translators in both their overall strategic thinking and micro-level decisions in the practical task of choosing which of several possible words or phrases is the best overall choice.

According to Peter Low (2005), translation quality assessment may be assessed from five aspects; they are singability, sense, naturalness, rhythm, and rhyme. These five aspects are described below:

1. Singability

   Singability is best followed by retaining the original number of syllables thus singers can easily sing the translated lyrics with the original melody as sung. According to (Wardani & Yuliasri, 2020) Singability has the same concept in drama translation which is called performability. Singability is a musical-verbal unification process between lyrics and composition. This is what pushes the lyrics to be sung and then the meaning is transferred from ST to TT. To achieve singability, translators are limited by the length of each sentence and the number of syllables, beat changes, rhyme and meaning. Not following the syllable count in the translation could destroy the rhythm of the music. It is possible that the syllable count increases or reduces when the translator tries to fit the closest choice of word for the translation. However, the translated lyrics can be less singable or only has sufficient singability.

2. Sense

   In the criterion of Sense, (Low 2005) talks about retaining the meaning of the original lyrics. Low adds that flexibility is an essential aspect of the Pentathlon Principle so that translators can

take some freedom of meaning by using close synonyms, connotations, superordinate terms and different metaphors that function the same way as the original. (Siitoen, 2014) states that if the translator maintains the meaning of the original lyrics to some extent but changes the theme and atmosphere of the song, the meaning will remain in the translation. (Low, 2005) claims that target text is feasible if it can be understood when the song is sung, meaning that the lyrics must be understood as they are played because the song flows and cannot be extended at will. (Wardani & Yuliasri, 2020) State that Another word for naturalness in translation is acceptability, which is also consistent with what Nida calls "relative adequacy". This refers to whether the translation has been translated appropriately according to the rules, norms and culture prevailing in the target language and sounds natural to the target audience. Translators must not only translate whatever is in the target source. They must reconstruct, adapt, or even rewrite.

In terms of "capturing the original meaning", the translator needs to understand not only the surface meaning of the lyrics but also the hidden emotions, intentions of the composer and the lyricist, and the artistic images conveyed by the song. In other words, the unity of the lyrics and the music shall be respected; "creating new words" is to choose the most appropriate words

from the target lyrics that transmit the song's original meaning and fit the music.

3. Naturalness

   The naturalness in the target language is necessary to attain to make the singer or even listeners of the translated version not realize that they are facing a translation product. The lyrics should not only attract the audience's attention by achieving poetic effect or emotional force, but they should also sound natural. Culture, language norms and the receptor feedback to a translation are determinant features of naturalness for a translation. Being familiar with the source and target culture enables the translator to infer some implied information, i.e., culture-specific bound terms.

4. Rhythm

   In In a song, the music has its particular rhythm, clearly notated, determining the rhythm in which the ST will be performed. (Low, 2005) states that The translator's duty to the composer requires a high degree of respect for this pre-existing rhythm. Some translators see that the rhythm is best followed by keeping the original syllable count because different syllable numbers in the translation can spoil the rhythm of the music. However, omitting or adding syllables is allowed if necessary. In addition, the translator's mother tongue can affect the rhythm of the translation. Some authorities view this as a problem of

syllable count. They consider that a line of eight syllables set to eight musical notes must translate into a line of eight syllables. Eugene Nida, for example, speaks of "precisely the right number of syllables". Moreover, an expert on the French song, Frits Noske, says, "Musical prosody requires that the rhythm and number of syllables be identical with those of the original lines".

According to the Pentathlon Principle, an identical syllable count is desirable. However, in practice, a translator who finds an eight-syllable line is insolubly and unacceptably clumsy may choose to add a syllable or subtract one. It should be done only in proper places, in a piece of recitative rather than a lyrical phrase. Furthermore, it should be done judiciously that the best place to add a syllable is on a melisma, and the best place to subtract a syllable is on a repeated note because those methods alter rhythm without destroying melody.

5. Rhyme

Rhyme is a similar phenomenon in that the speech sound is repeated in the desired way at the end of the line. Rhyme is defined by how the words sound, not how they are written (Siitonen, 2014). In this study, rhyme means that the words used have a similar sound. Sometimes the translator recreates the sound of the work while still trying to maintain the overall meaning. It makes the sound and pattern of the original song

rhyme can be replicated in the translated version, and at the same time, the translator tries to transfer the meaning.

The scale of quality aspect from Peter Low's five aspects on translating song:

Table 2.1: Quality Assesment Aspect

Aspect	Description
5	Good Quality
2-4	Standard Quality
1	Low Quality

The researcher uses Peter Low's theory of quality aspects in translation song lyrics because the theory of low discusses the meaning of translated song. In addition, this theory also discusses five important aspects of translation song lyrics that cover various aspects, such as aspects of singability, aspects of sense, aspects of naturalness, aspects of rhyme, and aspects of rhythm.

B. Previous Studies

There has been several research on translation quality. Siti Roihanah (2016) conducted a research enitled *Indonesian Translation Quality On Kids' Song Lyrics In Barney And Friends The Emperors' Contest Episode.* She applied the Translation Quality Assessment to the lyrics of the song Barney and Friends the Emperors' Contest Episode. The purpose of this research is to know the quality of translation in the lyrics of the song. The results of this study indicate that the translation of the lyrics of the song Barney and Friends the Emperors' contest episode from SL to TL is proven to be accurate.

The next study is conducted by Intan Kusuma and Issi Yuliasri (2020) entitled *Translation Quality of English – Javanese Songs By Pentul Kustik Band.* The aims of this research is to analyze several music elements and also the quality of the translated song lyrics. The result of this study proves that song translation quality is a possible work.

The next research is from Fany Ameilia (2021) entitled *Translation Strategies Used in Disney Movie Soundtrack.* The aims of this research is to find out what translation strategies are contained in the songs "let it go" and "how far I'll go". In this research, there are only 6 strategies used because phonemic translation isn't found at all. The most often found strategy is blank verse translation, a strategy that can give accuracy and degree of literalness. By that, Fany Ameilia concluded that in translating songs we have to maintain the original structure of the song in order to preserve the beauty of the song.

There is another study from Jiryan Isfahani (2011) entitled *An Analysis Of Song Lyrics Translation In The Movie Entitled "Music And Lyrics".* the purpose of this research is to found the strategy assesment and quality assesment from song lyrics translation in the movie entitled "music and lyrics". from the study, she found 4 strategies. Besides that she also concluded that the translation of the song movie entitled "music and lyrics" is good in term of the accuracy.

There is also another study from Edy Triyanto (2009) entitled *An Analysis Of Techniques And Quality Of The Song Lyrics Translation In*

Animation Movie Entitled "Happy Feet". The purpose of this study was to determine the technique and quality of translation in song lyrics translation of movie entitled "happy feet". From the study, he found six techniques in the translation of song lyrics in the "happy feet movie", he also concluded that the translation of song lyrics in happy Feet Movie is good, In term of accuracy.

Another article from Nanda Yunisa (2020) entitled *A Translation Analysis On The Indonesian Version Of "Dear God" By Avenged Sevenfold*. The aims of this research is to know the translation method from Indonesia Version of "Dear God" by avenged sevenfold. She conclude that, In translating the Indonesian version of Dear God, the translator is more concerned with understanding the target language users, and this notion is found from the translation method which tends to use the one proposed by Newmark which is oriented towards the target language.

From explanation above, the researcher concludes that there are many model of translation strategies and translation quality assessment to assess translation. There are some differences between this study and previous studies. First, the difference in the research object or the song used by the researcher. No one has researched more deeply related to this object. Second, the researcher also uses a different theory from previous research. In this study the researcher used a theory from Akerstrom and Peter Low that specifically used for singable translation. Third, the source of the data obtained by the researcher is different from previous research.

CHAPTER III
RESEARCH METHOD

A. Research Design

The research design that the author uses in this study is a descriptive method with a qualitative approach. Descriptive qualitative research describes situations, events, or phenomena (Mason & Bramble, 2000). Descriptive research is a research that conducted to answer questions relating to the status of the object of research at the time the research was conducted, or in other words, informing the situation as it is (Barlian, 2016). Qualitative research is a particular tradition in the social sciences that is fundamentally dependent on observations of humans both in their area and in their terminology (Kirk & Miller, 1986). Qualitative research is research that uses natural setting, with the intention of interpreting the phenomena that occur and is carried out by involving various existing methods (Denzim & Lincoln, 1987). Qualitative research produces descriptive data, written or spoken words from people and observable behavior (Bogdan & Taylor, 1975).

