# FIGURATIVE LANGUAGE TRANSLATION STRATEGIES AND QUALITIES OF BILLIE EILISH'S SONG LYRICS IN *HAPPIER THAN EVER* ALBUM

## THESIS

**Submitted in Partial Fulfilment of the Requirement for the Degree of**

*Sarjana Humaniora*



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*Assalamu'alaikum wa rahmatullahi wa barakaatuh*

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

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

Thank you for the attention.

*Wassalamu'alaikum wa rahmatullahi wa barakatuh.*

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# RATIFICATION

This is to certify that the Sarjana thesis entitled Figurative Language Translation of Billie Eilish's Song Lyrics in *Happier Than Ever* Album by Muhammad Eksan Maulana has been approved by the Board of Thesis Examiners as the requirement for the degree of *Sarjana Humaniora* in English Letters.

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# DEDICATION

This thesis is dedicated to:

1. Myself
2. My Parents
3. All my friends
4. All lectures of English Letters Department
5. My Almamater IUN Raden Mas Said Surakarta

## MOTTO

Don't expect too much to humans, disappointment comes when you hope too much, hope is the root of all disappointment, do yourself.

(*Jangan berharap terlalu banyak pada manusia, kekecewaan datang ketika kita berharap terlalu banyak, harapan adalah akar dari segala kekecewaan, lakukan sendiri*)

# PRONOUNCEMENT

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I hereby sincerely state that the thesis entitled (Figurative Language Translation of Billie Eilish's Song Lyrics in *Happier Than Ever* Album) is my original work. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person except where due reference is made.

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

Sukoharjo,
Stated by,

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# ACKNOWLEDGEMENT

9. All lectures of English Letters Department
10. My parents
11. My Family
12. All my friends who have supported me

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# ABSTRACT

Muhammad Eksan Maulana, 2023. *Figurative Language Translation Strategies and Qualities Of Billie Eilish's Song Lyrics In Happier Than Ever Album.* Thesis. English Letters Study Program, Cultures and Language Faculty, UIN Raden Mas Said Surakarta.

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

Keyword       : Figurative Language, Song Lyrics Translation, Billie Eilish, Happier Than Ever.

This research aims to examine figurative language, translation strategies, and translation quality contained in Billie Eilish's album entitled Happier Than Ever. The problem formulation in this research is as follows. 1) what are the figurative languages found in Billie Eilish's songs on the album Happier Than Ever, 2) what are strategies used in translating the figurative languages on the album Happier Than Ever, 3) How is the quality of the figurative language translation on the album Happier Than Ever.

To analyze the types of figurative language contained in Billie Eilish's songs on the album Happier Than Ever, researchers used the theory of Kennedy (1983), the types are personification, metaphor, simile, hyperbole, litotes, paradox, irony, metonymy, synecdoche, symbol, allusion, and ellipsis. Apart from that, to analyze translation strategies, researchers use theory from Peter Low (2017), they are word for word translation, gloss translation, semantic translation, communicative translation, and gist translation. Lastly, to analyze the quality of translation, researchers use theory from Low (2005), which has 5 aspect, they are singability, naturalness, sense, rhyme, and rhytme. The results of the translation quality analysis can be classified into 3 categories, namely good quality, standard quality, and low quality.

This research uses a qualitative descriptive research method. Data taken from the website *https://www.musikurlirik.com*. Which is a website that provides translations of song lyrics from English to Indonesian. In the album Happier Than Ever there are 16 songs namely, Happier Than Ever, there for I'am, male fantasy, not my responsibility, Goldwing, getting older, NDA, your power, Billie bossa nova, overheated, lost cause, everybody dies, my future, I didn't change my number, oxytocin, and halleys comet. Furthermore, this research uses documentation as a data collection technique and validators as a research validation technique. The data in this research was validated by validators and raters.

The results of this research show that there are 62 data. The most dominant figurative language data is simile 15 data (24.19%), and the dominant translation strategy data is word for word translation 54 data (87.10%). The most dominant translation quality data is low quality with 33 data (53.23%). From the dominant data, the results show that the song Halley's Comet is the song that has the largest number of simile and word for word data. Therefore, the assessment of the quality of the translation of figurative language on the website www.musikurlirik.com contained in Billie Eilish's song on the album Happier Than Ever is of low quality.

