

**SONG LYRICS TRANSLATION STRATEGIES AND QUALITIES OF
SOUNDTRACK ALBUM *WE LOVE DISNEY INDONESIA***

THESIS

Submitted in Partial Fulfillment of Requirements

For Degree of *Sarjana Humaniora*



Written by :

Ardelia Ayu Ramadhani

SRN. 163211051

ENGLISH LETTER STUDY PROGRAM

FACULTY OF CULTURES AND LANGUAGES

UNIVERSITAS ISLAM NEGERI RADEN MAS SAID SURAKARTA

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ADVISORS SHEET

Subject : Thesis of Ardelia Ayu Ramadhani
SRN : 16.32.1.1051

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

Assalamu'alaikum Wr. Wb

After reading thoroughly and giving necessary, advice, herewith, as the advisors, we state that the thesis of :

Name : Ardelia Ayu Ramadhani

SRN : 163211051

Title : *SONG LYRICS TRANSLATION STRATEGIES AND QUALITIES OF WE LOVE DISNEY INDONESIA ALBUM*

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

Thank you for the attention.

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Sukoharjo , April 13, 2023

Advisor

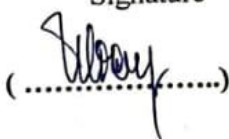




Robith Khoiril Umam. S.S., M. Hum

NIP. 19871011 201503 1 006

RATIFICATION

This is to certify that the *Sarjana* thesis entitled *Song Lyrics Translation and Quality of Soundtrack Album We Love Disney Indonesia* by Ardelia Ayu Ramadhani has been approved by Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.


	Name	Signature
Chairman/1 st Examiner	: <u>Wildi Adila, S.Pd.I., M. A.</u>	()
	NIP. 19911107 202012 1 0110	
Secretary/2 nd Examiner	: <u>Robith Khoiril Umam, S.S M. Hum</u>	()
	NIP. 19871011 201503 1 006	
Main Examiner	: <u>Dr. M. Zainal Muttaqien, S.S. M.Hum</u>	()
	NIP. 19740313 200312 1 002	

Sukoharjo, May, 17 2023

Approved by

The Dean of Faculty of Culture and Languages




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

NIP 19710403 199803 1 005

DEDICATION

The thesis is dedicated to :

1. My beloved parents.
2. My beloved sister
3. Ballista Class 2016
4. Transvanger Class 2016
5. English Letter 2016
6. English Letter Department
7. My Almamater UIN Raden Mas Said Surakarta

MOTTO

“You were born to be real, not to be perfect”

(suga)

“Everyone has their own time”

(Ririn Sulistiyarningsih)

PRONOUNCEMENT

Name : Ardelia Ayu Ramadhani

SRN : 163211051

Study Program : English Letter

Faculty : Culture and Languages

I hereby sincerely state that the thesis titled “Song Lyrics Translation Strategies and Qualities of Soundtrack Album *We Love Disney Indonesia*” is real my masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

If latter proven that my thesis has discrepancies, I’m willing to take the academic sanction in the form of repealing my thesis and academic degree.

Sukoharjo, May 22, 2023

Stated by,


Ardelia Ayu Ramadhani

SRN. 163211051

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

Sukoharjo, May 22, 2023

The Researcher,

Ardelia Ayu Ramadhani

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ABSTRACT

Ardelia Ayu Ramadhani, 2023. *Song Lyrics Translation Strategies and Qualities of Soundtrack Album We Love Disney Indonesia*. Thesis. English Literature Program Faculty of Culture and Language.

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Song translation is provided in order to help the listeners who have different languages not only enjoying the rhythm of the music, but also support them to understand the meaning of those foreign song lyrics. This research analyze what translation strategies of song lyrics are used and what is the quality of the translation of We Love Disney Indonesia album. The object of the research taken from We Love Disney Indonesia album (*ST*) and compare with the English version taken from Disney Music Vevo channel (*TT*). We Love Disney Indonesia album contains 12 Disney songs translated into Indonesian versions. The researcher took the five most views song from We Love Disney Album.

Researcher used translation strategies from Dinda L. Gorlee (2005) to analyze data in the form of song translations in the Indonesian version. There are seven strategies for translating song lyrics, including paraphrasing, specification, neutralization, functional re-interpretation, formatting, information reduction, and explication. To assess the quality of translations from this study, researcher used a theory from Peter Low's theory (2017) to find out the quality of song lyrics translation there are five categories singability, sense, naturalness, rhythm, and rhyme.

This research used qualitative descriptive research because researcher collected, classified, analyzed the data, and the decided a conclusion. The research data is song lyrics translation taken from the album entitled We Love Disney Indonesia released by YouTube Disney Chanel Asia. This research uses documentation technique because the research data is in the form of song lyrics translation taken from music video. Then researcher analyze according to the category of song translation strategies from Gorlee (2005) and analyze how the quality of song translations using Peter Low's theory (2017).

Based on the analysis, there are 72 data of song lyrics that using song translation strategy, the following result can be obtained, 8 data (11,1%) of paraphrasing, 7 data (9,8%) of specification, 7 data (9,8%) of neutralization, 2 data (2,8%) of fidelity, 14 data (19,4%) of information reduction, 26 data (36,0%) of functional reinterpretation, 8 data (11,1%) of explication. The dominant data of the song translation strategies is functional reinterpretation. The dominant data of translation quality are less singable 62 data. It can be concluded that the translator prioritizes the syllable structure of the same song lyrics from the source lyrics to the target lyrics. although the meaning is not conveyed in its entirety, but does not change the rhythm of the song, and can still be sung.

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CHAPTER I

INTRODUCTION

A. Background of The Study

In this era, translation has become a common strategy used by people in daily life, considering that different country tends to have a different language. Translation is used as a bridge between languages to make it easier to delivered information. This translation activity come from various fields, such as economics, education, and entertainment. The examples of entertainment such as movies and songs translation. Movies and song translation influence how the song or film is delivered because the target market is in various countries.

Song translation is provided in order to help the listeners who have different languages not only enjoying the rhythm of the music, but also support them to understand the meaning of those foreign song lyrics. Each song has a specific meaning that is conveyed explicitly and implicitly. Because songs are literary works in the form of texts containing lyrics. According to Dunbar (2002) song translation includes optimally conveying the SL message to the target audience and adapting the TL message to some musical aspects of the SL song to achieve a translation symbiosis that consists of poetic and musical aspects. Song translation consist of many elements there are lyrics include words and meaning, music instrument include rhyme, rhythm, and singability.

Based on Peter Low (2016) there are two types of song translation, there are translation for read and translation for sing. Translation for read only translate the lyrics so that it only focus on words and meaning, while the translation for sing focuses on all elements of song translation, there are prioritizing the meaning conveyed, naturalness of words, aligning rhymes so that the beauty the song is still felt, and the rhythm of the lyrics are adjusted to match the music so that can be sung. This research analyzes what translation strategies of song lyrics are used and what is the quality of the translation of the song to be sung.

Peter Low (2017) invented the Pentathlon Principle, which introduces five main criteria for analyzing the quality of song translations. The criteria are singing ability, sense, naturalness, rhythm, and rhyme. Low (2005) claims that the target text is not worth creating unless it can be understood when the song is sung, implying that the lyrics must be understood when performed because the song is flowing and cannot be extended at will. It refers to if the translation has been translated precisely with the rules, norms, and cultures prevailing in the target language and sounds natural to the target audience. As translator not only translates what is in the source text but also has to reconstruct, adapt, or rewrite it.

The role of song translation here is to convey lyrics in other languages and the meaning value of the source language lyrics to the target language. The definition of a song is a musical composition with melodies, vocal lines, and words that usually follow one of the repetitive structures. Abram (1985:

108) states that a lyric is any short poetry consisting of speech by a single speaker who expresses a state of mind on the process of prescription, thought, and feeling. The singer or songwriter wants to say something through the song's lyrics to the listener. From the lyrics the listener can interpret the speaker's meaning in the song. The listener will well understand the lyrics if they know the meaning of what the singer or songwriter wants to express.

The difference between this research and previous research is that the research's object is different and uses another translation theory. The researcher uses Gorlee's (2005) theory to analyze the strategies because to analyze song lyrics is different from common text so there are several aspects to consider. This theory is more comprehensive, complete, and suitable with song translation. Because in translating song, translation can be very close to or different from the source language, or translation can match a rhythm with the source language.

This research is about the translation strategies used in translating Disney songs on Youtube We Love Disney Indonesia. Chanel released an album on September 25, 2015 containing 12 Disney songs in the Indonesian version, which is sung by several Indonesian musicians. The researcher took lyrics data from the music videos in each official youtube DisneyMusicVevo as the original version and DisneyChannelAsia as the translated version. The songs come from several Disney movies from various years, including the song titled *Lepaskan* from the movie Frozen, *Mimpi adalah harapan* of the movie Cinderella, *Dapatkah Kau Rasakan Cinta* from the movie The Lion

King, *Dunia Baru* from the movie *Aladdin*, *Bawah Laut* from the Little Mermaid movies. The researcher only took five songs from the We Love Disney album. The five songs are the most popular songs, so the most listened to by the audience. Therefore, the researcher chose the five songs, how the strategy used to translate and what is the quality of the songs of the five most popular songs. is it easily accepted by listeners and can the song be sung.

According to the book by Dinda L.Gorlee (2005) , there are theories of translation of song lyrics from several experts. There are seven categories: paraphrasing, specification, neutralization, functional re-interpretation, formatting, information reduction, and explication. To determine the quality of the translation of the song lyrics in this study, the researcher used the theory of Peter Low (2017), which consists of five categories, namely singability, sense, naturalness, rhythm, and rhyme. The researcher analyzes the lyrics translated into the Indonesian version and compares them with the English version to find the translation strategy used. An example of one of the translation strategy data analyzed on the song Let it go from the movie Frozen which translated to Lepaskan. Here's the analysis:

ST : The snow glows white on the mountain tonight not a footprint to be seen

TT : *Salju berkilau meredam malam tanpa jejak terlihat*

In the lyrics, should be translated into “*Salju bersinar putih di gunung malam ini tanpa jejak kaki yang terlihat*”, but the translation is “*Salju berkilau meredam malam tanpa jejak terlihat*” the translator uses the

information reduction strategy because the source of the lyric text is reduce to be shorter, but the target text has the same meaning as the source text. The translator does this to refer to the song's quality to match the song's rhythm, and to adjust the number of syllables of the source text because it will affect the song's singability, and the lyrics' rhyme is also different. In the data, the source lyric and the target lyric have different vowel and consonant endings, so for the quality of rhyme the lyrics above are bad rhyme. Therefore, it is necessary to explain in more detail to understand the lyrics of the song translated into the Indonesian version. The researcher took this object analysis because in conveys the translation of song lyrics many aspects must be considered, and aligned so the song can be re-sung without omitting the aspects in the source lyrics, delivered accurately and following the target culture. The researcher took the album We Love Disney because this album contains 12 songs from various cultures translated into Indonesian. In this study, researcher only took five songs from the We Love Disney album as research data. the five songs were taken based on the most views.

There have been many studies on song translation, but this study used different theories and objects from previous studies. The example previous study by Ilham Malik Muttaqin published in 2021 entitled "Translation Analysis of Song How Far I'll Go from Animated movie Moana". This research used Mona Baker's translation theory (translation at word level) and Thomas Arp's and Johnson's literary devices theory. The research result shows that the most frequent translation strategy applied in the translation of

this song is translation by omission and paraphrasing using a related word. The next example by Kezia Debora Purba published in 2021 entitled “Analysis Translation Method in Song Lyrics ‘Memories’ Maroon 5 From English to Indonesia. Researcher used theory of translation method based on Newmark’s theory, they were wordfor-word translation, literal translation, faithful translation, semantic translation, adaption, free translation, idiomatic translation, communicative translation. The third previous study entitled “An Analysis Strategies of Translating Song “Lead The Way” into Indonesian Version Kita Bisa” by Tri Andika published in 2022. The lines of a pair song lyrics were used as data and the data was limited on the translation of English-Indonesian. The strategy analysis was carried out using the framework developed by Åkerström (2009) and Chesterman (2016). The fourth previous study entitled “Translation Quality of Figurative Language in the Song Lyrics “Shape of You” in Javanese version “Syaitonmu”. This research examined the techniques used according to Newmark (1988), and the quality of the song lyrics translation. In this research used theories from Nababan (2003) to analyze the quality of song lyrics. And theory by Frost (2006) to analyze the types of figurative language.