This approach is directed at the background and the individual holistically. (Barlian, 2016) states that qualitative research is research that intends to understand the phenomena of what is experienced by research subjects, for example, behaviour, perceptions, motivations, actions and others holistically and through descriptions in the form of words and language, in a special natural context with using various methods experience.

The goal of this research is to explain the translation strategy and quality of translation so that the type of research design used in this study is appropriate and has the same focus: finding and providing explanations of information related to phenomena through words and descriptions.

For this qualitative research, the researcher relied on documents to collect data. The document is in the form of two song lyrics from the target language to the source language. Based on the description above, the researcher only conducted this research by collecting, compiling, and analyzing data. The data in this study are the song lyrics of 2 popular songs in the film *Encanto* which were obtained through the official YouTube channel of DisneyMusicVevo. These data were observed to determine the strategies and qualities used by the translators.

B. Data and Data Sources

Data are research object that is a reality used as the focus of research, including places, participants, and events surrounding the focus. Therefore, data in qualitative research is usually in the form of a description of the focus along with the research object's place, event, behaviour, and interaction with all the accompanying contexts. Meanwhile, the data source is the source from which the data is obtained. in qualitative research, data sources can be places, information, events, documents, sites, and so on (Santosa, 2017, p. 52).

The researcher used the data in the form of text that taken from all the song lyrics of two Encanto's soundtrack movie. The first song is "The

Family Madrigal" and the second is "Waiting On a Miracle", both songs are the soundtrack to the very famous movie released in 2021 namely *Encanto*. *Encanto* is a film about This movie tells the story about a large family named Madrigal who live in the mountains of Colombia, precisely in the magical city of *Encanto*. The Madrigal family consists of 10 people consisting of Abuela Alma, Pepa, Bruno, Julietta, Dolores, Camilo, Antonio, Isabela, Luisa who have their own special powers and the main character is Mirabel who does not has special powers like his family (Anugrah & Anggapuspa, 2022).

The original version entitled "The family Madrigal" and "Waiting on a Miracle" were taken from official YouTube channel of DisneyMusicVevo https://www.youtube.com/@DisneyMusicVEVO. Then, the Indonesian version were taken from official YouTube channel of DisneyMusicAsiaVevo

https://www.youtube.com/@disneymusicasiaVEVO. The first song, "The Family Madrigal" had a staggering 226 million views. The second song, "Waiting on a Miracle" has 52 million views on YouTube and of course the number of views is increasing day by day. These songs are considered more famous than other soundtracks, for example *"Reflection"* which is the soundtrack movie of *Mulan* which only has tens of millions of views on YouTube. The two songs are Indonesian versions and are taken from two different YouTube channels. The reason why researchers use YouTube is that it is posted and translated by a trusted party. The main focus here is to

find out what strategies translators use to translate songs well and then make explanations and descriptions about them.

C. Research Instruments

An important component so that research can be carried out clearly is the research instrument. Research instruments are tools that researchers use to collect data (Sathiyaseelan, 2015). The research instrument is classified as standard tools and tools developed by researchers (LoBiondo-Wood & Haber, 2014). A research instrument is a measuring instrument used to obtain accurate data about a study. Wilkinson and Birminghan (2003) state that research instruments are only tools to obtain information relevant to a research project, and there are many alternative forms to choose from.

In qualitative research, the main research instrument is the researcher (Sugiyono, 2013), then the supporting instrument is the internet. In research that uses a qualitative approach, the researcher is an instrument or measuring tool for the research to be carried out (Barlian, 2016). Qualitative research as a human instrument, serves to determine the focus of research, select informants as data sources, assess data quality, analyze data, interpret data and draw conclusions from their findings. Researchers are the key instrument in collecting data, researchers must actively participate in the field by themselves. The main instrument of research is the researcher because the researcher is someone who thinks and collects data thoroughly and systematically (Sugiyono, 2013).

In addition, the primary function of the researcher here is to determine the focus of the research, carefully select data and data sources, analyze all data, interpret data, and draw conclusions from the research made. Then, the internet as a supporting instrument means that through the internet, researchers can get information from complete data sources, and the internet is also one of the elements that can support the sustainability of research success.

D. Data Collection Techniques

Many ways are used to obtain data in research, including: tests, interviews, observations, and document analysis (Barlian, 2016). According to (Sugiyono, 2016) the technique of collecting data are observation, interview, questionnaire, documentation, and triangulation. In order to do the research and get the final result, the researcher decided to use documentation technique. (Creswell, 2000) states that documentation is a method used in scientific research to collect data by using documents. Documents are written materials that are stored, documents can be in the form of memorabilia or correspondence, there are also documents in the form of audiovisuals (Raco, 2010).

The documents used in this study are the original song lyrics as well as the translated versions of two very popular Disney movie soundtracks entitled Encanto. The two songs are "The Family Madrigal" and "Waiting on a Miracle". Researchers must study in depth about the translation and meaning of the song, especially the strategy and quality used to translate the

two popular soundtracks from Disney. All the data will be collected, checked, classified, and then analyzed.

There are several ways that researchers used to collect data:

1. The researcher are looking for the videos of Encanto soundtrack movie in the YouTube application, both songs in English and Indonesian translations.

2. The researcher watched and listened to the soundtrack that had been selected, both the original and the translated versions in YouTube application.

3. The researcher identify and collect the data from the song lyrics and enter it in the classification table.

4. The researcher giving code to each data

Table 3.1: Example of Data Coding Table

Datum	SL	TL

5. The researcher giving the result of analysis to the validator and raters
6. Concluding the result of research

E. Data Validation Techniques

In order to convince the reader that the findings of this study are worthy of attention and reckoning, the researcher used triangulation technique to validates the data. Triangulation is often used to describe

research in which two or more methods are used, which is known as mixed methods (Heale & Forbes, 2013). Triangulation is checking data from various sources in various ways and at various times (Sugiyono, 2013).

In this study, the researcher used source triangulation. Source triangulation is a technique for testing the credibility of data, this technique is done by checking the data obtained from various sources. To check the validity of the data in this study, researchers used validator and raters.

F. Data Analysis Techniques

The researcher will analyzed the data using the Spradley approach. This strategy sets out four fundamental tasks for processing information collected, namely: establishment of the domain, Taxonomy, Componential, and Cultural Themes (Garrido, 2017). (Spradley, 1980) explained the kinds of qualitative research, among others:

1. Domain Analysis

   Domain analysis is done by obtaining a general and comprehensive picture of the object/research or social situation. In domain analysis, the researcher will determine the domain in the data. Researchers set a particular domain as a step for further research. In the domain analysis the researcher will collecting data in the form of song lyrics from original soundtrack movie of *Encanto* entitled "The Family Madrigal" and "Waiting on a Miracle" taken from the official YouTube channel of DisneyMusicVEVO and DisneyMusicAsiaVEVO and their translation in Indonesian and finding theories for the data.

Table 3.2: Example of Domain Analysis Table

No	Data	Non Data

2. Taxonomy Analysis

Taxonomic Analysis is the Domain that is selected and then broken down into more detail to find out its internal structure, carried out with focused observations. Taxonomy is the process of categorizing data. In this step, the researcher will classify the data based on the theory that has been selected. In taxonomy analysis, the researcher will use two process analysis. first, analysis of song translation strategy based on Peter Low theory (2016) and second, analysis of song translation quality based on Peter Low theory (2005).

There are some categories to analyze the data:

A. Akerstrom (2009) proposes 10 translation strategies methods, there are:

   1. Word count

   2. Syllables vs. Words

   3. Word-for-word translation

   4. Additions of words

5. Omissions of words

6. Use of metaphors

7. Use of rhymes

8. Reorganizations of words

9. Use of paraphrases

10. Use of english words

B. Then, Peter low (2005) assesses the quality of the translation from 5 aspects, namely:

1. Singability

2. Sense

3. Naturalness

4. Rhythm

5. Rhyme

Table 3.3: Example of Taxonomy Analysis Table

Data Code	Source Language	Target Language	Translation Strategies	Quality Assesment

3. Componential Analysis

The component analysis looks for special characteristics between domain categories and taxonomy categories. The componential table makes it easier for the researcher to see the dominant data of the translation strategy and quality.