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# LIST OF ABREVIATIONS

PER : Personification

ALU : Allusion

MET : Metaphor

ELI : Ellipsis

SIM : Simile

HYP : Hyperbole

LITO : Litotes

PAR : Paradox

IRO : Irony

METO : Metonymy

SYN : Synecdoche

SYM : Symbol

WT : Word-for-Word Translation

GT : Gloss Translation

ST : Semantic Translation

CT : Communicative Translation

GIT : Gist Translation

GQ : Good Quality

SQ : Standard Quality

LQ : Low Quality

TIA : There Fore I Am

EBD : Everybody Dies

HTE : Happier Than Ever

NMR : Not My Responsibility

IDC : I Dodn't Change My Number

OVH : OverHeated

GTO : getting Older

HAC : Halley's Comet

YPR : Your Power

MFY : Male fantasy

MYF : My Future

BBN : Billie Bossa Nova

OXY : Oxytocin

LCE : Lost Cause

NDA : Nda

GLD : Goldwing

SL : Source Language

TL : Target Language

# CHAPTER I

# INTRODUCTION

## A. Background of the Study

With the development of the times, there are many applications of literary works in various fields, for example; novels, poems, songs, etc. In this modern era, literary works are more in demand by the public in the form of rhythmic songs and rhymes in figurative language that contain meanings that cannot be explained by literal language. In songs figure of speech influential in the words and expressions that carry many meanings. Figures of speech in songs have a metaphorical function in conveying deep meaning, so become a means of showing people. With figures of speech, writers can tell stories that cannot be stated in literal language. Apart from that, figures of speech in songs are also a medium for conveying someone's feelings and desires that cannot be expressed in literal language.

Figurative language is a captivating form of expression characterized by its elegance and artistic appeal. It employs versatile and sometimes satirical words and phrases to convey meaning. This makes language more interesting and has a deeper meaning. Figurative language is often used as a more effective way of conveying meaning than direct statements. Figurative language can take figurative forms, which have more than one meaning. Figurative language is employed in a wide array of communication mediums, encompassing both informal conversations and the realm of literary creations. The existence of figurative language gives

readers imaginative pleasure in literary works, while figurative language also serves to increase emotional intensity. Figurative language can be thought of as language that does not always have an exact literal meaning, but there are still relationships that exist within that language. Kennedy (1983: 481) state that figurative language can be categorized into three types: Comparative figurative language, Contradictive figurative language, and Correlative figurative language. Comparative encompasses Personification, Metaphor, and Simile. Contradictive comprises Hyperbole, Litotes, Paradoxes, and Irony. Correlative involves Metonymy, Synecdoche, Symbol, Allusion, and Ellipsis. Thus, many artists apply figurative language to their songs. Several genres of songs, such as pop, rock, metal, and hip-hop, have ways to express their Thoughts in songs using figurative language, one of which is Billie Eilish. Researcher are interested in researching billie eilish's song in the album "Happier Than Ever" because the lyrics of the song contain a lot of figurative language that shows Billie Eilish's feelings by pouring them in figurative language that is not easy to understand into literal language. Billie Eilish is a talented American musician and songwriter, notably youthful in her career. At the age of 18, she made Grammy history by becoming the youngest artist ever to win the top four awards (Sully, et al., 2020).

In this research, the researcher discusses the use of figurative language in Billie Eilish's songs on the album "Happier Than Ever". As an

example of data analysis, the researcher uses the lyrics of the song "Happier Than Ever" from the same album.

Datum: 03/HYP/GIT/HTE

SL: You **scared me to death**

TL: *Anda membuat saya takut setengah mati*

A contradictive figurative language hyperbole appears in this part of the lyrics. In this line, hyperbole is used to emphasize the great level of fear resulting from someone's behavior, although not to the extent of actual death. Hyperbole is a technique to show the fear felt by a person, which does not mean that a person will not die. Hyperbole is used to show the fear felt by a person, without abandoning the theory that death will happen. In translating lyrics, the strategy used is word for word translation, where each word in the source text is translated one by one. Translation is done by considering word order. Translation in the target text must have the ability to convey meaning comprehensively or thoroughly. Aspects of the quality of lyric translation involve naturalness, sense, and rhyme, with standard quality descriptions.

Previous research has raised a similar topic, namely figurative language but with a different object. In this research, researcher identifies figurative language with different objects. The first research conducted by Rohma, I. A. N. (2018) is entitled "Analysis of Strategy and Quality of Song Lyrics on Disney Movie Soundtracks." This research is focused on the study of strategies and qualities used in the lyrics of Disney Movie Soundtracks.