The difference between this study is the researcher focused on the strategies used to translate five songs on We Love Disney album. Using the theory of L. Gorlee (2005) to find out the strategies used by translators. To determine the quality of the translation of this research object, researcher used

theories from Peter Low (2017) to analyze translation quality of song lyrics in We Love Disney Indonesia.

The distinguished this study from other studies is that this study focuses on song lyrics translated into Indonesian versions, and used more relevant theories to analyze song translations. The reason the researcher chose this object is because these songs are popularly sung by Indonesian singers, and this song is a translated version. So, this is interesting to analyze. Do translators the translator translates literally or changes the lyrics so that it can be sung.

B. Limitations of The Study

The research is limited to analyze the strategies used in translating song lyrics on the We Love Disney Indonesia Youtube channel. The object of the research taken from We Love Disney Indonesia album (ST) and compare with the English version taken from Disney Music Vevo channel (TT). The researcher chose this album as the object research because this album is the first Disney compilation album in Asia, previously translated into French. We Love Disney Indonesia album contains 12 Disney songs translated into Indonesian versions and sung by several Indonesian musicians, including Bisma Kharisma, Chilla Kirana, Cindy Bernadette, 5 Romeo, Billy Simpson, The Finest Tree, Cakra Khan, Husein, Regina, Nowela, Raisa, and Anggun C. The researcher took the most views song from We Love Disney Album, there are five songs. This research focuses on comparing source lyrics with target

lyrics to find out the strategy used and translation quality. The first song was *Dapatkan kau rasakan cinta* with 31,000 viewers, the second song *Mimpi adalah harapan* with 29,000 viewers, the third one *Dunia Baru* with 5,300 viewers, fourth *Lepaskan* 5,000 viewers, and the last *Bawah laut* with 4,100 viewers. Taken from the official DisneyChannelAsia youtube in May 2023. The reason researchers only took five songs from this album is that these songs are the most popular songs that are covered into Indonesian by several singers, so it is interesting to know how the strategy and quality of the song.

Researcher used translation strategies from Dinda L. Gorlee (2005) to analyze data in the form of song translations in the Indonesian version. distinguishes this study from other studies is that this study focuses on song lyrics translated into Indonesian versions, and used more relevant theories to analyze song translations. Because song lyrics are different from ordinary texts, to examine the object of song lyrics, researcher use a more relevant theory. In her book that there are seven strategies for translating song lyrics, including paraphrasing, specification, neutralization, functional re-interpretation, formatting, information reduction, and explication. Meanwhile, to assess the quality of translations from this study, researchers used a theory from Peter Low's theory (2017) to find out the quality of song lyrics translation there are five categories singability, sense, naturalness, rhythm, and rhyme.

C. Formulation of the Problems

1. What are song translation strategies applied on translating song lyrics in We Love Disney Indonesia album?
2. How is the translation quality of the song lyrics from We Love Disney Indonesia album?

D. Objectives of the Study

Based on the research question above, the objectives of the study are as follows:

1. To describe translation strategies used to translate song lyrics in *We Love Disney Indonesia*.
2. To describe the translation quality of the song lyrics from *We Love Disney Indonesia*.

E. Benefits of The Study

1. Theoretical Benefit

The result of this study is expected to give some translation knowledge on translation study for student, especially the student of English Letters. This research expected can help to understand song translation, particularly in song translation strategy.

2. Practical Benefit

- a. For readers, this research will provide a new field of research on song lyrics translation through music and the next generation will develop new different object.

- b. The writer expected that study could improve the student's knowledge, particularly in song lyrics translation, especially in Disney's song. So, the student can understand the meaning of the translated song without any misunderstanding because the lyrics of the translated song are adjusted to the cultural understanding of the target language.

F. Definition of Key Terms

Some definitions are put forward to clarify the key terms used in this study.

1. Translation

The translation is an activity of transferring the meaning of a word or sentence from the source language to the target language without changing the idea or idea of the sentence. Translation can be both spoken and unspoken (Manser: 1996). In addition, changing the form of words, phrases, sentences, and paragraphs that refer to a written or spoken language is a translation (Larson 1984).

2. Song Lyrics Translation

When a foreign song is about to be performed to the audience, then there should be a translation otherwise, the verbal element of the song will be lost (Low, 2017). Song lyrics are parts of a song that are rhythmic sentences with music and contain a certain meaning. It can be conveyed implicitly or expressly. Song lyrics translation not only changes sentences or ideas from the source language to the target language but also pays attention to the rhyme and rhythm of each song's lyrics.

3. Song Translation Quality

Quality translation should convey the tone and message of the original text as accurately as possible and consider the factors culture of the target audience. To assess the quality of the song, there are several categories that must be assessed. First, singability is assessment of suitability of the lyrics with music whether the lyrics can be sung or not. Second, sense is the accuracy of meaning in the target language. Third, naturalness is acceptability of the word and meaning. Fourth, rhythm assessment the structure of the lyrics. Fifth, rhyme is the similarity of the end sound in each lyric.

4. We Love Disney Indonesia

We Love Disney is an album released by Universal Music Indonesia and The Walt Disney Southeast Asia on September 25, 2015, containing 12 Disney songs translated into the Indonesian version. It is the first compilation album in Asia to be previously translated into French. The songs are sung by several well-known musicians who are selected according to the characters of the soundtrack songs from Disney movies. The album contains soundtracks from various Disney movies, ranging from the latest movies to the old ones. For example, the films Frozen, Aladdin, The Little Mermaid, Beauty and The Beast, and others. This album was released because Walt Disney saw a large number of Disney fans in Indonesia, so as an appreciation, they released an album of Disney songs in a translated version in Indonesian.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Background

1. Translation

Translation is one of the important aspects of life as communication in everyday life. The translation function here is a bridge between languages so that the target language can easily understand them. The activity of transferring meaning from the source language to the target language without changing the main idea of the source language is also called translation (Larson 1998:3). Nida & Taber (1982) state that translation is also a reordering of meanings from the source language that is equated with the target language by nature. It can be concluded that translations, in addition to changing messages or text, also find the closest meaning and style equivalents to the target language. One example of translation in everyday life is in the entertainment field, namely song translation. The role of song translation here is as a bridge between the source language and the target language because in the song there is something conveyed implicitly.

2. Song Translation Strategies

Song translation is a text which a singer can sing to an audience. Song lyrics is different from the common text. There are several aspects to consider such as the number of syllables, rhyme, sense, naturalness and singability. In this study, the researcher used the theory from Dinda L.

Gorlee's (2005) book to analyze the strategies used to translate songs on Disney's We Love album. Gorlee's states that there are several strategies for analyzing the translation of song lyrics. This strategy is different from the commonly used to translate texts because songs are one of literary works, and there are several things that need to be considered in translating song lyrics. For example, the number of syllables between the lyrics of the source song to the lyrics of the target song should be considered. The syllable at the end of each lyric should also be considered because it will affect the singability of the song. The seven categories of translation strategies theory are as follows:

1. Paraphrasing

Changed the textual meaning and tone of the source text into the target text, but the whole part still has a relation or is still connected. Franzon(2005) stated that paraphrasing is changing the textual meaning from the lyrics of the source song to the text target, but that meaning is still related to the original meaning. Or it can be interpreted by shortening the meaning of the source text to the target text of the same core. The strategy can also be categorized as simplifying the meaning from the source lyrics to the target lyrics so that the target language's listener can easily understand them.

Example:

ST : As if you're never down

TT : *Tak pernah bersedih*

In the lyric data, the translator simplifies the meaning from the source text "As if you're never down" to the target text to "tak pernah bersedih". The translation of word "as if you never down", should be translated "seolah kamu tak pernah bersedih". "Down" here is defined as despair or grief, which has the same meaning. Although some parts are not translated, the number of syllables adjusts the rhythm of the song.

2. Specification

Adding the specific word that is following the meaning of ST (Franzon,2005). By explaining the detailed meaning of the source text to make it easier to understand on the target text.

Example:

ST : And the voice

TT : *Dan lagu*

In the lyric data, the translator translates the word "voice" into "lagu" this is done because the voice here is meant to be a singing voice, so the translator chooses the word "lagu". If translated "suara" it would be less acceptable.

3. Neutralization

Neutralization is usually translated with general terms commonly used in the target language so the meaning of the lyrics is conveyed to the listener (Franzon,2005). Neutralization is a strategy that makes a word from specific source lyrics became general. For example, there is a

particular term from the source text, it will be generalized to the target text for easy understanding. It is the opposite of the meaning of the specification, which is to generalize specific terms to facilitate conveying meaning from the source text into the target text.

Example:

ST : On a magic carpet ride

TT : *Permadani ajaib*

In the data, the translation from "magic carpet" to "permadani ajaib" is because what is meant by the lyrics is a type of rug carpet. The word is appropriate to describe that it is not an ordinary carpet.

4. Formating

Formatting may transform a useless lyric translation into a singable and performable one (Gutt,2000). In this strategy, translator prioritizing the same form or structure as the original language rather than meaning to create rhyme and rhythm that are same as the original. For example, in the format of the number of syllables, the translator usually pays attention to whether the number of syllables of the target text is the same as the number of syllables of the source text.

Example:

ST : Let it go let it go turn my back and slam the door

TT : *Lepaskan lepaskan ku berpaling menjauh*

From the data the translator maintains the structure of the source lyric, the number of syllable source lyric and the target lyrics are the same. although the meaning of the lyrics is slightly different.

5. Information reduction

The translator reduces some information from the source text that is less important or omitted and does not change the song's flow but still retains the essence of the lyrics. Information reduction is by simplifying the translated sentence of the lyric by subtracting other sentences but not changing the meaning or information of the lyric translation.

Example:

ST : You will know that

TT : *Kau kan tahu*

In this data, the translator uses information reduction strategies. Because the word "that" is not translated. It has little effect on the meaning of the lyrics. The translator does this because it keeps the syllable count the same as the source lyrics and is singable.

6. Functional reinterpretation

The translator must choose one functional aspect over another since prioritizing one aspect involves personal interpretation and subjectivity (Franzon,2005). Functional re-interpretation is one of the ways translators use, namely by choosing one aspect of the core meaning of a translated text, or the translator interprets subjectively

from the song. This translation strategy focuses only on one core of the overall translated song lyrics by converting a portion of the source lyrics to the target lyrics.

Example:

ST : Same old song just one more

TT : *Bernyanyi untuk mu*

From the example data above, translator changed the meaning that should have been translated as "lagu lama yang sama sekali lagi" to "bernyanyi untukmu". Here the translator changed the essence of the song's lyrics to maintain the same amount of syllable as the song's rhythm

7. Explication

In this strategy, translate songs literary because there is no implicit meaning in the source text. Make the translation clear, easy to understand, and explain or describe the source text. (Gutt,2000)

Example:

ST : The wind is howling like this swirling storm inside

TT : *Angin menderu bagai badai dalam diri*

In this data, from the source lyric the translator explains the character's condition. The translator interprets the word "like this swirling storm inside" as "badai dalam diri " by the character.

3. Translation Quality Assessment

In the next stage, after analyzing the strategies used to translate songs in this study, researchers examined the quality of song translations. The quality of the translation needs to be known so that the results are appropriately conveyed. Translation quality assessment is an aspect of how the quality of text translation. This study used 5 criteria for song translation quality according to Peter Low (2017). There are the five criterias :

a. Singability

Singability is a pragmatic term that refers to the performability of song and measure whether or not the song can be performed effectively at performance speed, followed by maintaining the number of original syllables so that singers can easily sing lyrics translated with the original melody as sung. Not following the syllable count in translation can destroy the rhythm of the music. It is possible that the number of syllables increases or decreases when the translator tries to adjust the choice of the closest word for translation. Singable is divided into two categories:

1. Singable

The quality of singability where the number of the syllables between the source lyrics and the target

lyrics has the same number, so the lyrics is easy to fit with the music and it can be sung.

2. Less Singable

The quality of singability where the number of the syllables between source lyrics and the target lyrics too much difference, So the lyrics of the song cannot match the music, and will have an effect when the song is sung.