Table 3.4: Example of Componential Table Analysis

STRATEGIES	QUALITY														
	Good					Standard					Low				
	SI	SE	N	RT	RH	SI	SE	N	RT	RH	SI	SE	N	RT	RH
SW															
WFW															
AW															
OW															
UR															
UP															

Notes:

SW: Syllables vs. words   SI: Singability

WFW: Word-for-Word   SE: Sense

AW: Addition of Word   N: Naturalness

OW: Omission of Word   RT: Rhythm

UR: Use of Rhyme   RH: Rhyme

UP: Use of Paraphrase

4. Cultural Themes Analysis

Cultural Theme Analysis was conducted in an effort to find the cultural theme of the social situation under study based on component analysis related to the research process carried out by the researcher. Cultural themes were obtained based on cultural findings from the analyzed area according to the focus and research problem. In this chapter, the researcher will analyze the relationship between the dominant strategy

used and the quality of the translation of the song and also make

conclusions based on the research results.

CHAPTER IV
FINDING AND DISCUSSIONS

This chapter presents the findings of data analysis, with two aspects to be explained: findings and discussion. The first topic focuses on the translation strategy for translating song lyrics used by DisneyMusicAsiaVevo in translating English song lyrics into Indonesian, and the second one is focuses on the translation quality of song lyrics translation based on the validator's evaluation.

In this study, researcher used the theory of Akerstrom (2009) to analyze the song lyrics strategy. therefore, the researcher discovered either additions or deletions of meanings, even if the meanings were inappropriate for the text's context. After analyzing the data, the researcher discovers that the translator employed several strategies in translating the song lyrics of Encanto's soundtrack movie from the source language into the target language. Meanwhile, the researcher applied Peter Low's theory (2005) to the quality assessment, namely: singability, sense, naturalness, rhythm and rhyme.

A. Research Findings

1. Translation Strategies of Encanto's Original Soundtrack Movie

The researcher analyzes the translation strategies in this research using the theory from Akerstrom (2009), there are 10 strategies for translating song lyrics based on Akerstrom theories, namely: word count, syllables vs. words, word-for-word, addition of word, omission of word, use of metaphor, use of paraphrase, and use of english word. Nevertheless, not all of the translation used in this study was applied.

In this study, the researcher discovered 6 of 10 translation strategies used in the translation of song lyrics of Encato's original soundtrack movie. The data found in this research consists of 93 data. The strategy for translating the *Encanto's Original Soundtrack Movie* has been found in the table below:

Table 4.1: The Types of Translation Strategy

No.	The translation strategies used in Encanto's original soundtrack movie	Total	Percentage
1.	Syllables vs. Words	5	5,3%
2.	Word-for-word	10	10%
3.	Addition of Word	1	1%
4.	Omission of Word	55	59%
5.	Use of Rhymes	3	3%
6.	Use of Paraphrase	19	20%
	Total	93	

The table 4.1 shows that the most common findings of the translation strategies employed in Encanto's original soundtrack movie are omission of word, with 55 data out of 93. The researcher will describe the explanation of each strategy in the following explanation:

a. Syllables vs. words

When translating song lyrics, the number of words is not that important. Meanwhile, the number of syllables is more important because the text will be sung and must match the music. The researcher found 5 data (5,3%) of strategy syllables vs. words in this research. The explanation in the examples below:

Datum:

06/TFM/SW

SL: She/led/us/here/so/ma/ny/years/a/go

TL: Su/dah/se/jak/da/ri/du/lu/ka/la

From the data number 06, the lyrics *She led us here so many years ago* can be found on song entitled The Family Madrigal. This lyrics used syllables vs. words strategy because the SL s*he led us here so many years ago* and the TL *sudah sejak dari dulu kala* have similarities in syllables, namely there are 10 syllables. This lyric describes the madrigal family that has been around for generations.

Datum:

060/WOM/SW

SL: Don't/be/up/set/or/mad/at/all

TL: Ja/ngan/ke/sal/a/tau/ma/rah

From the data number 060, the lyrics *Don't be upset or mad at all* can be found on song entitled Waiting on a Miracle. This lyrics used syllables vs. words strategy because the SL *Don't be upset or mad at all* and the TL *Jangan kesal atau marah* have similarities in syllables, namely there are 8 syllables.

Datum:

012/TFM/SW

SL: I'm/part/of/the/Fa/mily/Ma/dri/gal

TL: A/ku/lah/ba/gi/an/Ma/dri/gal

From the data number 012, the lyrics *I'm part of the Family Madrigal* can be found on song entitled The Family Madrigal. This lyrics used syllables vs. words strategy because the SL *I'm part of the Family Madrigal* and the TL *Akulah bagian Madrigal* have similarities in syllables, namely there are 9 syllables.

Besides the data number of 06, 060, and 012, the strategy of syllables vs. words can be found in the data number 08 and 090.

b. Word-for-Word

Word for word is the strategy used to find out how far the translator follows the English text correctly and translates the English lyrics word by word. The researcher found 10 data

(10%) of strategy word-for-word in this research. The explanation in the examples below:

Datum:

075/WOM/WFW

SL: Always wanting for more

TL: Selalu ingin lebih

From the data number 075, the lyrics *Always wanting for more* can be found on song entitled The Family Madrigal. This lyrics used word-for-word strategy because the TL *Selalu ingin lebih* translated correctly word by word.

Datum:

036/TFM/WFW

SL: One strong, one graceful

TL: Yang satu kuat, yang satunya anggun

From the data number 036, the lyrics *One strong, one gracefu*l can be found on song entitled The Family Madrigal. This lyrics used word-for-word strategy because the TL *Yang satu kuat, yang satunya anggun* translated correctly word by word. This lyric tells about the advantages that Mirabel's sister has.

Datum:

059/TFM/WFW

SL: Well

TL: Yaa

From the data number 059, the lyrics *Well* can be found on song entitled The Family Madrigal. This lyrics used word-for-word strategy because the TL *Yaa* translated correctly word by word.

Besides the data number of 075, 036, and 059, the strategy of word-for-word can be found in the data number 02, 032, 033, 046, 047, 057, and 066.

c. Addition of word

Additions of words is a strategy used when words are added in translating source language to target language. Even if they are not in the source language, one or more words will be added to the translated lyrics. The researcher found 1 data (1%) of strategy addition of word in this research. The explanation in the examples below:

Datum:

052/TFM/AW

SL: Hey, you said you wanna know what everyone does

TL: Kau bilang mau tau apa yang orang – orang kan segera lakukan

From the data number 052, the lyrics H*ey, you said you wanna know what everyone does* can be found on song entitled The Family Madrigal. This lyrics used addition of word strategy because there is the word "kan segera" which is not in SL and is added to TL.

The data of addition of word strategy can be seen in the data number 052.

d. Omission of word

Omission of word is the deletion of one or more words from the original lyrics. While translating song lyrics, the omitting operations must be performed. Song lyrics translation entails more than just translating the lyrics. Therefore, the translator must also consider the explanation in the original language. The researcher found 55 data (59%) of strategy omission of word in this research. The explanation in the examples below:

Datum:

04/TFM/OW

SL: So many stars and everybody gets to shine

TL: Semuanya siap untuk bersinar

From the data number 04, the lyrics *So many stars and everybody gets to shine* can be found on song entitled The Family Madrigal. This lyrics used omission of word strategy because this lyric remove the word "So many stars and" in the target language and only translated into *Semuanya siap untuk bersinar.*

Datum:

09/TFM/OW

SL: Welcome to the Family Madrigal

TL: Selamat datang di Madrigal

From the data number 09, the lyrics *Welcome to the Family Madrigal* can be found on song entitled The Family Madrigal. This lyrics used omission of word strategy because this lyric remove the word "Family" in the target language and only translated into *Selamat datang di Madrigal.*

Datum:

011/TFM/OW

SL: Where all the people are fantastical and magical

TL: Semua orangnya fantastis dan ajaib

From the data number 011, the lyrics *Where all the people are fantastical and magical* can be found on song entitled

The Family Madrigal. This lyrics used omission of word strategy because this lyric deleting the word "Where" in the target language. The source lyric *Where all the people are fantastical and magical translated* translated into *Semua orangnya fantastis dan ajaib.*

Besides the data number of 04, 09, and 011, the strategy of omission of word can be found in the data number 01, 05, 07, 010, 014, 015, 016, 018, 020, 021, 023, 024, 025, 026, 027, 028, 029, 030, 031, 034, 035, 037, 038, 039, 040, 041, 042, 043, 048, 049, 053, 054, 056, 062, 063, 064, 069, 070, 072, 073, 074, 076, 077, 078, 081, 082, 085, 086, 087, 088, 093, and 093.

e. Use of rhymes

The use of rhyme is a strategy that presents a repetition of sound endings that are similar between one line and another stanza line. Akerstrom (2009) argues that In some songs, the rhymes seem to have a certain pattern, and the rhymes are important to a certain pitch. The researcher found 3 data (3%) of strategy use of rhymes in this research. The explanation in the examples below:

Datum:

080/WOM/UR

SL: Open your eyes, open your eyes, open your eyes

TL: Buka mata, buka mata, buka mata

From the data number 080, the lyrics *Open your eyes, open your eyes, open your eyes* can be found on song entitled Waiting on a Miracle. This lyrics used use of rhymes strategy because there are a repetion in a sound endings. It can be seen in source language that has "eyes, eyes, eyes" in sound endings, and target language has repetition in the word "mata, mata, mata" in the ending.