Second previous research from Penilaras, A. F. (2016). An Analysis of song lyrics translation techniques and quality on the soundtrack:" The princess and the frog" from www. Subscane.com. This research is a study of the quality of translation in the lyrics of the princess and the frog soundtrack. Third previous research from Nurdiana, N.'s (2015) research. In this research aims to explore meaning in context and figurative language variations used in the lyrics of Katy Perry's songs. The data source to be used is the lyrics of the songs. The research method to be applied is descriptive qualitative research using a document or content analysis approach. The latest research from Arifah, Khodijah (2016) entitled "Analysis of Figurative Language in Five John Legend Songs." The focus of this study is to observe and analyze the use of figurative language in the lyrics of John Legend's songs. This research also has the same subject, namely figurative language, but does not include research with Billie Eilish as an object.

In this study have one thing in common, namely examining figurative language. The thing that distinguishes this research from previous research is the research object. The focus of this study is to analyze the lyrics contained in "Happier Than Ever" album sung and popularized by Billie Eilish. The next difference is in the theory used and the data source used from the website https://www.musikurlirik.com there are two versions in english and indonesian.

## B. Limitation of The Problem

The researcher has established boundaries that allow focused studies without going beyond context and prevent misunderstandings from occurring in the study. The main emphasis of the research is on analyzing song lyrics, encompassing their translation as well. To achieve this goal, the researcher adopts the classification theory proposed by Kennedy (1983) to categorize various types of figurative language. Additionally, the researcher utilized theories by Peter Low (2017) to analyze translation strategies and Low (2005) to evaluate the quality of translation. The researcher only focuses on the album Happier Than Ever which 16 songs. The researcher took Billie Eilish's song data from the website https://www.musikurlirik.com. In this research, concentrates solely on the song lyrics on the "Happier Than Ever" album and does not incorporate song lyrics from other albums as part of the study.

## C. Formulation of the problem

For conducting this study, the researcher has some formulation of the problem, that is:

1. What are the figurative languages found in Billie Eilish's songs on the album Happier Than Ever?

2. What are strategy used in translating the figurative languages on the album Happier Than Ever?

3. How is the quality of the figurative language translation on the album Happier Than Ever?

## D. Objective of The Study

Based on the formulation of the problems, the objectives of this study were:

1. To reveal figurative languages found in Billie Eilish's songs on the album Happier Than Ever.

2. To reveal strategies used in translating the figurative languages on the album Happier Than Ever.

3. To reveal the quality of the figurative language translation on the album Happier Than Ever.

## E. Benefits of The Study

The aim of this research is to comprehend the utilization of figurative language expressions within a musical composition, with the hope that the results can provide benefits in the following aspects:

1. Theoretical Benefits

   The objective of this research is to contribute valuable insights and information regarding the identify of figurative language present in Billie Eilish's songs, the translation strategies employed, and the level of quality in translating figurative language. The researcher hopes that the findings from this study, based on the theory used, can provide meaningful and useful information in this field.

2. Practical Benefits

   The findings of this study have wide applicability, particularly for students studying figurative language translation. By reading this

study, readers will acquire comprehension about the different types of figurative language present in Billie Eilish's songs, the translation strategies employed, and the level of quality in translating figurative language. Moreover, these results can serve as a valuable reference for future researchers exploring similar topics.

**F. Definition of The Key Terms**

For a better understanding of this research which discusses figurative language in Billie Eilish album, has several important terms in this study. It can be seen as follows:

1. Semantics

Semantics is a field within linguistics that is concerned with understanding the meaning of words, phrases, sentences, and texts. semantics It involves the study of how meaning is processed, interpreted, and used in human communication. In other words, semantics is a discussion of the meaning in a sentence.

2. Figurative Language

Figure of speech refers to language that uses figurative language or expressions to convey meanings beyond the literal interpretation. It allows the expression of thoughts and feelings in a more creative and interesting way.

3. Song Lyrics Translation

Song lyrics are an integral part of a song that contains messages, stories, or emotional expressions conveyed through

words. Song lyrics have a very important role in conveying messages and creating an emotional connection between singers and listeners.

4. Translation Strategies

A translation strategy is a method used by a translator to transmit the intended sense from the original text to the target text. This involves various considerations, both in terms of the accuracy of the translation, clarity of communication, style of language, culture, and the ultimate goal of the translation.

5. Quality Assessment of Translation

Translation quality assessment involves evaluating the degree to which the translation effectively conveys the meaning and message present in the original text to the target text, maintaining the desired level of precision, clarity, and authenticity.

6. Billie Eilish

Billie Eilish has achieved remarkable success as a singer and songwriter. Hailing from a renowned musical family in the United States, Billie Eilish gained widespread recognition with the release of her debut single, Ocean Eyes, which quickly gained viral popularity.