Example:

ST : Darling, so there you are

TT : *Sayang kau disana*

From the lyric data above, the number of syllables between the source and target lyrics is the same, so the translated lyrics will fit the music when sung.

b. Sense

Sense criterion is assessed by comparing TT with ST, whether the translation well transferred. In terms of accuracy of the meaning in target language, the translator needs to understand not only the surface meaning of the lyrics but also the hidden emotions, the intentions of the composer and lyricist, and the artistic image conveyed by the song. In other words, the unity of lyrics and music must be respected; making new words is choosing the most appropriate words from the target lyrics that

transmit the song's original meaning and correspond to its music. Sense quality is divided into several categories: Accurate is the meaning fully conveyed, Less Accurate is the meaning partially conveyed, and Inaccurate is the meaning of song lyrics not conveyed at all.

Example:

ST : And leave the ground

TT : *Dan tinggalkan daratan*

From the data the translator conveys well from the source of the lyrics to the target lyrics. Since all existing words are conveyed, the word "ground" which is supposed to be translated into "tanah" it is translated into "daratan" to make it easier to understand, and no word is reduced or untranslated.

c. Naturalness

Naturalness is judged within the SL how natural is the style of the TT. Naturalness in the target language must be achieved to make singers or even listeners of the translated version unaware that they face a translation product. The lyrics should not only attract the audience's attention by achieving a poetic effect or emotional power but should also sound natural. Culture and language norms for translation are determinants of naturalness for translation. The quality of naturalness is divided into two categories: Natural is the quality if the

translator chooses the common word of the target language so it is easy to understand, and accordance with the culture of the target language. Less Natural is the quality of naturalness that is said to be less natural if the lyrics are difficult to understand and also words that related to culture are not adapted to the target language.

Example :

ST : Into open air

TT : *Menuju angkasa*

From the data above, the source of the lyrics "into open air" translated to the target lyrics will become "ke udara terbuka", and the translation is less acceptable. So the translator translated the word into " menuju angkasa ". Because the word open air is meant space.

d. Rhythm

Rhythm criteria are assessed by reference to how well it fits the music. For example, in the number of words from the source text to the target text whether the number is the same or not. Because it will affect the rhythm of the song if there is a difference in the number of words. Rhythm quality is divided into three categories namely Preserve good rhythm quality because the number of syllables between source lyrics and target lyrics is the same so the lyrics match with the music.

Additional is the rhythm quality where there is additional syllables in the target lyrics, and reduction where there is a reduction in the target lyrics.

Example :

ST : As if your never down

TT : *Tak pernah bersedih*

In this lyric data, the source lyric text has six syllables, and the target text also has six syllables, although the ending of the lyrics has different vowels and consonants.

e. Rhyme

In this study, rhyme means that the words used have similar sound. Rhyme is a phenomenon in which similar speech sounds are repeated in the intended way at the end of a line. Rhymes are defined by how the words sound, not how they are written. Rhyme quality is divided into several categories :

1. Good rhyme :

Same vowels

Same consonant

2. Less good rhyme :

Vowels same but not identical

Consonant same but not identical

3. Bad rhyme :

Different vowels

Different consonant

One line vowels, one line consonant

Example :

ST : So take a breath of myth and mystery

TT : *Maka bernafaslah dari mitos dan misteri*

This data shows that the source and target lyrics have the same vowels final sound. So the translation of the song can be called Good Rhyme because the vowels and consonants at the end of the lyrics are same.

4. We Love Disney Indonesia

The Walt Disney Company or commonly called Disney is a multinational media and entertainment company in America. It is headquartered in the Walt Disney Studios complex in Burbank, California. Disney was founded on October 16, 1923 by 2 brothers Walt and Roy O. Disney. The company was initially called Disney Brother Studio and Walt Disney Production then changed its name to Walt Disney Company in 1936. A few years later, the Walt Disney Company grew rapidly and released several films complete with soundtracks of its songs. Then they opened several company branches in various countries, one of which was in Southeast Asia.

Walt Disney Southeast Asia with Universal Music Indonesia released the first album in Asia, which is a compilation album of the Disney film

soundtrack which was translated into Indonesian version. Previously the album was first released in French, Australia, and German. The album contains 12 Indonesian versions of Disney songs sung by several famous musicians in Indonesia. It was released on September 25, 2015 on Youtube under the album name *We Love Disney*.

The researcher took five the most viewers song to analyze, there are *Dapatkah Kau Rasakan Cinta* it is about two people in love and how love makes the world go round. The second song is *Mimpi adalah Harapan* talk about the connection between dream and wished are like fiction and nonfiction. Where you can control your wishes but not your dream. Dreams are also thought to be a disguise of your deepest heart's wishes. The third song is *Dunia Baru* describes Aladdin showing the confined princess a life of freedom and their confession of love for each other while riding the magic carpet. The fourth song *Lepaskan* this song means you are free to live the life you've always wanted, no strings attached. You have the freedom to choose what you want to do without anyone commanding you. And the last one is *Bawah Laut* it is performed by Sebastian the crab, who is trying to convince Ariel the mermaid that instead of joining the human world, she should enjoy the wonder life they lead underwater. And other songs from the album there are *Suatu Hari Pangeranku akan Datang*, *Yuk Buat Boneka Salju*, *Berharap pada Bintang*, *Si Cantik dan Si Buruk Rupa*, *Kau di Hatiku*, and *Lihat Cahaya*.

B. Previous Related Study

Several previous studies support this research, as well as the differences between this study and the analysis of others. The previous studies that researcher take have similar topics, namely discussing song lyric translation and the quality of translation, but different objects of research and the use of other theories, along with the previous studies.

The first previous study from Siti Fatimah published in 2011, titled Translation Quality Assessment of Song Lyrics in The Princess and The Frog Cartoon Movie. In her research examined the techniques used to translate lyric songs in the film The Princess and The Frog. And what is the quality of the translation of the lyric song. Researchers use theories from Molina Albir (2002), which totals 18 categories to find out the techniques used, while to examine the quality of translation Siti Fatimah uses theories from Nababan (2003), there are three categories, namely accuracy, acceptability, and readability. The similarity of this study is that it is the same as researching the quality of song translations from cartoon films but differs in the use of theory for research.

The second research from Siti Rohanah published in 2016 entitled Indonesian Translation Quality on Kid's Song Lyrics in Barney and Friends The Emperor's Contest Episode. This research is about the quality of translations of several songs from one of the TV show Barney and Friend episodes. She used a theory from Nababan to research the quality of the translation of the song. The data from this study is in the form of translated

subtitles of the songs in the tv show episodes. The similarity with this study is that it is the same as examining the translation quality of a song, but Siti Rohanah did not search the techniques used to translate songs. This research also focuses on the strategies used to translate songs from Disney.

The third previous from Romdhoni Faiz published in 2015 entitled Quality Assessment of the "Thousand Years" Song Lyrics in Translation mid Exam Result of 6th Semester Student of English Education of STKIP Ponorogo. The study analyzed the quality of the translation of the song Thousand Years. In this study uses purposive sampling. The sample consist of 11 translated song lyric answer sheets. Answer sheets are analyzed in terms of translation problems, discourse analysis, and lexico-syntactic features of translation. The findings show that 6th semester English Language Education students have the qualifications of medium-high scores in translating English song lyrics into Indonesian. In this study, Romdoni Faiz only focused on the quality of the translation results of some students, not analyzing how the techniques used to translate the lyrics of the song Thousand Years.

The fourth of Edy Riyanto's published in 2009, his research is entitled An Analysis of Techniques and Quality of Song Lyrics Translation in Animation Movie entitled "Happy Feet". This research analyzes song translations taken from the subtitles of a film called Happy Feet. Researchers use theories from Suryawinata and Haryanto (2003) to find out the technique used to translate songs. In his research, six techniques were found to be used to translate song lyrics in the film. And to find out the quality of the

translation of the song in the film, the researcher used a theory from Nababan (2004), namely there are three classifications of translation quality. The difference from this study is that researchers use different theories of translation strategies.

The last previous study by Chrisna Leni and Athriyana Santye Pattiwael was published in April 2019. The study is titled Analyzing Translation Strategies Utilized in The Translation Song "Do You Want to Build Snowman?". This research focuses on the strategies used in translating the song "Do You Want to Build Snowman?" in terms of strategic and non-strategic translation strategies. The research data was taken from the lyrics of the song of choice of English-Indonesian. Analysis of non-strategic translation strategies and strategic translation strategies is carried out based on the framework developed by Akerstrom (2009) and Lefevere (1975). The difference with this study is that it uses different theories of analysis, and the objects studied are also different.

The similarity between the above research and this research is that it examines the song lyrics translation. This research analyze how the translation strategy used to translate the song, and the quality of the song translation. The previous study examined the quality of song lyrics using a different theory than the one used by the researcher. The researcher used a more relevant theory for examining songs, the theory of Dinda L. Gorlee (2005), and for the quality of song translation using the theory of Peter Low (2017). This study focuses on the translation of song lyrics from the We Love Disney album

translated into the Indonesian version, and researchers took five songs with the most viewers.

CHAPTER III

RESEARCH METHOD

A. Research Design

In analyzing and discussing the data, the researcher must list the methods used in this study. Based on the research study, the researcher applies a qualitative method, by which data are collected, classified, analyzed, and then a conclusion is drawn. According to Mason and Brambel, qualitative descriptive research describes situations, events, or phenomena (2000:38). Qualitative research emphasizes meaning, focusing on data quality with qualitative data analysis. In other words, qualitative research is more concerned with meaning but rather determined by the process of its perspective (Sutopo, 2002:48).

Moleong (2001:2) states that qualitative descriptive research does not include calculations or numbering because the data produced is in the form of words. According to Moleong (2005:6) Therefore, this research used qualitative descriptive research because the data is from song lyrics in the film soundtrack. Because the research data is song lyrics translation taken from the album entitled *We Love Disney Indonesia* released by YouTube Disney Chanel Asia. Then, this research describes what strategies are used and what is the quality of the translation of the song lyrics in *We Love Disney Album*.

B. Data and Data Sources

In this research the researcher uses song lyrics as the data to appropriate the type of this research. Moleong (2001) state data is obtained from written sources or audio recordings, photos, and films. The data is information of fact which is important to be analyzed. The data of this research collected from the album We Love Disney Indonesia as the translation version and the original version from official youtube channel Disney Music Vevo.

The form of data can be in the form of text, discourse, paragraphs, sentence, word, or image that can be from books, new papers, magazines, films, songs and so on. The source data from this research is song lyrics taken from the official youtube channel Disney Music Vevo as the original version (<https://www.youtube.com/@DisneyMusicVEVO>) , the album published on 20 July 2015 and the official youtube Disney Channel Asia as the translation version (<https://www.youtube.com/@disneychannelasia/featured>). The album was published on 25 September 2015 on youtube Disney Chanel Asia, this album consist of 12 Disney Soundtrack which translated into Indonesian version.

C. Research Instrument

In this study, researchers used qualitative research. Based on Sugiyono (2017), in qualitative research, the researcher functions as an instrument itself because it is the researcher who determines the focus of the research, chooses

data sources, assesses data quality, analyzes data, interprets data, and draws conclusions. Based on the statement above, the researcher as an instrument function to observe the research then collect data, interpret, and draw conclusions based on the theory used so that later it can provide improvements or changes in the research. Furthermore, the supporting instruments used to collect data are computer devices connected to the internet used to complete the thesis and collect more materials and information related to the subject analyzed in the study.

D. Data Collection Techniques

At this stage, the researcher describes how the researcher collects data as an object in this research. There are several data collection techniques from Creswell (2013:145). He stated that there are four data collection techniques. There are observation, interview, documentation and audiovisual materials.

Creswell (2000) said that documentation is a method used in scientific research to collect data by using documentation. This research uses documentation technique because the research data is in the form of song lyrics translation taken from music video. The data of the research will be collected, checked, classified, and the analyzed.

In this study, researcher went through several stages of data collection:

- a. Researcher downloaded a data source in the form of a music video album from Youtube We Love Disney.

- b. View and listen to 12 music videos from the album We Love Disney Indonesia.
- c. Collect the lyrics data from the original and translation versions of the music video in the We Love Disney Indonesia album.
- d. The researcher classifies the data lyrics based on song translation strategy and translation quality.
- e. Give the result of analysis to the validator in order to validate the data.

E. Data Validation Techniques

Data is important part of the research. Before the researcher begins analyzing the data, data validation is required. The data to be used must be strictly checked against to validity to make sure that the data is valid (credibility). In general, validation is essential in qualitative research to check and determine the validity of the research.