Datum:

084/WOM/UR

SL: I am waiting on a miracle, a miracle

TL: Ku menunggu keajaiban, keajaiban

From the data number 084, the lyrics *I am waiting on a miracle, a miracle* can be found on song entitled Waiting on a Miracle. This lyrics used use of rhymes strategy because there are a repetion in a sound endings. It can be seen in source language that has "miracle, a miracle" in sound endings, and target language has repetition in the word "keajaiban, keajaiban" in the ending.

Datum:

089/WOM/UR

SL: I am ready, come on, I'm ready

TL: Aku siap, Ini, aku siap

From the data number 089, the lyrics *I am ready, come on, I'm ready* can be found on song entitled Waiting on a Miracle. This lyrics used use of rhymes strategy because there are a repetion in a sound endings. It can be seen in source language that has "I am ready, i'm ready" in sound endings, and target language has repetition in the word "aku siap, aku siap" in the ending.

The data of use of rhymes strategy can be seen in the data number 080, 084, and 089.

f. Use of paraphrase

Paraphrase strategy is a strategy when the translator choose to retain and present the central meaning of the source line to its closest meaning in the target line at the expense of changing form. To rephrase anything written or spoken using alternative words, or in a simpler and shorter form that clarifies the original meaning. The researcher found 19 data (20%) of strategy use of rhymes in this research. The explanation in the examples below:

Datum:

013/TFM/UP

SL: My tía Pepa, Her mood affects the weather

TL: Bibi Pepa, Atur cuaca dengan hati

From the data number 013, the lyrics *My tía Pepa, Her mood affects the weather* can be found on song entitled The Family Madrigal. This lyrics used use of paraphrases strategy because there is a change in the form of the word or there is a deviation in the translation, but the meaning is same with the source language.

Datum:

017/TFM/UP

SL: And that's my mom Julieta, here's her deal

TL: Ini kisah ibuku Julieta

From the data number 017, the lyrics *And that's my mom Julieta, here's her deal* can be found on song entitled The Family Madrigal. This lyrics used use of paraphrases strategy because there is a deviation in the translation, but the meaning is close to SL and can be accepted.

Datum:

019/TFM/UP

SL: Her recipes are remedies for real

TL: Resepnya sungguh menyembuhkan

From the data number 019, the lyrics *Her recipes are remedies for real* can be found on song entitled The Family

Madrigal. This lyrics used use of paraphrases strategy because there is a change in the form of the word or there is a deviation in the translation, but the meaning is same with the source language.

Besides the data number of 013, 017, and 019, the strategy of use of paraphrases can be found in the data number 03, 022, 044, 045, 050, 051, 055, 058, 061, 065, 067, 068, 071, 079, 083, and 091.

2. **The Translation Quality Assesment of Encanto's Original Soundtrack Movie**

Assessing translation quality is crucial since it provides as a guideline for determining the results of a translation. The assessment of the quality of the translated song lyrics, according to Peter Low's theory, refers to five aspects: singability, sense, naturalness, rhythm, and rhyme. The five aspects are divided into three quality grades by the researchers: good quality, standard quality, and low quality. When the translated lyrics have five aspects in Peter Low's theory, they have good quality. Standard quality is reached when the translated lyrics have 2-4 aspects of Peter Low's theory. Low quality occurs when the translated lyrics contain only one aspect.

Table 4.2: Quality Assesment

Quality	Description
Good Quality	In this research, the translated lyrics are considered of good quality because they have 5 important aspect in the translation of song lyrics, namely: singability, sense, naturalness, rhythm, and rhyme.
Standard Quality	In this research, the translated lyrics are considered of standard quality because they have 2-4 important aspect in the translation of song lyrics, namely: singability, sense, naturalness, rhythm, and rhyme.
Low quality	In this research, the translated lyrics are considered of low quality because they only have 1 important aspect in the translation of song lyrics, namely: singability, sense, naturalness, rhythm, and rhyme.

The data found in this research consist of 93 data, those song lyrics translation are, 2 data are good quality, 81 data are standard quality, and 10 data are low quality. The analysis will be discuss more in the following sentence:

a. Good Quality

The data that is called good quality in this research is data that has 5 important aspects of translation quality according to the theory of Peter Low (2005), namely singability, sense, naturalness, rhythm, and rhyme. From 93 data in this research, the researcher found 3 data which described as good quality. The explanation of good quality translation in the examples below:

Table 4.3: Example Good Quality 1

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality
01/TFM/OW	This is our home, We've got every generation	Ini rumah kami, Di tiap generasi	Omission of Word	-singability -sense -naturalness -rhythm -rhyme	Good quality

From the data number 01, the lyrics *This is our home, We've got every generation* can be found on the song entitled The Family Madrigal. This lyrics has good quality because there are 5 aspects of translation quality from theory of Peter Low (2005), namely: singability, sense, naturalness, rhythm, and rhyme. In the singability aspect, this lyric is included in the singability criteria because it can be sung and has the same number of

syllables in both the source and target languages, which is 12 syllables. The next aspect is sense, in this aspect, this lyrics included in the sense aspect because the meaning in the source language and target language is conveyed well. In the aspect of naturalness, this lyrics are natural because this song lyrics suitable with the target language. In the ryhthm aspect, this lyric is rhythmic, because it has the same number of syllables in both the source and target languages, which is 12 syllables. In the aspect of rhyme, this lyrics are rhymed because these lyrics have similarities in the sound ending.

Table 4.4: Example Good Quality 2

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality
024/TFM/OW	Tío Félix married Pepa, and my dad married Julieta	Paman Felix nikah dengan Pepa, Ayah dengan Julieta	Omission of Word	-singability -sense -naturalness -rhythm -rhyme	Good quality

From the data number 024, the lyrics *Tio Felix married Pepa, and my dad married Julieta* can be found on the song entitled The Family Madrigal. This lyrics has good quality because there are 5 aspects of translation quality from theory of Peter Low (2005), namely: singability, sense, naturalness, rhythm, and rhyme. In the singability aspect, this lyric is

included in the singability criteria because it can be sung although there is a difference between the number of syllables. The next aspect is sense, in this aspect, this lyrics included in the sense aspect because the meaning in the source language and target language is conveyed well. In the aspect of naturalness, this lyrics are natural because this song lyrics suitable with the target language. In the ryhthm aspect, this lyric is rhythmic, because it has the syllable count in the source language has 17 syllables and and target language has 18 syllables. In the aspect of rhyme, this lyrics are rhymed because these lyrics have similarities in the sound ending.

The data of good quality can be seen in the data number 01, 024, and 080.

b. Standard Quality

The data that is called standard quality in this research is data that has 2-4 important aspects of translation quality according to the theory of Peter Low (2005), namely singability, sense, naturalness, rhythm, and rhyme. From 93 data in this research, the researcher found 80 data which described as standard quality. The explanation of standard quality translation in the examples below:

Table 4.5: Example of Standard Quality 1

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality

010/TFM/OW	The home of the Family Madrigal (we're on our way)	Ini keluarga Madrigal (kami datang)	Omission of Word	-unsingable -sense -naturalness -rhythm -unrhyme	Standard quality

From the data number 010, the lyrics *The home of the Family Madrigal (we're on our way)* be found on the song entitled The Family Madrigal. This lyrics has standard quality, because there are 3 aspects of translation quality from theory of Peter Low (2005), namely: sense, naturalness, and rhythm. In the sense aspect, this lyrics included in the this aspect because the meaning in the source language and target language is conveyed well. In the aspect of naturalness, this lyrics are natural because this song lyrics suitable with the target language. In the ryhthm aspect, this lyric is rhythmic, because it has the same number of syllables in both the source and target languages, which is 13 syllables.