On qualitative research to test the validity through convergence information from various sources usually uses triangulation strategy. Patton (1999) said that triangulation refers to the use of multiple data sources to develop a understanding of phenomena. According to Denzin (1978) and Patton (1999) there are four types of triangulation. First method triangulation, involves the use of multiple methods of data collection about the same phenomenon. Second is investigator triangulation, this type implicates the participation of two or more researcher in the same research to provide multiple observations and conclusions. The third is theory triangulation, this

triangulation uses different theories to analyze and interpret data. And the last is data sources triangulation, involve the collection of data from different types of people, including individuals, groups, and communities, to gain multiple perspectives and validation data. Based of explanation above this research uses data triangulation because collect the data from two sources. There are from original version and the translated version from two different channel Youtube.

To ensure the validly or not the data of the research, the researcher asked validator to check the validity in terms of translation strategies and as the rater of qualities the song lyrics in We Love Disney Indonesia album. Researcher ask for their help because they are experts in the field of translation and analysis of translation quality. There are some characteristics used as requirements for a validator :

1. The validator is someone who expert English and Indonesian.
2. The validator is someone who has experience in song translation.
3. The validator is someone who understand We Love Disney Indonesia album.

F. Data Analysis Techniques

Data analysis will be performed after all data is collected. Data analysis is the most crucial thing in a study because in analyzing researcher will find solutions to the problems discussed in a study. Researcher used an analytical model based on Spradley (1980) to analyze the data. Spradley

(1980) states that data analysis comprise a detailed sequential process that begins with an overview of the cultural domain-categories of meaning that often contain subcategories. Spradley shared four steps in analyzing data, namely domain analysis, taxonomic analysis, componential analysis, and cultural themes.

1. Domain analysis

Domain analysis is obtained to find general and overall social problems and social problems from the situation of the research object. The researcher collected and read data from all song lyrics in the We Love Disney Indonesia album to obtain domain data based on the problem statement.

Table 3.1 Table of Song Translation Strategy

Songs	Translation Strategy						
	PP	SP	NT	F	IR	FR	EX

2. Taxonomy analysis

Here, the researcher must observe the data based on the research focus, and continuation of the data domain. In taxonomy analysis the data are classified on category (Santosa, 2012 : 53)

The researcher classified the data based on problem statements. The researcher classified the kind of translation strategy on song lyrics use theory by Dinda L Gorlee (2005) and translation quality on song lyrics in We Love Disney Indonesia use theory by Peter Low (2017).

3. Componential Analysis

Componential analysis is looking for components of meaning related to culture (Spradley, 1980). In this study, the analysis component was used to conclude the translation strategy used in finding the relationship between translation strategy and translation quality.

Table 3.2 Componential Table

No	Song	Translation Strategies							Translation Quality																
		Pp	Sp	N	FI	F	IR	Ex	Singability		Sense			Naturalness		Rhyme			Rhythm						
									S	LS	A	LA	IN	N	LS	GR	LGR	BR	A	R	P				

A. Song Translation Strategies

1. PP : Paraphrasing
2. SP : Specification
3. NT : Neutralization
4. FI : Functional re-Interpretation
5. F : Formatting
6. IR : Information Reduction
7. EX : Explication

B. Translation Quality

1. Singability
 - a. S : Singability
 - b. LS : Less Singable
2. Sense
 - a. A : Accurate
 - b. LA : Less Accurate
 - c. IN : Inaccurate
3. Naturalness
 - a. N : Naturally
 - b. LN : Less naturally
4. Rhyme
 - a. GR : Good Rhyme
 - b. LGR : Less Good Rhyme
 - c. BR : Bad Rhyme

5. Rhythm

- a. P : Preserve
- b. A : Additional
- c. RE : Reduction

4. Cultural Themes Analysis

Cultural themes analysis is the stage to found conclusions from the research. In this study, researcher found out the strategies used to translate song lyrics and how the quality of the song translation from We Love Disney Indonesia. The researcher will describe and interpret the data to draw conclusions from this thesis's dominant data.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

This chapter provides an analysis of the data findings and a discussion based on the theoretical framework as stated in Chapter II. The researcher will show the finding discussed based on the translation strategies that used in translate We Love Disney Indonesia album, and how is the translation quality of the song lyrics from We Love Disney Indonesia album.

A. Research Findings

In this chapter the researcher describes and identifies the data found in *We Love Disney Album* from official youtube channel Disney Channel Asia, especially five the most viewers song. These songs included *Dapatkah kau rasakan cinta*, *Mimpi adalah harapan*, *Dunia Baru*, *Lepaskan*, and *Bawah Laut*. There are two problem statements in this research, the first is describe the song translation strategies used in We Love Disney Indonesia album based on the theory of song translation by Dinda L. Gorlee (2005) , the second is describe how is the translation quality of the song lyrics from We Love Disney Indonesia album based on theory of song translation quality by Peter Low (2017)..

Based on the analysis that has been done, there are 72 data from five songs of the We Love Disney Indonesia Album. Thus, the researcher used 72 data for this research. The researcher will give the result of this research by each problem statements. The result of this research is explained as follows:

1. The Translation Strategy Used in Translating Songs Lyrics of We Love Disney Indonesia Album.

Firstly, this research is analyzing data of the target language or the translated version. The objective of the study is to find song lyrics translation strategy in We Love Disney Indonesia album. In order to achieve the objective, each lyrics of the songs was classified based on song translation strategy. In order to get correctness of the song translation strategy the researcher discusses about data with validator. There are seven strategies which are applied to the translation of the song lyrics of We Love Disney Indonesia album, and the song lyrics translation strategies that used by Gorlee (2005). The finding of the song translation strategies bellow:

Table 4.1 Table analysis of Song Translation Strategy

Songs	Translation Strategy						
	PP	SP	NT	F	IR	FR	EX
Dapatkan kau rasakan cinta	0	-	-	-	1	11	-
Mimpi adalah harapan	-	1	-	-	1	5	-
Dunia Baru	2	-	1	1	9	2	-
Lepaskan	4	2	1	-	1	5	4
Bawah Laut	-	4	3	1	4	5	4
TOTAL DATA	6 (8,3%)	7 (9,8%)	5 (6,9%)	2 (2,8%)	16 (22,2%)	28 (38,9%)	8 (11,1%)
	72						

The results of the table above show that the dominant strategies used are functional reinterpretation 28 data and information reduction 16 data. It shows that the translator considers the structure of the song lyrics and the number of syllables more than the meaning of the song. From the five songs analysed, there are two songs that use almost all translation strategies, namely *Lepaskan* (Let It Go) and *Bawah Laut* (Under The Sea).

a. Paraphrasing

The strategy can also be categorized as simplifying the meaning from the source lyrics to the target lyrics so that the target language's listener can easily understand them. Change the textual meaning and tone of the source text into the target text, but the whole part still has a relation or is still connected.

Examples :

28/PP/DB

ST : Unbelievable sight , indescribable feeling

TT : *Sungguh tak percaya sulit tuk diungkapkan*

In this data used paraphrasing strategy, because the source lyrics if is it translated literary it will be not acceptable. Both lyrics have same 13 syllables. This is how the lyric translated literary, the word “Unbelievable sight”, if translated into “pemandangan yang sulit dipercaya”, and “indescribable feeling” translated “perasaan yang tak terlukiskan”. If it is translated in that way, it would be too long and

change the number of syllable, and also ruin the rhythm. So the translator translated it into “Sungguh tak percaya sulit untuk diungkapkan”. Make a translation of the lyrics without changing and reducing the meaning of the lyrics. This is done also to adjust the number of syllables from the source lyrics to the target lyrics, so as not to break the rhythm of the song.

38/PP/L

ST : A kingdom of isolation and it looks like I'm the queen

TT : *Aku bagai ratu dikerajaan terasing*

In this data used paraphrasing strategy, because the translator simplify the source text to make it easy to understand. If the source text translated literary it would be “Sebuah kerajaan yang terisolasi dan seperti akulah ratunya”. This translation version is less natural, and has more syllables, it will affect the rhythm. Then affect whether or not the song can be sung. So this lyric translated into “Aku bagai ratu dikerajaan terasing”, it is easy to understand and have same syllables with the source text. Also it is more natural and acceptable to audience and singer.

31/PP/DB

ST : I'm like a shooting star, I've come so far, I can't go back to where I used to be

TT : *Bagai bintang jatuh ku telah jauh ku tak ingin kembali lagi*

In this data source lyric should be translated into “ku seperti bintang jatuh, ku telah sampai sejauh ini, ku tidak bisa kembali ke tempat ku dulu”, but it is not effective and have different number syllables. So the translator changed it into “bagai bintang jatuh ku telah jauh ku tak ingin kembali lagi”. It is used the paraphrasing strategy, because it simplifies the literal meaning of the source lyric, and to adjust the number of syllables.

Besides the datum above, the other datum can be seen in datum 37/PP/L, 46/PP/L, 48/PP/L.

b. Specification

Adding specific word that is following the meaning of ST, this strategy explaining the detailed meaning of the source text to make it easier to understand on the target text.

Examples :

47/SP/L

ST : **Up here in the cold thin air** I finally can breathe

TT : *Jauh diatas Ibiza udara ku bernafas*

From the data above, the translator used this strategy, because there is a word which have specific meaning. The source text if is it translated literally become “Di atas sini di udara yang dingin dan tipis, akhirnya ku bisa bernapas”. The translator use word “Ibiza”, the meaning of the word Ibiza is as a simile, the words "cold and thin air" are cold and

thin air like the situation on a peak. Ibiza itself is a highland region in the Spanish mountain range, in the Balearic Islands. This is called specification strategy because it adds a specific word to the target text.

64/SP/BL

ST : While we devoting full time **floating under the sea**

TT : *Sementara kita **berenang-renang dibawah laut***

In this data used specification strategy, Because if the lyrics are translated literally become “sementara kita menghabiskan waktu mengambang di bawah laut”, it will be less acceptable. The translator changed it to "sementara kita berenang-renang dibawah laut". The lyric is effective and easy to understand. because fish in the sea makes more sense to swim, if used floating, it means above the surface of the water. The context of this lyric is about Sebastian the crab, who tries to convince Ariel the mermaid that instead of joining the human world, she should enjoy the magical life they lead underwater.

68/SP/BL

ST : They sad cause they **in their bowl**

TT : Sedih **dikotak kaca**

The data the translator changed the word because the context in this lyric is about the crab and mermaid characters under the sea. They talk about the life of fish in the aquarium. The word "bowl" if translated literally would be less accptable, so it was changed to "glass box", or aquarium. This data used formatting strategy, because

the structure between ST and TT is same, both lyrics has same number of syllable. If the word "bowl" is translated into aquarium, it will change the number of syllables and change the rhythm of the song.

Besides the datum above, the other datum can be seen in datum 13/SP/DKRC, 30/SP/L, 39/SP/L, 72/SP/BL.

c. Neutralization

Neutralization is a strategy that makes a specific word from the source text became general. For example, if there is a specific term from the source text, it will be generalized to the target text so that it can be easily understood. Neutralization is usually translated with general terms commonly used in the target language so the meaning of the lyrics is conveyed to the listener (Franzon,2005).

Examples :

30/NT/DB

ST : A whole new world a **hundred thousand things to see**

TT : *Dunia baru banyak yang harus ku tahu*

This lyric uses a neutralization strategy, because the words "a hundred thousand things to see" are translated into "banyak yang harus ku tahu". to make it easier to accept. because if translated literally became "seratus ribu hal untuk dilihat", it will be less acceptable and less effective. The use of these words is also to consider the number of syllables from the source lyrics so that it can still be sung.

63/NT/BL

ST : **Up on the shore** they work all day out in the sun they slave day

TT : *Didarat kerja seharian mandi peluh sinar matahari*

In the data, the source of the lyrics if translated literally into " *Di pantai mereka bekerja keras sepanjang hari di bawah sinar matahari* " it will be less effective. the word "up on the shore" is translated into "*di darat*", because the context of this lyric is about the characters who are under the sea. so the translator changes it into " *di darat kerja seharian mandi peluh sinar matahari* " .

65/NT/BL

ST : **Down here** all the fish is happy

TT : *Disini ikan Bahagia*

In the lyric data, the word "down here" is translated as "*disini*", because the context of the song is clearly about the life of fish under the sea, so the translator changed it to "*disini*" instead of "*dibawah sini*".

Besides the datum above, the other datum can be seen in datum, 36/NT/L, 69/NT/BL.

d. Formatting

Formatting may transform a useless lyric translation into a singable and performable one (Gutt,2000). In this strategy, translator prioritizing the same form or structure as the original language rather than meaning to create rhyme and rhythm that are same as the original.