Table 4.6: Example of Standard Quality 2

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality
011/TFM/OW	Where all the people are fantastical and magical	Semua orangnya fantastis dan ajaib	Omission of Word	-unsingable -sense -naturalness -unrhythm -unrhyme	Standard quality

From the data number 011, the lyrics *Where all the people are fantastical and magical* be found on the song entitled The

Family Madrigal. This lyrics has standard quality, because there are 2 aspects of translation quality from theory of Peter Low (2005), namely: sense and naturalness. In the sense aspect, this lyrics included in the this aspect because the meaning in the source language and target language is conveyed well. In the aspect of naturalness, this lyrics are natural because this song lyrics suitable with the target language.

Table 4.7: Example of Standard Quality 3

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality
074/WOM/OW	Always walking alone	Selalu sendiri	Omission of Word	-unsingable -sense -naturalness -rhythm -unrhyme	Standard quality

From the data number 074, the lyrics *Always walking alone* can be found on the song entitled Waiting on a Miracle. This lyrics has standard quality, because there are 3 aspects of translation quality from theory of Peter Low (2005), namely: sense, naturalness, and rhythm. In the sense aspect, this lyrics included in this aspect because the meaning in the source language and target language is conveyed well. In the aspect of naturalness, this lyrics are natural because this song lyrics suitable with the target language. In the ryhthm aspect, this lyric is rhythmic, because it has the same number of syllables in both the source and target languages, which is 6 syllables.

Besides the data number of 010, 011, and 074, the standard quality can be found in the data number 02, 03, 04, 05, 06, 07, 08,09, 012, 013, 014, 015, 016, 018, 019, 020, 021, 022, 023, 025, 026, 027, 028, 029, 030, 031, 032, 033, 035, 036, 038, 039, 040, 041, 042, 043, 046, 047, 049, 052, 054, 055, 056, 057, 059, 060, 061, 062, 063, 064, 065, 066, 067, 068, 069, 070, 071, 072, 073, 075, 076, 077, 078, 079, 081, 082, 083, 084, 085, 086, 089, 090, 091, 092, and 093.

c. Low Quality

The data that is called low quality in this research is data that has only 1 important aspects of translation quality according to the theory of Peter Low (2005), namely singability, sense, naturalness, rhythm, and rhyme. From 93 data in this research, the researcher found 10 data which described as low quality. The explanation of low quality translation in the examples below:

Table 4.8: Example of Low Quality 1

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality
037/TFM/OW	Grows a flower, the town goes wild	Tumbuhkan bunga, bersemangat	Omission of Word	-singability -less sense -unnatural -unrhythm -unrhyme	Low quality

From the data number 037, the lyrics *Grows a flower, the town goes wild* can be found on the song entitled The Family

Madrigal. This lyrics has low quality because there are only 1 aspects of translation quality from theory of Peter Low (2005), namely: singability. In the singability aspect, this lyric is included in the singability criteria because it can be sung altough there is a difference between the number of syllables. The next aspect is sense, in this aspect, this lyrics not included in the sense aspect because the meaning in target language not accurate. In the aspect of naturalness, this lyrics less naturally, it is not same with source language. In the ryhthm aspect, this lyric is unrhythm and in the rhyme aspect, this lyrics are unrhyme.

Table 4.9: Example of Low Quality 2

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality
050/TFM/UP	My mom Julieta can make you feel better with just one arepa	Ibu julieta membuat yang hebat dengan kue panekuk	Use of paraphrase	-singability -less sense -unnatural -unrhythm -unrhyme	Low quality

From the data number 050, the lyrics *My mom Julieta can make you feel better with just one arepa* can be found on the song entitled The Family Madrigal. This lyrics has low quality because there are only 1 aspects of translation quality from theory of Peter Low (2005), namely: singability. In the singability aspect, this lyric is included in the singability criteria because it can be sung altough there is a difference between the

number of syllables. The next aspect is sense, in this aspect, this lyrics not included in the sense aspect because the meaning in target language not accurate. In the aspect of naturalness, this lyrics less naturally, it is not same with source language. In the ryhthm aspect, this lyric is unrhythm and in the rhyme aspect, this lyrics are unrhyme.

Table 4.10: Example of Low Quality 3

Data Number	Source Language	Target Language	Translation Strategy	Aspect	Quality
058/TFM/UP	And I'm in my family, so	Aku satu – satunya	Use of paraphrase	-singability -less sense -unnatural -unrhythm -unrhyme	Low quality

From the data number 058, the lyrics *And I'm in my family, so* can be found on the song entitled Waiting on a Miracle. This lyrics has low quality because there are only 1 aspects of translation quality from theory of Peter Low (2005), namely: singability. In the singability aspect, this lyric is included in the singability criteria because it can be sung altough there is a difference between the number of syllables. The next aspect is sense, in this aspect, this lyrics not included in the sense aspect because the meaning in target language not accurate. In the aspect of naturalness, this lyrics less naturally, it is not same with

source language. In the ryhthm aspect, this lyric is unrhythm and in the rhyme aspect, this lyrics are unrhyme.

Besides the data number of 037, 050, and 058, the low quality can be found in the data number 017, 034, 044, 045, 048, 051, and 053.

B. Research Discussion

To summarize the results of the data found and to find about the effect of the strategies used on the quality of translation, the researcher make the componential table below:

Table 4.11: Componential Analysis Table

STRATEGIES	QUALITY														
	Good					Standard					Low				
	SI	SE	N	RT	RH	SI	SE	N	RT	RH	SI	SE	N	RT	RH
SW	-	-	-	-	-	5	4	2	3	-	-	-	-	-	-
WFW	-	-	-	-	-	10	10	7	5	-	-	-	-	-	-
AW	-	-	-	-	-	1	1	1	1	-	-	-	-	-	-
OW	2	2	2	2	2	49	31	37	22	-	4	-	-	-	-
UR	1	1	1	1	1	2	1	2	1	-	-	-	-	-	-
UP	-	-	-	-	-	13	9	9	6	-	6	-	-	-	-

According to the result of the researcher findings above, it can be concluded that the analysis on song translation strategies of *Encanto's* Original Soundtrack Movie has shown that there are 6 strategies of song translation. There are syllables vs. word, word-for-word, addition of word, omission of word, use of rhyme, and use of paraphrase.

The result show that there are 93 data was found. The strategies are syllables vs. word 5 data (5.3%), word-for-word 10 data (10%), addition of word 1 data (1%), omission of word 55 data (59%), use of rhyme 3 data (3%), and use of paraphrase 19 data (20%). The dominant strategies used to translate song lyrics of Encanto's original soundtrack movie is omission of word. It can be seen from the omission of word data from this study which has 55 data. The result indicate that there are many words ommited in the source lyrics so that the number of syllables between the source and target lyrics is same or not much different and the lyrics can be sung in the target lyrics. Through the omission of word strategy, the translator wants to maintain the tone, melody and rhythm of the source lyrics by sacrificing the meaning of the song lyrics, so that the lyrics can still be sung.

To find out the quality of song translation of *Encanto's* Original Soundtrack Movie, the researcher used three criteria of quality assessment, such as good quality, standard quality, and low quality. Each criteria has some aspect of singability, sense, naturalness, rhythm, and rhyme. The result shows that good quality has 3 data (3,2%), standard quality has 80 data (86%), and low quality has 10 data (10%). As a result, the translation quality is regarded as standard quality.

From the results of the strategy and quality described above, it can be conluded that the song translation of *Encanto's* Original Soundtrack Movie which was translated and sung by the DisneyMusicAsiaVEVO YouTube channel used the omission of word strategies as the dominant strategies. The use of omision of word strategies aims to make syllables

between source lyrics and target lyrics same. The use of the omission of word strategy in this translation also influences the evaluation of the quality of the translation. in translating this song, the translator prioritizes its musicality, as a result some meanings in the source song are not conveyed properly. Therefore, the translation quality of *Encanto's* Original Soundtrack Movie is included in standard quality.