Examples :

27/F/DB

ST : That now I'm in a whole new world with you

TT : *Bersamamu didunia baru*

This lyric used a formatting strategy, because the lyrics are translated by transforming the useless lyrics into singable lyrics. this is done without reducing or changing the meaning of the lyrics. If the lyric above is translated literally into "sekarang aku berada didunia baru bersamamu" The translated version will be less effective, and there are too many syllables, it will ruin the rhythm of the song. So it is translated into "bersamamu di dunia baru". The structure of the number of syllables and rhyme from the source lyrics is preserved to the target lyrics. Between the source lyrics and the target lyrics have the same number of lyrics of 10 syllables, and the rhyme of both lyrics is also the same, ending with the vocal u.

58/F/BL

ST : Such a wonderful things around you

TT : *Yang terindah sekeliling mu*

This lyric used a formatting strategy, because the lyrics are translated by changing useless lyrics into lyrics that can be sung. the source lyrics should be translated as "hal-hal yang menakjubkan disekitar mu" but translated into "yang terindah sekeliling mu". This is done without reducing or changing the meaning of the lyrics, and to keep the syllable structure. The target lyrics also maintain the rhyme of the source lyrics.

e. Information Reduction

When translator reduces some information from the source text that is less important or omitted and does not change the song's flow but still retains the essence of the lyrics. Information reduction is by simplifying the translated sentence of the lyric by subtracting other sentences but not changing the meaning or information of the lyric translation.

Examples :

43/IR/L

ST : And here I stand and here I'll stay

TT : *Dan disini ku berdiri*

From the lyrics data above used the information reduction strategy. The translator only translates the first sentence of the lyrics, "and here I stand" is translated into "dan disini ku berdiri", the second lyric "and here I'll stay" is not translated. This is done because to adjust the number of syllables of the source lyrics. to keep it singable and not change the rhythm of the song.

56/IR/BL

ST : Just look at the world around you

TT : *Lihat dunia sekitarmu*

This data lyric used information reduction strategy because source lyric should be translated "lihat saja dunia sekitarmu", but the translator reduce the word "saja". So the translated version became "lihat dunia

sekitarmu”. This is done to adjust the number syllable, also to make same rhyme in the end of both lyrics.

56/IR/BL

ST : Just look at the world around you

TT : *Lihat dunia sekitarmu*

This data lyric used information reduction strategy because ST should be translated into “lihat saja dunia disekitarmu”, but the translator reduce the word “saja” and word “di”. This is to adjust the number of syllable. Also to adjust the same rhyme in the end of the lyric, both lyrics have same end rhyme with vocal u.

Besides the datum above, the other datum can be seen in datum 12/IR/DKRC, 19/IR/MAH, 20/IR/DB, 21/IR/DB, 24/IR/DB, 25/IR/DB, 26/IR/DB, 32/IR/DB, 33/IR/DB, 34/IR/DB, 43/IR/L, 54/IR/BL, 66/IR/BL, 71/IR/BL.

f. Functional reinterpretation

Functional re-interpretation is one of the ways translators use, namely by choosing one aspect of the core meaning of a translated text, or the translator interprets subjectively from the song. This translation strategy focuses only on one core of the overall translated song lyrics by converting a portion of the source lyrics to the target lyrics.

Examples :

10/FR/DKRC

ST : That the twisting kaleidoscope moves us all in turn

TT : *Dunia berputar untuk temukan hati*

In this data used functional reinterpretation, as the literal meaning of the source lyrics is changed, and the twisting kaleidoscope is actually a sequence of moments in a year, interpreted as the world spinning. Then the translated version became "dunia berputar temukan hati", The translator emphasizes the meaning of the world spinning. this is done to adjust the number of syllables.

40/FR/L

ST : Couldn't keep it in heaven no I've tried

TT : *Tak sanggup lagi ku pertahankan*

This data used a functional reinterpretation strategy because it changed the meaning of the source lyrics, but still considers the number of syllables. the source lyrics if translated into "tak bisa menyimpannya disurga , ku sudah mencoba", but the translator interprets it into "tak sanggup lagi ku pertahankan". This is done so that it does not change the rhythm of the song.

57/FR/BL

ST : Right here on the ocean floor

TT : Besar Samudra ini

In this lyric used functional reinterpretation, ST should be translated “disini didasar laut”, but translate into “besar Samudra ini”. This is done to adjust number of syllable. If translated literally, it would be "disini didasar samudra ", but the number of syllables would change and alter the rhythm of the song.

Besides the datum above, the other datum can be seen in datum 1/FR/DKRC, 2/FR/DKRC, 3/FR/DKRC, 4/FR/DKRC, 5/FR/DKRC, 6/FR/DKRC, 7/FR/DKRC, 8/FR/DKRC, 9/FR/DKRC, 10/FR/DKRC, 11/FR/DKRC, 14/FR/MAH, 15/FR/MAH, 16/FR/MAH, 17/FR/MAH, 18/FR/MAH, 22/FR/DB/ 23/FR/DB, 40/FR/L/41/FR/L, 42/FR/L, 45/FR/L, 50/FR/L, 52/FR/BL, 61/FR/BL, 62/FR/BL, 70/FR/BL.

g. Explication

In this strategy, songs translated literary because there is no implicit meaning in the source text. Make the translation clear, easy to understand, and explain or describe the source text . (Gutt,2000)

Examples :

44/EX/L

ST : Let it go let it go the cold never bothered me anyway

TT : *Lepaskan lepaskan rasa dingin tak pernah mengganggu*

This lyric data uses the explication strategy, because it is translated literally, although there are differences in the number of syllables, the source lyrics have 16 syllables, while the target lyrics have 17 syllables. but the meaning of the lyrics is conveyed well.

49/EX/L

ST : Standing, frozen, in the life I've chosen

TT : *Berdiri, membeku, dihidup yang kupilih*

This lyric data uses the explication strategy because it is translated literally, although there are differences in the number of syllables, the meaning of the lyrics is conveyed well. the source lyrics have 10 syllables, while the target lyrics have 13 syllables. but there is no reduced meaning from both lyrics. and also easy for listeners to understand.

51/EX/L

ST : Buried in the snow

TT : *Terkubur di salju*

This data used the explication strategy, because there is no implicit meaning from the source lyrics, so it is translated literally. Although the number of syllables of the source lyrics changes, the meaning of the lyrics is conveyed intact, the source lyrics have 5 syllables while the target lyrics have 6 syllables. Bu-ried-in-the-snow, and target lyric *Ter-ku-bur-di-sal-ju*.

Besides the datum above, the other datum can be seen in datum 35/EX/L, 44/EX/L, 49/EX/L, 53/EX/L, 55/EX/BL, 59/EX/BL, 60/EX/BL.

2. The Song Translation Quality of We Love Disney Indonesia Album.

To analyzing quality assessment, this study used theory of Peter Low (2017) where there are five standards for assessing the quality of songs. Quality research aims to analyze the good or bad the qualities in translating song from singability, sense, naturalness, rhyme, and rhythm.

In this research, 72 data were analyzed from five songs of We Love Disney Indonesia album. From the analysis of 72 song lyrics data, resulted in 380 data from the translation quality of song lyrics. Which were analyzed based on theory by Peter Low (2017). The data is taken from the DisneyMusicVevo Youtube channel as the original version, and DisneyChannelAsia as the translated version. In this study will find out whether the meaning and structure of the song from the source lyrics maintained or even changed. The following is a detailed quality analysis of five songs in We Love Disney Indonesia album :

Table 4.2 Table Finding of Song Translation Quality

No	Category of Quality	Total
1.	Singability	Singable : 10 data (14 %)
		Less singable : 62 data (86%)
2.	Sense	Accurate : 26 data (36%)
		Less accurate : 53 data (46%)

		Inaccurate : 13 data (18%)
3.	Naturalness	Natural : 60 data (83%)
		Less natural : 12 data (17%)
4.	Rhyme	Good rhyme : 10 data (14%)
		Less good rhyme : 6 data (8%)
		Bad rhyme : 56 data (78%)
5.	Rhythm	Additional : 28 data (39%)
		Reduction : 6 data (8%)
		Preserves : 38 data (53%)

Table 4.3. Table Componential

No	Song	Translation Strategies							Translation Quality												
		Pp	Sp	NT	F	IR	FR	Ex	Singability		Sense			Naturalness		Rhyme			Rhythm		
									S	LS	A	LA	IN	N	LS	GR	LGR	BR	A	R	P
1.	Dapatkan Kau Rasakan cinta	0	-	-	-	1	11	-	2	10	-	7	5	10	2	3	1	8	3	2	7
2.	Mimpi Adalah harapan	-	1	-	-	1	5	-	-	7	1	1	5	4	3	-	-	7	2	1	4
3.	Dunia Baru	2	-	2	1	8	2	-	6	9	4	9	2	10	5	4	3	8	5	-	10
4.	Lepaskan	4	2	1		1	5	4	1	16	9	7	1	15	2	1	1	15	10	3	4
5.	Bawah Laut	-	4	3	1	4	5	4	1	20	12	9	-	21	-	2	1	18	8	-	13
TOTAL DATA		6	7	6	2	15	28	8	10	62	26	33	13	60	12	10	6	56	28	6	38
		72							360												

a) Singability

Refers to the ability of the song and measures whether the song can be performed effectively with the original melody, followed by maintaining the number of syllables so that the singer can easily sing the translated lyrics with the original melody. Singability divided into two categories :

1. Singable

The quality of singability where the number of the syllables between the source lyrics and the target lyrics has the same number, so the lyrics is easy to fit with the music and it can be sung.

Examples :

4/PP/DKRC

ST : It's enough for this restless warrior just to be with you

TT : *Tak lain yang ku ingin hanya kau disamping ku*

In the data above, the quality of the song translation is singable. the data uses paraphrasing strategy, because the lyrics are simplified to adjust the number of syllables without changing the meaning of the source lyrics. And the vocal sound at the end of the lyrics is also the same, which ends with a vocal letter.

27/F/DB

ST : That now I'm in a whole new world with you

TT : *Bersamamu didunia baru*

The data above uses the formatting translation strategy. because the translator changes the source lyrics to the target lyrics to be more performable. From the number of syllables both lyrics have the same 10 syllables, and the endings of the lyrics are the same with vowels

2. Less Singable

The quality of singability where the number of the syllables between source lyrics and the target lyrics too much difference, So the lyrics of the song cannot match the music, and will have an effect when the song is sung.

Examples :

19/IR/MAH

ST : If you keep on believing the dream that you wish will come true

TT : *Mimpi mu akan nyata*

From the data used information reduction strategy, because the translator reduced some information from the source lyrics to the target lyrics. This is usually done to simplify the translated version to be more effective. however, the translation quality of the lyrics is less singable, because the difference in the number of syllables will affect

when the lyrics are sung. And from both lyrics have vocal differences at the end of the lyrics.

40/FR/L

ST : Don't let them in, don't let see

TT : *Jadilah seperti yang diharapkan*

The data above used the functional reinterpretation strategy, because the translator almost changes the whole meaning from the source lyrics to the target lyrics. And the quality of the translation is less singable, because there is a difference in the number of syllables between the two lyrics, the source lyrics are 8 syllables, while the target lyrics are 11 syllables. this can be called less singable, Both lyrics has different ending sound, the source lyrics are vowel, the target lyrics are consonant.

b) Sense

Sense criterion is assessed by comparing TT with ST, whether the translation well transferred. In terms of accuracy of the meaning in target language, the translator needs to understand not only the surface meaning of the lyrics but also the hidden emotions, the intentions of the composer and lyricist, and the artistic image conveyed by the song.

Sense quality divided into three categories :

1. Accurate

The meaning in the source lyrics are conveyed to the target lyrics as a whole, nothing has changed. Here is an example of accurate sense.

Examples :

25/IR/DB

ST : A whole new world a dazzling place I never knew

TT : *Dunia baru yang belum pernah ku tahu*

In the data above, the translation strategy used information reduction. The translator reduces some words from the source lyrics to the target lyrics, the words "a dazzling place" are not translated. The target lyrics are translated into "dunia baru yang belum pernah ku tahu". This is done to match the number of syllables of the source lyrics. But the meaning of the source lyrics is still conveyed accurately.

32/IR/DB

ST : A whole new world a hundred thousand things to see

TT : *Dunia baru banyak yang harus ku tahu*

In the data above, the translation strategy used information reduction. The translator reduces some words from the source lyrics to the target lyrics. the word "a hundred thousand" is not translated. the target lyrics are translated into "banyak yang harus ku tahu". this is

done to match the number of syllables of the source lyrics. but the meaning of the source lyrics is still conveyed accurately.

2. Less Accurate

Less accurate sense is a reduction in the accuracy of meaning so that meaning is not fully conveyed or only partially conveyed.

Examples :

21/IR/DB

ST : Tell me princess now when did you last let your heart decided?

TT : *Katakan putri kapan hatimu bebas memutuskan*

In this lyric used information reduction because the ST should be translated “katakan pada ku Putri sekarang kapan terakhir kali kamu membiarkan hatimu memutuskan”, but the translator eliminated some words. So the words "when did you last let your heart decided" are only translated "kapan hatimu bebas memutuskan". This makes the quality of the translation less accurate, although the meaning of the lyrics is still conveyed.

24/IR/DB

ST : No one to tell us no, or where to go or saying we're only dreaming

TT : *Tiada yang melarang kemanapun dan ini bukan mimpi*

This data used the information reduction strategy because there are some words that are not translated, but this does not change the

whole meaning of the song. and to adjust the number syllable. In this data the translation quality is less accurate, because there are some word which not translated. The word “ or saying we’re only dreaming” only translated into “ini bukan mimpi”. So even though there are words that are less translated, the meaning of the lyrics is conveyed partially.

3. Inaccurate

Inaccurate sense is the meaning in the source lyrics is not conveyed, so the target lyrics has different meaning.

Examples :

16/FR/MAH

ST : Have faith in your dreams and someday

TT : *Kisah nyata yang menunggu*

From this data, the strategy used is functional reinterpretation. Because the translator changes the overall original meaning of the source lyrics. This is done to maintain the syllable count of the source lyrics. However, the meaning of the source lyrics is different from the target lyrics, so the quality of translation of the lyrics is inaccurate.

18/FR/MAH

ST : No matter how your hearts in grieving

TT : *Percaya dan tersenyumlah*

The lyric above are translated used a functional reinterpretation strategy because the translator changed the meaning of the source

lyrics. And for the quality of the lyrics translation is inaccurate, because of the changed in overall meaning and the difference in the number of syllables between the source of the lyrics and the target lyrics.

c) Naturalness

Naturalness is judged within the source lyrics how natural is the style of the target lyrics. Naturalness in the target language must be achieved to make singers or even listeners of the translated version unaware that they face a translation product. Naturalness divided into two categories:

1. Natural

The quality if the translator choose the common word of the target language so it is easy to understand, and accordance with the culture of the target language.

Examples :

13/SP/MAH

ST : A dream is a wish your heart makes

TT : *Mimpi adalah harapan kata hati mu*

In this lyric, the source text should be translated into “Mimpi adalah harapan yang dibuat oleh hatimu” , but it is translated “Mimpi adalah harapan kata hatimu”. The translator used specification strategy to make it easy to understand. If it is translated into “yang dibuat oleh hati mu” maybe it will be less natural. Thus translated "harapan kata

hatimu". So the quality of the translation of the song is natural, because it is easy to understand and naturally accepted by the audience.

Examples :

28/PP/DB

ST : Unbelievable sight. Indescribable feeling

TT : *Sungguh tak percaya sulit untuk ku ungkapkan*

In the data, the source of the lyrics if translated literally will be "pemandangan yang luar biasa, perasaan yang tak terlukiskan". Then it will be less acceptable or less natural if sung, because of the difference in the number of syllables between the source of the lyrics and the target lyrics. So it translated into "sungguh tak percaya sulit untuk ku ungkapkan". The translation has the same number of syllables between the source lyrics and the target lyrics, it is 13 syllables.

2. Less Natural

The quality of naturalness that is said to be less natural if the lyrics are difficult to understand and also words that related to culture are not adapted to the target language.

Examples :

2/FR/DKRC

ST : When the heat of world the rolling world

TT : *Ketika langit menjingga redakan dunia*

From the data above, the translation strategy is functional reinterpretation. Because the translator reinterpret the meaning from the source lyrics to the target lyrics, and changes the entire meaning of the source lyrics. If translated literally would be "ketika panasnya dunia membuat dunia berguling". But the translator changed it to "ketika langit menjingga redakan dunia". The quality of the translation of the lyrics is less natural, because the meaning of the translated version changes, and the word terms used are less easily understood.

10/FR/DKRC

ST : That twisting kaleidoscope moves us all in turn

TT : *Dunia berputar untuk temukan hati*

The data used functional reinterpretation strategy. Because the translator changed the meaning from the source of the lyrics to the target lyrics. The source lirik if translated literally would be "kaleidoskop yang berputar menggerakkan kita semua secara bersamaan", the translated version is less acceptable and has a greater number of syllables than the source lyrics. So the translated version becomes "dunia berputar untuk temukan hati", in the lyrics have the same number of syllables heard the source of the lyrics. But the meaning of the lyrics is different from the source of the lyrics, so the quality of the translation is less natural.

d) Rhythm

Rhythm criteria are assessed by reference to how well it fits the music. For example, in the number of words from the source text to the target text whether the number is the same or not. Rhythm quality is divided into three categories :

1. Preserve

Good rhythm quality because the number of syllables between source lyrics and target lyrics is the same so the lyrics match with the music.

Examples :

23/FR/DB

ST : A whole new world a new fantastic point of view

TT : *Dunia baru sungguh indah bersamamu*

The translation strategy of the data is functional reinterpretation, because the translator changes the meaning from the source of the lyrics to the target lyrics. If translated literally from the source lyrics would be "sebuah dunia baru, sebuah sudut pandang baru yang fantastis". But the lyrics are less effective and the number of syllables is greater. So the target of the lyrics was changed to "dunia baru sungguh indah bersamamu". This is done to maintain the original syllable count of the lyric source The translation quality of the song is preserve, because the number of syllables of the source lyrics and the target lyrics are the same. the number of syllables of the source lyrics

is 12 syllables, the same as the target lyrics. Therefore the lyrics can be sung well because it does not change the rhythm of the original song.

2. Additional

The rhythm quality where there is additional syllables in the target lyrics.

64/SP/BL

ST : While we devoting full time under the sea

TT : *Sementara kita berenang-renang dibawah laut*

This data used specification strategy because if the source lyric are translated literally it is less acceptable. The word floating (*mengapung*) translated into “berenang” to make the lyric more acceptable because the lyric tells about the fish under the sea. From the data the quality of the song translation is additional. because the number of syllables from the source lyrics and the target lyrics are different, in the source lyrics the number of syllables is 11, while the target lyrics are 16 syllables. Then there is a difference in the number of additional syllables. this will affect the singability of the song. This will depend on the singer performing the song, to match the rhythm of the song.

59/EX/BL

ST : What more is you looking

TT : *Apa lagi yang kau cari?*

The data used explication strategy because the ST translated literary into TT the meaning of the lyric also tranfered well, although there is difference in number pf syllable, because the source lyric has 6 syllable and the target lyric has 8 syllable. So the quality of the translated version of the rhythm is additional. But the whole meaning of the source lyric is well conveyed.

3. Reduction

Where there is a reduction number of syllable in the target lyrics.

Examples :

19/IR/MAH

ST : If you keep on believing the dream that you wish will
come true

TT : *Mimpimu akan nyata*

The lyric used information reduction, because source lyric not translated in their entirety, the source lyrics only translated to "the dream that you wish will come true", translated into "mimpi mu akan nyata". In this data, the quality of the song translation is reduced. because there is a difference in the number of syllables from the source lyrics to the target lyrics. in the source lyrics the number of syllables is 15, while the target lyrics is 7 syllables.

12/IR/DKRC

ST : When the heart of this star-crossed voyager beats in time
with yours

TT : *Saat nada hati kita berdetak sama*

This data used information reduction because the word "star-crossed voyager" is not translated, the translator only focusing on the meaning of the same heartbeat. This is done to make the lyrics easier to sing and to make them easier for the audience to understand. The rhythm quality of the song is reduce. Because the source lyrics have a number of syllable 15, while the target lyrics are 13 syllable.

e) Rhyme

In this study, rhyme means that the words used have similar sound. Rhyme is a phenomenon in which similar speech sounds are repeated in the intended way at the end of a line. Rhymes are defined by how the words sound, not how they are written. Rhyme quality is divided into several categories :

1. Good rhyme :

Both source lyric and target lyric has or same vowels same
consonant

Examples :

4/PP/DKRC

ST : It's enough for this restless warrior just to be with
you

TT : *Tak lain yang ku ingin hanya kau disamping ku*

From this data, the translation strategy uses paraphrasing the meaning of source lyric is how a strong man like a warrior takes peaceful refuge on his beloved, and its translated into "tak lain yang aku ingin hanya kau disampingku". This is also done to adjust the number of syllable and to compare the rhyme of the lyric. The quality of the rhyme translation of the lyrics of the song is good rhyme. Because both lyrics have the same ending with vowel u.

32/IR/DB

ST : A whole new world with new horizons to pursue

TT : *Dunia baru dengan cakrawala baru*

This lyric data used an information reduction strategy, because the word "pursue" is not translated. only translated as "*cakrawala baru*". The selection of words is done to adjust the number of syllables from the source of the lyrics to the target lyrics, and also to maintain the rhyme structure of the lyrics. Both lyrics end with vowel u, So the rhyme quality of the translation is good rhyme.

2. Less good rhyme :

Both source lyric and target lyric has vowels same but not identical and consonant same but not identical.

5/FR/DKRC

ST : And can you feel the love tonight? It is where we
are

TT : *Dan rasakan getar cinta antara kita*

The lyric used functional reinterpretation because the source lyric translated into “dan rasakan getar cinta antara kita”, the translator emphasize in the aspect how feel the love, and elimination some words. The rhyme quality of the lyrics above is less good rhyme. Because at first glance the two lyrics have almost the same rhyme sound, but they are actually different.

3. Bad rhyme :

Both source lyric and target lyric has different vowels, different consonant, and one line vowels, one line consonant.

Example :

50/FR/L

ST : You won't find me the past is so behind me

TT : *Tlah kubuat masa lalu tlah terkubur disalju*

This lyric data used a functional reinterpretation strategy because the lyrics are not translated in their entirety, and only emphasized on the word "the past". The rhyme quality of the lyrics above is bad rhyme, because the source lyrics have a sound ending "i" but the target lyrics end with a sound "u".

B. Discussion

In this part, the researcher discusses this study based on the research finding above that talk about the song lyrics translation strategies and as found in *We Love Disney Indonesia Album* and found out the song lyrics translation qualities. To answer the first problem formulation about what the translation strategy which used in translate the *We Love Disney Indonesia Album*, based on Gorlee (2005) theory, the researcher analyzed and found 72 data from five the most viewers songs. Based on the data, there are 7 strategies namely paraphrasing, specification, neutralization, formatting, information reduction, functional reinterpretation, and explication. To answer the second formulation of the problem about song translation quality of *We Love Disney Indonesia album*. Based on Peter Low (2017) theory, the researcher analyzed and found data from five the most viewers songs. There are five categories of song translation quality, namely singability, sense, naturalness, rhythm, and rhyme.

From the analysis above, the researcher found 26 data of functional reinterpretation, 14 data of information reduction, 8 data of paraphrasing, 8

data of explication, 7 data of specification, 7 data of neutralization, and 2 data of formatting. The data explains that the most dominant song lyrics translation strategy in We Love Disney Indonesia album is functional reinterpretation. The result indicate that the translator change the meaning of the source lyrics to adjust the number of syllable between the source lyrics and the target lyrics, that the lyrics can be sung and the most important is the target lyrics fit the original rhythm, so the translated version of the lyrics doesn't change much from the original rhythm. So even though some meanings are omitted or reduced, the syllable count structure from the source lyric to the target lyric is the same.

To find out the quality of song translation on the We Love Disney Indonesia album, researcher used 5 standards to assess the quality of song translation based on Peter Low (2017). There are singability, sense, naturalness, rhythm, and rhyme. The result show the quality is that assess can or not the lyrics can be sung, from the singability has 2 qualities standart, there are singable 10 data and less singable 62 data. The result of the quality of sense, which as 3 standards. Accurate 26 data, less accurate 53 data, and inaccurate 13 data. The quality of naturalness which is a quality that assesses the acceptability of lyrics, it is has 2 standards, natural 60 data and less natural 12 data. The quality of rhyme is a quality that assesses the final sound in the lyrics, has 3 standards there are good rhyme 10 data, less good rhyme 6 data, and bad rhyme 56 data. The quality of rhythm is quality that assesses the

structure of the lyrics, that has 3 quality standards, there are addition 28 data, reduction 6 data, and preserve 38 data.