CHAPTER V
CONCLUSION AND SUGGESTION

A. Conclusion

Based on the result of finding and discussion in previous chapter, it can be concluded that the data found on the Encanto's soundtracks in DisneyMusicAsiaVevo was 93 data. the researcher used Akerstrom's theory to analyze the translation strategy. Those translation strategies are syllables vs. word 5 data (5.3%), word-for-word 10 data (10%), addition of word 1 data (1%), omission of word 55 data (59%), use of rhyme 3 data (3%), and use of paraphrase 19 data (20%). From the research, the most dominant strategy is omission of word.

In translation quality assesment, the researcher used theory by Peter Low (2005). Quality analysis of song lyrics translation findings may be divided into three categories, namely: good quality, standard quality, and low quality. From the 93 data obtained that good quality has 3 data (3,2%), standard quality has 80 data (86%), and low quality has 10 data (10%).

According to the findings of this research, it is possible to conclude that the translation strategy of *Encanto's* soundtrack movie tends to use the omission of word strategy because the translator wants to maintain the rhythm, melody and tone of the original song by sacrificing the meaning of the lyrics. Besides that, the use of paraphrase strategy is also widely used because

the translator once again wants to maintain the musicality of the original song so that the lyrics can still be sung.

The use of the omission of word and use of paraphrase strategies in the *Encanto's* Original Soundtrack Movie is more dominant, so that the quality of the translation results becomes a standard quality.

B. Suggestion

The following are several suggestion that may be beneficial to those who desire to do research relating to this study.

1. Suggestion for translator

    In order to acquire a successful song translation, five aspects must be addressed while translating song lyrics. Making the song singable is crucial, but it would be preferable if the translator also paid attention to the meaning and rhyme in each lyric.

2. Suggestion for English literature student

    for english literature students, this research can be used for additional knowledge in song translation lessons and an overview if you want to use song translation as an object of research.

3. Suggestion for the other researcher

    The researcher hopes that this study will inspire other researchers to perform research on song lyrics translation

strategies and the quality of song lyrics translation results of

song lyrics which are considered from many aspect.

BIBLIOGRAPHY

Akerstrom, J. (2009). *A Study Of the Translation of the Three Musicals by Benny Andersson and Bjorn Ulvaeus*. Sodertorns Hogskala.

Anugrah, R., & Anggapuspa, M. L. (2022). *Analisis Semiotika Pada Motif Pakaian Tokoh Mirabel Dalam Film Animasi Encanto*. *4*(2), 76–87.

Apter, R., & Herman, M. (2016). *Translating For Singing: The Theory, Art and Craft of Translating Lyrics* (J. Munday (ed.); 1st ed.). Bloomsbury Publishing.

Barlian, E. (2016). *Metodologi Penelitian Kualitatif dan Kuantitatif*. Sukabina Press. https://doi.org/10.31227/osf.io/aucdj

Fatmawati, F. I., & Setiawan, T. (2019). Kualitas Terjemahan Lirik Lagu "Munajat Cinta" Bahasa Indonesia-Jawa. *Widyaparwa*, *47*(1), 11–20. https://doi.org/10.26499/wdprw.v47i1.258

Firdaus, E. A. (2013). Textual Meaning in Song Lyrics. *Passage E-Journal UPI*, *1*(1), 99–106.

Fitri, S. (2017). Analisa Semiotik Makna Motivasi Lirik Lagu "Cerita Tentang Gunung Dan Laut" Karya Payung Teduh. *Jurnal Komunikasi*, *8*(3), 256–261. https://ejournal.bsi.ac.id/ejurnal/index.php/jkom/article/view/3071

Garrido, N. (2017). the Method of James Spradley in Qualitative Research. *Enfermería: Cuidados Humanizados*, *6*(Especial), 43–48. https://doi.org/10.22235/ech.v6iespecial.1450

Gorlee, L. D. (2005). Song and Significant: Virtues and Vices of Vocal Translation. In L. D. Gorlee (Ed.), *News.Ge*. Rodopi.

Heale, R., & Forbes, D. (2013). Understanding triangulation in research. *Evidence-Based Nursing*, *16*(4), 98. https://doi.org/10.1136/eb-2013-101494

Hendrawati, A., & Budiarta, W. I. (2017). The Translation of Idiomatic Expression in Bloodline Into "Garis Darah." *Jurnal Ilmu Bahasa*, *3*(December), 228–238. https://doi.org/10.22225/jr.3.2.295.228

Hidayati Nurul, N. (2020). A Translation Analysis of Indonesian Song Lyrics Into English. *Journal of Applied Lingistics and Islamic Educations*, *04*(02), 169–185.

Low, P. (2016). *Translating Song: Lyrics and Texts*. Routledge.

Phetorant, D. (2020). Peran Musik dalam Film Score. *Journal of Music Science, Technology, and Industry*, *3*(1), 91–102. https://doi.org/10.31091/jomsti.v3i1.967

Raco, J. (2010). *Metode penelitian kualitatif: jenis, karakteristik dan keunggulannya* (J. B. Soedarmanta (ed.)). Grasindo. https://doi.org/10.31219/osf.io/mfzuj

Rhubido, D. (2019). Perseteruan Ideologi Penulis dan Penerjemah Cerpen "Namanya,..." Karya Djenar Maesa Ayu. *Jurnal Pena Indonesia*, *5*(2), 86–94.

Sathiyaseelan, M. (2015). Research Instruments. *Journal of Education*, *16*(December), 2. https://doi.org/10.4337/9781848440197.00027

Spradley, J. P. (1980). *Participant Observation*. Harcourt Brace Jovanovich.

Sugiyono. (2013). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Alfabeta.

Suharto. (2006). Permasalahan Musikal dan Lingual dalam Penerjemahan Lirik Lagu. *Harmonia Jurnal Pengetahuan Dan Pemikiran Seni*, *02*(4), 1–14.

Supiarza, H. (2022). Functions of Music in Film : The Meeting of Visual and Aural Arts. *Cinematology*, *2*(1), 78–87.

Tekin, M, B., & Isisag, U, K. (2017). A Comparative Analysis of Translation Strategies in Turkish Translation of Songs in Walt Disney's Animated Musical Movies: "Hercules" and "Frozen." *International Journal of Language's Education and Teaching*, *5*(1), 132–148.

Wardani, I. K., & Yuliasri, I. (2020). Translation Quality of English - Javanese Songs By Pentul Kustik Band. *English Education Journal*, *10*(1), 18–27. https://doi.org/10.15294/eej.v10i1.32770

APPENDICES

APPENDICES

Appendices 1 (Validator Sheet)

VALIDATION

The data of thesis entitled **"Song Lyrics Translation Strategies and Qualities of _Encanto's_ Original Soundtrack Movie"** has been validated by Umi Pujiyanti, S.S., M.Hum., on:

Day   : Monday

Date   : February 27th, 2023

Surakarta, April 08th, 2023

Validator,

Umi Pujiyanti, S.S., M.Hum.

Appendices 2 (Rater Sheet)

RATER ASSESSMENT
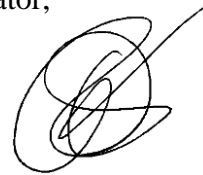
The data of thesis entitled **"Song Lyrics Translation Strategies and Qualities of *Encanto's* Original Soundtrack Movie"** has been rated by Umi Pujiyanti, S.S., M.Hum., on:

Day : Thursday

Date : March 9th, 2023

Surakarta, April 08th, 2023

Rater,

Umi Pujiyanti, S.S., M.Hum.