From the result of the strategy and quality above, it can concluded that the song translation of We Love Disney Indonesia album, the dominant strategy used is functional reinterpretation, the quality of singability is less singable, because the translator changes or reduces the meaning of the source lyrics to match the rhythm of the song. The sense quality of the song is dominant less accurate because the meaning of the source lyrics is not conveyed in its entirety. There are some parts that are omitted from the source lyrics, the quality of the song translation become less accurate. The dominant naturalness quality is natural so many meaning in the target lyrics are adapted to the target lyrics and there are many lyrics were translated used familiar language in Indonesian, so it is easy to understand. The dominant rhyme quality is bad rhyme, because the source lyrics are in English and translated into Indonesian. It is difficult to make the same rhyme from each translated song lyric, each language has different pronunciation techniques. And the dominant rhythm quality is preserve, This is because most of the translated lyrics have the same number of syllables as the source lyrics. The translator does this so that the result of the translation can still be sung following the original rhythm of the song.

The use of functional reinterpretation strategy aims to makes syllable between source lyrics and target lyrics same, the evidenced by the dominant rhythm found is preserves. The quality of the rhythm that preserves makes the

lyrics and music easy to adjust so it is also easy to be sung, However, the dominant rhyme quality is bad rhyme because there are many rhymes are not the same. In this research the translator prioritized the structure of the song lyrics over the accuracy of the meaning of the song lyrics and the naturalness of the word as well as the suitability of the lyrics and music so that the lyrics can be sung but ignores the quality of rhyme.

CHAPTER V

CONCLUSIONS, IMPLICATIONS AND SUGGESTIONS

A. Conclusions

Based on the result of finding and discussion in previous chapter, it can be concluded that the data found on the *We Love Disney Indonesia album* was 72 data. According to Gorlee's (2005) theory shows that there are 7 strategies used in analyzing song translation, namely paraphrasing, specification, neutralization, formatting, information reduction, functional reinterpretation, and explication. All the strategies are found in this research.

The most dominant strategy used is functional reinterpretation there are 26 data. Functional re-interpretation is one of the ways translators use, namely by choosing one aspect of the core meaning of a translated text, or the translator interprets subjectively from the song. But it is reducing the meaning of the lyrics make the meaning not fully conveyed.

In quality assessment, Low (2017) state that there are 5 aspects that affect the assessment of song lyrics there are singability, sense, naturalness, rhyme and rhythm. This assessment is an overall aspect to assess song translation to sing.

The dominant quality was found in the singability assessment was less singable with 62 data. The sense assessment was less accurate with 53 data, in naturalness assessment was natural with 60 data, in the rhyme assessment was bad rhyme with 56 data, in rhythm assessment was preserve with 38 data.

From these results it can be concluded that the dominant strategy has a big influence on the quality of the accuracy of meaning. Of the 72 data, the dominant strategy is functional reinterpretation and 26 data are found in other strategies such as information reduction, paraphrasing and explication strategies, which are strategies that maintain the meaning so that the main meaning of the lyrics is still conveyed. From the dominant data using functional reinterpretation, it can be concluded that most of the meanings of the translated songs are different from the source lyrics, but the translators change them to something close to the same as the source lyrics or adjust the content of the song.

The We Love Disney Indonesia album which were translated version have less singability, less accurate sense , good naturalness, good rhythm qualities but poor quality of rhyme. So it is can be conclude that the translator focuses on the maintain a lot of rhythm so that can be sung but overrides the harmony of the lyrics because many rhymes of the lyrics are not same . The accuracy of the meaning is not fully conveyed, but makes the translated lyrics sound natural when it sung.

B. Implication

Overall, the discussion and analysis of this research. The researcher found that there are many song translation strategies found in We Love Disney Album, and this analysis aims to find out how the qualities of the song lyrics translation. Based on the theory used in this research, the researcher knows that the song translation technique and the quality of song translation affects the result of the song translation, whether it can be sung or not, or the meaning of the source lyrics is well conveyed to the target lyrics to the listener.

C. Suggestions

The following are several suggestions which are hopefully useful to the others:

1. For translator

The translation of songs can be more easily analyzed when the translator clearly translates whether the lyrics are translated, in every line or every sentence so that researchers have no difficulty in chopping off the lyrics so it is also easier to analyze what strategies are used.

2. For English students

The researcher hopes this research can be used for additional knowledge in song lyrics translation lessons and an overview if someone want to use song translation as an object of the research.

3. For other researcher

The researcher hopes that there are other researchers who are interested in research related song translation strategies so that they can provide a deeper understanding of song translation strategies in translating songs. The researcher recommends to other researcher to do better research and can develop this research to be more careful.

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APPENDICES

VALIDATION SHEET

The thesis data titled "Song Lyrics Translation Strategies and Qualities of *We Love Disney Indonesia Album*" had been checked and validated by M. Romdoni Prakoso M, Pd on :

Day : Wednesday

Date : April 12, 2023

The statement made truthfully in accordance with the theory and applicable rules without coercion.

Sukoharjo, April 12, 2023

Validator



M. Romdoni Prakoso, M.Pd

Rater Sheet

The thesis data entitled "Song Lyrics Translation Strategies and Qualities of *We Love Disney Indonesia Album*" has been rated thoroughly by the expert of translation field, Mr. M. Romdoni Prakoso M, Pd.

Sukoharjo, April 12, 2023



M. Romdoni Prakoso M, Pd

APPENDICES
DATA VALIDATION

Validator : M. Romdhoni Prakoso, M.Pd.

Date/time : April 12, 2023

No.	Coding Data	Source Text	Target Text	Translation Strategies							Analysis	Valid	Invalid
				PP	SP	NT	F	IR	FR	EX			
1.	1/FR/DKRC	There's calm surrender to the rush of day	Hari tlah tiba dipenghujungnya						√		In this lyric used functional reinterpretation. The source text is not translated clearly, the meaning of "there calm surrender to the rush of day" is after all toiling by the end of it we are bound to feel calmness and relaxation. But translated into "Hari tlah tiba dipenghujungnya" to adjust the number of	√	

											syllable.		
2.	2/FR/DKRC	When the heat of the rolling world can be turned away	Ketika langit menjingga redakan dunia						√		The translator used functional reinterpretation. Lyric “When the heat of the rolling world can be turned away” is a metaphor and can mean the end of the day as well as time to spend with the loved ones. But translated into “Ketika langit menjingga redakan dunia” this is done to adjust the number syllable of the lyric.	√	
3.	3/FR/DKRC	An enchanted moment and sees me through	Saat magis ini jawaban mimpi						√		in this data used a functional reinterpretation strategy because it changed the meaning of the source lyrics.	√	

4.	4/FR/DKRC	It's enough for this restless warrior just to be with you	Tak lain yang aku ingin hanya kau disamping ku						√		This data used functional reinterpretation, the meaning of source lyric is how a strong man like a warrior takes peaceful refuge on his beloved, and its translated into "tak lain yang aku ingin hanya kau disampingku". This is also done to adjust the number of syllable and to compare the rhyme of the lyric.	√	
5.	5/FR/DKRC	And can you feel the love tonight? It is where we are	Dan rasakan getar cinta antara kita						√		The lyric used functional reinterpretation because the source lyric translated into "dan rasakan	√	

											getar cinta antara kita”, the translator emphasize in the aspect how feel the love, and elimination some words.		
6.	6/FR/DKRC	It’s enough for this wide-eyed wanderer that we got this far	Tlah cukup hatiku berkelana sampai disini						√		This lyric used functional reinterpretation strategy. Because the meaning of the source lyric is how someone lost hope on finding love for a long time finally find the lover. In other word the target lyric translated into “tlah cukup hatiku berkelana sampai disini” it is means that he find his lover after a long time.	√	
7.	7/FR/DKRC	And can you feel the love	Dan rasakan getar cinta alam						√		In this data used functional	√	

		tonight	saksinya								reinterpretation strategy, the translation version is almost different. The translator only focuses on the meaning of the lyrics can you feel the love.		
8.	8/FR/DKRC	It's enough to make kings and vagabonds Believe the very best	Tak ada yang mampu memisahkan kita selamanya						√		This data used functional reinterpretation, because change the meaning of the source lyric. If source lyric translated literary it would be " <i>Cukup untuk membuat raja dan pengembara Percaya yang terbaik</i> ". But translated into " <i>Tak ada yang mampu memisahkan kita selamanya</i> ", this	√	

											is done to preserve the syllable format.		
9.	9/FR/DKRC	There's a time for everyone If they only learn	Tak akan pernah mudah jalani ini						√		The data used functional reinterpretation, because change the meaning of the ST into TT. this is done to preserve the syllable format.	√	
10.	10/FR/DKRC	That the twisting kaleidoscope Moves us all in turn	Dunia berputar untuk temukan hati						√		In this data used functional reinterpretation, because the literal meaning of the source lyric is changed, and the twisting kaleidoscope is actually a sequence of moments in a year, interpreted like a spinning world. This is done also to adjust the number	√	

											of syllable.		
11.	11/FR/DKRC	There's a rhyme and reason to the wild outdoors	Hidup menuliskan Bahasa bahagia						√		In this data used functional reinterpretation strategy, the translation version is different. The translator changed the meaning of the source lyric.	√	
12.	12/PP/DKRC	When the heart of this star-crossed voyager beats in time with yours	Saat nada hati kita berdetak sama	√							This data used paraphrasing because the word "star-crossed voyager" is not translated, the translator paraphrase the lyrics and only focusing on the meaning of the same heartbeat.	√	
13.	13/SP/MAH	A dream is a wish you heart makes	Mimpi adalah harapan Kata hatimu		√						In this lyric, the source text should be translated into "Mimpi adalah harapan yang dibuat oleh"	√	

											hatimu” , but it is translated “Mimpi adalah harapan kata hatimu”. The translator used specification strategy to make it easy to understand. The word “yang dibuat oleh hati mu” its not acceptable.		
14.	14/FR/MAH	When you’re fast asleep in dreams you will lose your heartaches	Tak ada sakit dan sendu yang menembus Ruang mimpi						√		In this lyrics, the translator used functional re-interpretation because it is translated subjectively, the lyric should be translated into “Ketika kau tertidur lelap dalam mimpi, kau akan kehilangan sakit hati mu”. The translator focus on how the	√	

											pain is gone in a dream.		
15.	15/FR/MAH	Whatever you wish for you keep	Percaya mimpi mimpimu						√		The data used functional reinterpretation, because changed the meaning of the source lyric. this is done to preserve the number of syllable.	√	
16.	16/FR/MAH	Have faith in your dreams and someday	Kisah nyata yang menunggu						√		The data used functional reinterpretation, because changed the meaning of the ST into TT. this is done to preserve the number of syllable.	√	
17.	17/FR/MAH	Your rainbow will come smiling through	Tak akan Terhindari lelah						√		This data used functional reinterpretation because the meaning of the source lyrics changed, and the	√	

											translator only maintains the number of syllables.		
18.	18/FR/MAH	No matter how your heart is grieving	Percaya dan senyumlah						√		This data used functional reinterpretation because the meaning of the source lyrics changed, and the translator only maintains the number of syllables.	√	
19.	19/IR/MAH	If you keep on believing the dream that you wish will come true	Mimpimu akan nyata						√		The lyric used information reduction, because source lyric not translated in their entirety, the source lyrics only translated to "the dream that you wish will come true", translated into "mimpi mu akan nyata".	√	

20.	20/IR/DB	I can show the world shining, shimmering, splendid	Kan ku perlihatkan dunia yang gemerlap					√			This lyric used information reduction, because the translator reduce some words to adjust number syllable between ST and TT. The ST should be translated “aku dapat memperlihatkan kau dunia yang bersinar, berkilau, indah”, but this version is not effective.	√	
21.	21/IR/DB	Tell me princess , now when did you last let your heart decided?	Katakan Putri kapan hatimu bebas memutuskan					√			In this lyric used information reduction because the ST should be translated “katakan padauk Putri sekarang kapan terakhir kli kamu membiarkan hatimu	√	

											memutuskan”, but the translator eliminated some words.		
22.	22/FR/DB	I can open your eyes, take you wonder by wonder over sideways and under on a magic carpet ride	Betapa indahnyapermadani ajaib bawa kita melayang terbang tinggi di awan						√		The lyric used a functional reinterpretation strategy, because only emphasizes the meaning of the word ride on a magic carpet.	√	
23.	23/FR/DB	A whole new world, a new fantastic point of view	Dunia baru sungguh indah bersama mu						√		This lyric used a functional reinterpretation strategy, because the words "a new fantastic point of view" should be translated " sudut pandang baru yang fantastis ", but this is not acceptable. so it is translated as "sungguh indah bersama mu". to adjust the number of syllables.	√	