Appendices 3 (Data Tabel)

Codes	Source Language	Target Language	Translation Strategy	Translation Quality	Quality Assesment
01/TFM/OW	This is our home, We've got every generation	Ini rumah kami, Di tiap generasi	Ommision of Words Notes: The strategy used in this lyric is ommision of words because the words "we've got" was ommited.	-singability -sense -naturalness -rhythm -rhyme	Good Quality
02/TFM/WFW	So full of music, A rhythm of its own design	Penuh dengan musik, Irama ciptaan sendiri	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
03/TFM/UP	This is my family, A perfect constellation	Ini keluargaku, Keluargaku yang sempurna	Use of paraphrase Notes: The strategy used in this lyric is use of paraphrase because the translation deviates from SL but the meaning is same.	-singability -less sense -naturalness -unrhythm -unrhyme	Standard Quality
04/TFM/OW	So many stars and everybody gets to shine	Semuanya siap untuk bersinar	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "So	-singability -less sense - naturalness -unrhythm -unrhyme	Standard Quality Notes:

			many stars and" was ommited.		
05/TFM/OW	But let's be clear, Abuela runs this show,	Abuela mengatur semua	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "But let's be clear" was ommited.	-singability -less sense -naturalness -unrhythm -unrhyme	Standard Quality
06/TFM/SW	She led us here so many years ago	Sudah sejak dari dulu kala	Syllables vs. Word Notes: The strategy used in this lyric is Syllable vs. Words because the source language has 10 syllables and the target language has 10 syllables too.	-singability -less sense -unnatural -rhythm -unrhyme	Standard Quality
07/TFM/OW	And every year our family blessings grow	Setiap tahun berkah bertambah	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "and" and "our family" was ommited.	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality
08/TFM/SW	There's just a lot you've simply got to know, so	Masih banyak yang harusnya kau tau	Syllables vs. Word Notes: The strategy used in this lyric is	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality Notes: This lyrics have standard

			Syllable vs. Words because the source language has 11 syllables and the target language has 11 syllables too		quality because there are 4 aspects of quality assesment, namely: singability, sense, naturalness and rhythm.
09/TFM/OW	Welcome to the Family Madrigal	Selamat datang di Madrigal	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "the family" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
010/TFM/OW	The home of the Family Madrigal (we're on our way)	Ini keluarga Madrigal (kami datang)	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "the home" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
011/TFM/OW	Where all the people are fantastical and magical	Semua orangnya fantastis dan ajaib	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "where" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
012/TFM/SW	I'm part of the Family Madrigal	Akulah bagian Madrigal	Syllables vs. Word Notes:	-singability -sense -naturalness	Standard Quality

			The strategy used in this lyric is Syllable vs. Words because the source language has 9 syllables and the target language has 9 syllables too.	-rhythm -unrhyme	
013/TFM/UP	My tía Pepa, Her mood affects the weather	Bibi Pepa, Atur cuaca dengan hati	Use of paraphrase Notes: The strategy used in this lyric is use of paraphrase because the translation deviates from SL but the meaning is same.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
014/TFM/OW	When she's unhappy Well, the temperature gets weird	Saat dia kesal, suhunya jadi aneh	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "well" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
015/TFM/OW	My tío Bruno, We don't talk about Bruno	Pamanku Bruno, Jangan bicarakan Bruno	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "we" and "about" was ommited.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality

016/TFM/OW	They say he saw the future, one day he disappeared	Dia lihat masa depan, lalu dia menghilang	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "They say" and "one day" was ommited.	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality
017/TFM/UP	And that's my mom Julieta, here's her deal	Ini kisah ibuku Julieta	Use of paraphrase Notes: The translation deviates from SL, but it can be accepted.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
018/TFM/OW	The truth is, she can heal you with a meal	Makanannya bisa menyembuhkanmu	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "The truth is" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
019/TFM/UP	Her recipes are remedies for real	Resepnya sungguh menyembuhkan	Use of paraphrase Notes: The translation deviates from SL but the meaning is same.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
020/TFM/OW	If you're impressed, imagine how I feel, Mom!	Jika terkesan, bayangkanlah aku!	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "You're" and	-singability -sense -unnatural -rhythm -unrhyme	Standard Quality

			"Mom" was ommited.		
021/TFM/OW	I know it sounds a bit fantastical and magical	Kedengarannya sangat fantastis dan ajaib	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "I Know" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
022/TFM/UP	Two guys fell in love with Family Madrigal	Kalian pasti cinta dengan Madrigal	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics.	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality
023/TFM/OW	And now they're part of the Family Madrigal	Dan sekarang mereka bagian Madrigal	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "now" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
024/TFM/OW	Tío Félix married Pepa, and my dad married Julieta	Paman Felix nikah dengan Pepa, Ayah dengan Julieta	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "and" was ommited.	-singability -sense -naturalness -rhythm -rhyme	Good Quality
025/TFM/OW	That's how Abuela became an Abuela	Abuela jadi nenek Madrigal ayo, ayo	Ommision of words Notes:	-singability -less sense -naturalness -rhythm	Standard Quality

				-unrhyme	
	Madrigal Let's go, let's go		The strategy used in this lyric is ommision of words because the word "That's how" was ommited.	-unrhyme	
026/TFM/OW	We swear to always, Help those around us	Kita bersumpah Membantu orang	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "to always" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
027/TFM/OW	And earn the miracle, That somehow found us	Untuk mendapatkan Keajaiban	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word " That somehow found us" was ommited.	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality
028/TFM/OW	The town keeps growing	Kota berkembang	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "the" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
029/TFM/OW	The world keeps turning	Dunia berputar	Ommision of words Notes: The strategy used in this lyric is	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality

			ommision of words because the word "the" was ommited.		
030/TFM/OW	But work and dedication will keep the miracle burning	Kerja dan dedikasi keajaiban tetap hidup	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "but" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
031/TFM/OW	And each new generation must keep the miracle burning	Dan setiap generasi harus tetap menjaganya	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "new" and "miracle burning" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
032/TFM/WFW	Cousin Dolores can hear a pin drop	Sepupu Dolores bisa dengar suara kecil	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality
033/TFM/WFW	Camilo shapeshifts	Camilo b'rubah bentuk	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality

034/TFM/OW	Antonio gets his gift today	Antonio dapat kekuatan	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "today" was ommited.	-singability	Low Quality
035/TFM/OW	My older sisters Isabela and Luisa	Kakak – kakak ku Isabela dan Luisa	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "sisters" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
036/TFM/WFW	One strong, one graceful	Yang satu kuat, yang satunya anggun	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
037/TFM/OW	Grows a flower, the town goes wild	Tumbuhkan bunga, bersemangat	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "the town goes wild" was ommited.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
038/TFM/OW	She's a perfect golden child	Dia sangat sempurna	Ommision of words Notes:	-singability -sense -unnatural -unrhythm	Standard Quality

			The strategy used in this lyric is ommision of words because the word "golden child" was ommited.	-unrhyme	
039/TFM/OW	And Luisa's super strong	Luisa sangat kuat	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "and" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
040/TFM/OW	The beauty and the brawn do no wrong	Cantik dan kuat itu dia	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "do no wrong" was ommited.	-singability -less sense -unnatural -rhythm -unrhyme	Standard Quality
041/TFM/OW	That's life in the Family Madrigal	Itulah kehidupan Madrigal	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "Family" was ommited.	-singability -less sense -naturalness -unrhythm -unrhyme	Standard Quality
042/TFM/OW	Now you know the Family Madrigal	Sekarang kalian tahu Madrigal	Ommision of words Notes: The strategy used in this lyric is ommision of words because	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality

			the word "Family" was ommited.		
043/TFM/OW	Where all the people are fantastical and magical	Dimana semuanya fantastis dan ajaib	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "people" was ommited.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality
044/TFM/UP	That's who we are in the Family Madrigal, adiós!	Itulah kami keluarga Madrigal, adios!	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
045/TFM/UP	Well, I gotta go, the life of a Madrigal	Kuharus pergi, tinggalkan Madrigal	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
046/TFM/WFW	But now you all know the Family Madrigal	Tapi sekarang kalian tahu keluarga Madrigal	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality
047/TFM/WFW	I never meant this to get autobiographi cal	Bukan maksudku tuk dapatkan autobiografi	Word-for-word Notes: The strategy used is word-for-word because the	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality

			lyrics translated correctly word by word.		
048/TFM/OW	So just to review the Family Madrigal	Ku hanya mengenalkan Madrigal	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "Family" was ommited.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
049/TFM/OW	It starts with Abuela and then Tía Pepa, she handles the weather (but what about Mirabel?)	Abuela, mulai Lalu bibi pepa, menangani cuaca (bagaimana dengan Mirabel?)	Ommision of words Notes: The strategy used in this lyric is ommision of words because the words "It starts with Abuela" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standar Quality
050/TFM/UP	My mom Julieta can make you feel better with just one arepa	Ibu julieta membuat yang hebat dengan kue panekuk	Use of Paraphrase Notes: The translation deviates from SL but the meaning is close to SL.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
051/TFM/UP	My dad Agustín, well He's accident-prone but he means well	dan ayahku Agustin, Dia sangat ceroboh	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
052/TFM/AW	Hey, you said you wanna know what	Kau bilang mau tau apa yang	Addition of words Notes:	-singability -sense -naturalness	Standar Quality

	everyone does	orang – orang kan segera lakukan	This lyric uses the strategy of addition of words because there is the word "kan segera" which is not in SL and is added to TL.	-unrhythm -unrhyme	
053/TFM/OW	I got sisters and cousins and My primo Camilo won't stop until he makes you smile today	Sepupuku Camilo kan membuatmu senyum hari ini	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word " I got sisters and cousins and" and "won't stop" was ommited.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
054/TFM/OW	My cousin Dolores can hear this whole chorus a mile away	Sepupuku Dolores dengar nyanyiannya dari jauh	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "can" was ommited.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality
055/TFM/UP	Look, it's Mister Mariano, hey You can marry my sister if you wanna but Between you and me, she's kind of a prima donna	Hey, Tuan Mariano menikahlah dengan saudaraku asal kau tahu sebuah rahasia dia itu primadona	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality
056/TFM/OW	Yo, I've said too much and	Tak perlu banyak omong terima	Ommision of words	-singability -sense	Standard Quality

	thank you but I really gotta go	kasih aku harus pergi	Notes: The strategy used in this lyric is ommision of words because the word "Yo", "I've", and "but" was ommited.	-unnatural -unrhythm -unrhyme	
057/TFM/WFW	My family's amazing	Keluargaku hebat	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
058/TFM/UP	And I'm in my family, so	Aku satu – satunya	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics.	-singability -less sense -unnatural -unrhythm -unrhyme	Low Quality
059/TFM/WFW	Well	Yaa	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
060/WOM/SW	Don't be upset or mad at all	Jangan kesal atau marah	Syllables vs. Word Notes: The strategy used in this lyric is Syllable vs. Words because the source	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality

			language has 8 syllables and the target language has 8 syllables too.		
061/WOM/UP	Don't feel regret or sad at all	Jangan kecewa atau sedih	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality Notes:
062/WOM/OW	Hey, I'm still a part of the Family Madrigal	Aku masih bagian Madrigal	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "Hey"and "Family" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
063/WOM/OW	And I'm fine, I am totally fine	Dan aku baik – baik saja	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "I am totally fine" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
064/WOM/OW	I will stand on the sides as you shine	Ku berdiri saat kau bersinar	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "will" and	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality

			"sides" was ommited.		
065/WOM/UP	I'm not fine, I'm not fine	Tapi ternyata, ku tak baik	Use of paraphrase Notes: The target lyrics have almost the same meaning with source lyrics.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
066/WOM/WFW	I can't move the mountains	Ku tak mampu pindahkan gunung	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
067/WOM/UP	I can't make the flowers bloom	Bunga pun tak mekar	Use of Paraphrase Notes: the translation deviates from SL but the meaning is same.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
068/WOM/UP	I can't take another night up in my room	Ku tak mampu tuk menunggu s'malam lagi	Use of Paraphrase Notes: the translation deviates from SL but the meaning is close to SL and can be accepted.	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality
069/WOM/OW	Waiting on a miracle	Menunggu keajaiban	Ommision of words Notes: The strategy used in this lyric is ommision of words because	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality

			the word "a" was ommited.		
070/WOM/OW	I can't heal what's broken	Ku tak mampu menyembuhkan	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "what's broken" was ommited.	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality
071/WOM/UP	Can't control the morning rain or a hurricane	Tak mampu mengubah segala cuaca	Use of Paraphrase Notes: the translation deviates from SL but the meaning is same.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality
072/WOM/OW	Can't keep down the unspoken invisible pain	Menahan rasa sakit tersembunyi	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "can't" was ommited.	-singability -less sense -naturalness -unrhythm -unrhyme	Standard Quality
073/WOM/OW	Always waiting on a miracle, a miracle	Selalu menantikan keajaiban	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "a" was ommited.	-singability -sense -naturalness -urhythm -unrhyme	Standard Quality
074/WOM/OW	Always walking alone	Selalu sendiri	Ommision of words Notes: The strategy used in this	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality

			lyric is ommision of words because the word "walking" was ommited.		87
075/WOM/WFW	Always wanting for more	Selalu ingin lebih	Word-for-word Notes: The strategy used is word-for-word because the lyrics translated correctly word by word.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
076/WOM/OW	Like I'm still at that door longing to shine, Like all of you shine	Ku tetap menunggu sampai pintuku bersinar	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "Like all of you shine" was ommited.	-singability -less sense -naturalness -unrhythm -unrhyme	Standard Quality
077/WOM/OW	All I need is a change	Ku butuh p'rubahan	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "all" and "a" was ommited.	-singability -sense -unnatural -unrhythm -unrhyme	Standard Quality
078/WOM/OW	All I need is a chance	Ku butuh kesempatan	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "all"	-singability -less sense -naturalness -unrhythm -unrhyme	Standard Quality

			and "a" was ommited.		
079/WOM/UP	All I know is I can't stay on the side	Ku tau ku bisa tanpamu	Use of Paraphrase Notes: the translation deviates from SL but the meaning is close to SL and can be accepted.	-singability -sense -naturalness -urhythm -unrhyme	Standard Quality
080/WOM/UR	Open your eyes, open your eyes, open your eyes	Buka mata, buka mata, buka mata	Use of rhyme Notes: This lyrics used the use of rhyme strategy because there are a repetion of a sound endings.	-singability -sense -naturalness -rhythm -rhyme	Good Quality
081/WOM/OW	I would move the mountains	Ku pindahkan gunung	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "would" was ommited.	-singability -sense -naturalness -urhythm -unrhyme	Standard Quality
082/WOM/OW	Make new trees and flowers grow	Buat pohon bertumbuh	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "new" and "and flowers" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
083/WOM/UP	Someone please just let me know,	Tolong tunjukannlah jalannya	Use of Paraphrase Notes:	-singability -sense -unnatural -unrhythm	Standard Quality

				-unrhyme	
	where do I go?		the translation deviates from SL but the meaning is same.	-unrhyme	
084/WOM/UR	I am waiting on a miracle, a miracle	Ku menunggu keajaiban, keajaiban	Use of rhyme Notes: This lyrics used the use of rhyme strategy because there are a repetion of a sound endings.	-singability -sense -naturalness -urhythm -unrhyme	Standard Quality
085/WOM/OW	I would heal what's broken	Sembuhkan yang luka	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "would" was ommited.	-singability -sense -naturalness -rhythm -unrhyme	Standard Quality
086/WOM/OW	Show this family something new	Tunjukkan hal yang baru	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "this family" was ommited.	-singability -less sense -naturalness -rhythm -unrhyme	Standard Quality
087/WOM/OW	Who I am inside, so what can I do?	Siapakah diriku ini?	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "so	-singability -less sense -unnatural -rhythm -unrhyme	Standard Quality

			what can I do?" was ommited.		
088/WOM/OW	I'm sick of waiting on a miracle, so here I go	Ku lelah dengan keajaiban, ini aku	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "waiting" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality
089/WOM/UR	I am ready, come on, I'm ready	Aku siap, Ini, aku siap	Use of rhyme Notes: This lyrics used the use of rhyme strategy because there are a repetion of a sound endings.	-singability -less sense -naturalness -rhythm -unrhyme	Standard
090/WOM/SW	I've been patient, and steadfest, and steady	Aku sabar, dan tabah, dan mantap	Syllables vs. Word Notes: The strategy used in this lyric is Syllable vs. Words because the source language has 10 syllables and the target language has 10 syllables too.	-singability -sense -unnatural -rhythm -unrhyme	Standard Quality
091/WOM/UP	Bless me now as you blessed us all those years ago	Berkatilah aku seperti dulu	Use of Paraphrase Notes: the translation deviates from SL but the meaning is same.	-singability -less sense -unnatural -rhythm -unrhyme	Standard Quality

092/WOM/OW	When you gave us a miracle	Saat kau beri keajaiban	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "us" and "a" was ommited.	-singability -less sense -unnatural -unrhythm -unrhyme	Standard Quality
093/WOM/OW	Am I too late for a miracle?	Terlambatkah ku tuk keajaiban?	Ommision of words Notes: The strategy used in this lyric is ommision of words because the word "a" was ommited.	-singability -sense -naturalness -unrhythm -unrhyme	Standard Quality