24.	24/IR/DB	No one to tell us no, or where to go or saying we're only dreaming	Tiada yang melarang kemanapun dan ini bukan mimpi					√			This data used the information reduction strategy because there are some words that are not translated, but this does not change the meaning of the song. and to match the syllable count.	√	
25.	25/IR/DB	A whole new world, a dazzling place I never knew	Dunia baru yang belum pernah ku tahu					√			This data used an information reduction strategy, because the word "a dazzling place" is not translated, this is done to adjust the number of syllables between the source lyric and the target lyric.	√	
26.	26/IR/DB	But when I'm way up here it's crystal clear	Dan jelas sekali dari sini					√			In this lyric data used information reduction because the word "but	√	

											when” it is not translated, and the word “way up here” translated into “dari sini” it should be translated “diatas sini”. This is done to adjust the number of syllable.		
27.	27/F/DB	That now I’m in a whole new world with you	Bersamamu didunia baru				√				This lyric used formatting strategy, because the lyric is translated by changing it to be more singable, has the same rhyme, and the number of syllables..	√	
28.	28/PP/DB	Unbelievable sight , indescribable feeling	Sungguh tak percaya sulit tuk ku ungkapkan	√							The strategy of this data is paraphrasing, because the translator simplifies the translated version,	√	

											to match the syllable count of both lyrics, without changing the meaning of the source lyric.		
29.	29/NT/DB	Soaring, tumbling, freewheeling through an endless diamond sky	Naik turun menari dan menembus angkasa			√					This lyric used a neutralization strategy, because the translation of some words is changed to make it more acceptable, such as "endless diamond sky" translated as " <i>angkasa</i> ", and to match the number of syllables.	√	
30.	30/NT/DB	A whole new world, a hundred thousand things to see	Dunia baru banyak yang ku harus tahu			√					This lyric used a neutralization strategy, because the words "a hundred thousand things to see" are translated into " <i>banyak yang harus ku tahu</i> ".	√	

											to be more easily accepted.		
31.	31/PP/DB	I'm like a shooting star, I've come so far, I cant go back to where I used to be	Bagai bintang jatuh ku telah jauh ku tak ingin kembali lagi	√							This lyric used the paraphrasing strategy, because it simplifies the literal meaning of the source lyric, and to adjust the number of syllables.	√	
32.	32/IR/DB	A whole new world with new horizons to pursue	Dunia baru dengan cakrawala baru					√			This lyric data used an information reduction strategy, because the word "pursue" is not translated. only translated as " <i>cakrawala baru</i> ".	√	
33.	33/IR/DB	I'll chase them anywhere there's time to spare	Ku kan mengejanya ada waktunya					√			This lyric data used the information reduction strategy, because the word "time to spare" is not translated in a	√	

											completely, it is only translated as " <i>waktunya</i> ".		
34.	34/IR/DB	Let me share this whole new world with you	Berbagi dunia baru Bersama mu					√			This lyric used the strategy of information reduction, because the word "let me" is not translated, the source lyric is translated into "berbagi dunia baru bersamamu".	√	
35.	35/EX/L	Let it go let it go cant hold it anymore	Lepaskan lepaskan tak mampu ku tahan lagi							√	This data used the explication strategy, because there is no implicit meaning from the source lyrics, so it is translated literally.	√	
36.	36/NT/L	Let it go let it go turn my back and slam the door	Lepaskan lepaskan ku berpaling menjauh			√					This lyrical data used a neutralization strategy, because the word "slam the door" is	√	

											translated "menjauh", if translated literally it would be less acceptable and too long. this is done to adjust the number of syllables.		
37.	37/PP/L	The snow glows white on the mountain tonight not a footprint to be seen	Salju berkilau meredam malam tanpa jejak terlihat	√							This lyric data used a paraphrasing strategy, because it is translated by simplifying the meaning of the source lyric, and adjusting the number of syllables.	√	
38.	38/PP/L	A kingdom of isolation and it looks like I'm the queen	Aku bagaikan ratu di kerajaan terasing	√							This lyric data used a paraphrasing strategy, because it is translated by simplifying the meaning of the source lyric, and adjusting the	√	

											number of syllables. Also to be easier for the audience to understand		
39.	39/SP/L	The wind is howling like this swirling storm inside	Angina menderu bagai badai dalam diri		√						This lyric used strategic specification because the words "swirling storm inside" if translated literally would be less acceptable, so it is translated as "badai dalam diri".	√	
40.	40/FR/L	Couldn't keep it in heaven no I've tried	Tak sanggup lagi ku pertahankan						√		This data used a functional reinterpretation strategy because it changes the meaning of the source lyric, but still considers the number of syllables.	√	
41.	41/FR/L	Don't let them in, don't let	jadilah seperti yang diharapkan						√		This data used a functional	√	

		them see									reinterpretation strategy because it changes the meaning of the source lyric, the translator follows the context of the lyrics.		
42.	42/FR/L	Conceal, don't feel, don't let them know	Sekarang mereka tahu						√		This data used a functional reinterpretation strategy because it changes the meaning of the source lyric, but still considers the number of syllables.	√	
43.	43/IR/L	And here I stand and here I'll stay	Dan disini ku berdiri					√			In this lyric data used information reduction, because the sentence "and here i'll stay" is not translated, this is done to adjust the number of syllables.	√	
44.	44/EX/L	The cold never	Rasa dingin tak							√	This lyric data	√	

		bothered me anyway	pernah menggangguku								used explication, because it is translated literally, although there are differences in the number of syllables, the meaning of the lyrics is conveyed well.		
45.	45/FR/L	It's funny how some distance makes me everything seem small	Ku buat jarak tuk menjauh, menjauhkan masalahku						√		The song lyrics used a functional reinterpretation strategy, because it only focuses on the translation of "distance", the source of the lyrics is not translated entirety.	√	
46.	46/PP/L	And the fears that once controlled me can't get to me at all	Takut yang dulu kurasa kini tak ada lagi	√							This lyric data used a paraphrasing strategy, because it is translated by simplifying the meaning of the	√	

											source lyric, and adjusting the number of syllables.		
47.	47/SP/L	Up here in the cold thin air I finally can breathe	Jauh diatas Ibiza udara ku bernafas		√						This lyric used the specification strategy, because it adds the word "Ibiza" in the translated version, this is as a metaphor for a high place, because Ibiza is an area in the highlands.	√	
48.	48/PP/L	I know I left a life behind but I'm to relieved to grieve	Ku tinggalkan kenangan tapi aku tak menyesal	√							This lyric data used a paraphrasing strategy, because it is translated by simplifying the meaning of the source lyric, and adjusting the number of syllables.	√	
49.	49/EX/L	Standing, frozen, in the	Berdiri membeku dihidup yang							√	This lyric data used explication,	√	

		life I've chosen	kupilih								because it is translated literally, although there are differences in the number of syllables, the meaning of the lyrics is conveyed well.		
50.	50/FR/L	You won't find me the past is so behind me	Tlah kubuat masa lalu tlah terkubur disalju						√		This lyric data used a functional reinterpretation strategy because the lyrics are not translated in their entirety, and only emphasized on the word "the past".	√	
51.	51/EX/L	Buried in the snow	Terkubur disalju							√	This data used the explication strategy, because there is no implicit meaning from the source lyrics, so it is translated literally	√	
52.	52/FR/BL	The seaweed is	Rumput laut lebih						√		In this lyric data.	√	

		always greener	hijau								Used information reduction because the word “always” is not translated, the ST translated into “rumput laut lebih hijau”, this is done to adjust number syllable.		
53.	53/EX/BL	In somebody else’s lake	Di danau orang lain							√	In this lyric ST translated literary into TT, the meaning of the ST transferred well to the target audience without any missing word. Although the number of syllable between ST and TT is difference.	√	
54.	54/IR/BL	You dream about going up there	Kau mimpi naik ke atas						√		This lyric used information reduction strategy. The ST should be translated “kau	√	

											bermimpi tentang naik keatas sana”, but translated into “kau mimpi naik ke atas”. This is done to adjust number of syllable those lyric.		
55.	55/EX/BL	But that is a big mistake	Tapi itu salah besar						√		In this lyric used explication strategy because the translator prioritizing the same form of the ST, although the TT has e difference number of syllable. There no shift meaning between ST amd TT.	√	
56.	56/IR/BL	Just look at the world around you	Lihat dunia sekitarmu					√			This data lyric used information reduction strategy because ST should be translated into “lihat saja dunia	√	

											disekitarmu”, but the translator reduce the word “saja” and word “di”. This is to adjust the number of syllable. Also to adjust the same rhyme in the end of the lyric.		
57.	57/FR/BL	Right here on the ocean floor	Besar samudra ini						√		In this lyric used functional reinterpretation, ST should be translated “disini didasar laut”, but translate into “besar Samudra ini”. This is done to adjust number of syllable.	√	
58.	58/F/BL	Such a wonderful things around you	Yang terindah sekiling mu				√				The data used formatting strategy, because the structure between ST and TT is same, both lyrics has same number of	√	

											syllable and rhyme.		
59.	59/EX/BL	What more is you looking	Apa lagi yang kau cari?							√	The data used explication strategy because the ST translated literary into TT, the meaning of the lyric also tranfered well, although there is difference in number pf syllable.	√	
60.	60/EX/BL	Under the sea under the sea	Dibawah laut, dibawah laut							√	These lyrics are translated literally because there is no implied meaning to the lyrics, so translators translate literally.	√	
61.	61/FR/BL	Darling it's better	Lebih baik dibawah sini						√		In this data used functional reinterpretation because the translator change the meaning of the source lyric.	√	

62.	62/FR/BL	Take it from me	Percayalah						√		In lyric data used functional reinterpretation because the translator change the meaning of the source lyric	√	
63.	63/NT/BL	Up on the shore they work all day out in the sun they slave day	Di darat kerja seharian mandi peluh sinar matahari			√					This data used neutralization strategy, because the word “they slave day” not translated literary, the translator change the lyric into “didarat bekerja seharian mandi peluh sinar matahari”.	√	
64.	64/SP/BL	While we devoting full time floating under the sea	Sementara kita berenang-renang dibawah laut		√						This data used specification strategy because if the source lyric are translated literally it is less acceptable. The word floating (<i>mengapung</i>) translated into	√	

											“berenang” to make the lyric more acceptable because the lyric tells about the fish under the sea		
65.	65/NT/BL	Down here all the fish is happy	Disini ikan bahagia			√					In this data used neutralization strategy, because the word “down here” translated into “disini”. The context is about fish lives, so it's definitely underwater.	√	
66.	66/IR/BL	As off through the waves they roll	Bergulung dengan ombak					√			This data used information reduction, because the translator does not translate the word "they", the source lyric translated "bergulung dengan ombak".	√	
67.	67/SP/BL	The fish on the land ain't happy	Ikan didarat sengsara		√						This data used specification strategy because	√	

											the word "ain't happy" is translated as "sengsara".		
68.	68/SP/BL	They sad cause they in their bowl	Sedih dikotak kaca		√						In this data used specification, because the word "bowl" is less accaptable, translated as "kotak kaca", because the context here is a place where fish live.	√	
69.	69/NT/BL	But fish in the bowl is lucky	Tapi mereka beruntung			√					from the data used neutralization strategy, because the word "fish" is translated into "mereka". because this song is about the lives of fishes.	√	
70.	70/FR/BL	They in for a worse fate	Siap trima takdir						√		of the data used functional reinterpretation because the	√	

											translated version only emphasizes the word fate.		
71.	71/IR/BL	One day when the boss get hungry	Jika si bos kelaparan					√			The data used information reduction, because the word "one day when" is not translated, the ST is translated into "jika si bos kelaparan".	√	
72.	72/SP/BL	Guess who's gon' be on the plate	Tebak siapa dimakan?		√						In this data used specification strategy, because the word "on the plate", translated as "dimakan", is easier to accept, and adjusts the number of syllables.	√	