# CHAPTER II
# LITERATURE REVIEW

## A. Theoretical Description

1. Semantics

In linguistics, the understanding of semantics plays an important role in understanding language, especially in semantic analysis in pragmatic and sociolinguistic contexts. This helps explain the differences in meaning that can occur in different communication and cultural contexts. Semantic studies also help us understand the cognitive aspects of language and show how people construct, store, and process meaning in their minds. According to Chaer (2003), Semantics is a field within linguistics that focuses on the study of meaning, encompassing its origins, development, and the factors contributing to its formation. Semantics does not only discuss meaning as an abstract concept, but also explores the process of making meaning. Thus, Chaer (2003) emphasizes the importance of studying how meaning is formed, developed, and changed over time. Yule (2010) describes semantics as the investigation of meaning in relation to words, phrases, and sentences. In other words, Semantics is an exploration of the meaning contained in a sentence. Chaer (2009) further elaborates in the field of linguistics, semantics is dedicated to the examination and study of the correlation between linguistic signs and their intended meanings or significations.

In semantics there is a close relationship between semantics and figures of speech in terms of how they handle meaning in language. Figures of speech, as a form of rhetoric, often change the meaning of words or phrases to achieve a particular effect, such as emphasis, comparison, or imagery. On the other hand, semantics provides a framework for understanding and analyzing those meanings. Therefore, a good understanding of semantics can help in understanding and analyzing the use of figures of speech in texts.

2. Figurative Language

Figurative language is a type of communication in which words or expressions are used that generally have a different meaning than that generally given. It is a language used with the aim of being able to represent what could be a real or imagined likeness. Figurative language tends to display implied meaning, so capturing the meaning of the message is done through interpretation. The application of figurative language generally occurs in literary works, including songs. As indicated by Sharndama and Suleiman (2013: 166), figurative language within the realm of performing arts serves as a mechanism for conveying thoughts, emotions, and concepts indirectly and subtly, as opposed to being overt and direct.

Figurative language is applied in various forms, ranging from everyday conversations, articles, advertisements, novels, poetry, and songs. According to Verdonk (2003), figurative language is

categorized as a language style, and it is commonly employed when someone intends to convey multiple meanings through their speech or writing. Peter (2002) supports this notion by suggesting that when we evaluate the way someone writes, speaks, or performs, we may use expressions like "he has a strong writing style" or "he begins with a good style." The use of figurative language is not just applied in the form of literary works but is also present in the field of language studies and is often used commonly in everyday conversation. However, in general perception, figurative language is often associated with literature, because it is often used in literary works and as a stylistic component in literary analysis. From the definition provided, the researcher can infer that figurative language becomes captivating when incorporated into song lyrics or conveyed orally, as it encompasses a wide array of figurative meanings. Composers can effectively express their emotions by utilizing figurative language in their lyrics.

According to Kennedy (1983: 481) categorizes figurative language into three types: comparative, contradictive, and correlative. There are certain types of figurative language and according to Kennedy, these types are:

1. Comparative

Comparative figurative language is the use of similes to convey meaning in a more lively or imaginative way. This involves using similes, metaphors, or other forms of comparison to create a deeper

understanding or evoke a certain emotional response from the reader or listener. Comparative includes of Personification, Metaphor, and Simile.

a. Personification

According to (Kennedy, 1979: 495) personification is a rhetorical device in which inanimate objects, animals, or abstract concepts (such as truth or nature) are given human characteristics or traits. Personification is a style of speech in which non-human entities, such as inanimate objects, animals, or ideas, are described as having human characteristics. This language style is intended to create an emotional impression and make objects, animals or ideas come alive, interesting, and moving. In this way, this figurative language can help writers express their points of view more easily. The utilization of personification significantly impacts the reader's visualization. This literary device finds application in poetry, and works of literary. Additionally, Potter (1967: 54) describes personification as a figurative language in which an abstract, inanimate object, usually soulless, is imaginatively portrayed as having human characteristics.

For Example:
1. The sun played hide and seek with the clouds.
2. The sky was full of dancing stars.

Two examples above, it can be explained that the first example implies that the sun is playing hide-and-seek with the clouds. Here it can be explained that the sun and clouds are inanimate objects, but the author gives human characteristics to these two objects as if playing hide-and-seek. Where as in essence, the weather on any given day keeps changing. while the second example describes the stars as if dancing in the sky, here it can be explained that stars are inanimate objects that are given human nature by the author as if the stars are dancing. The author wants to convey that the night sky looks stunning because of the many stars.

b. Metaphor

Based on the explanation from Kennedy (1979: 490), metaphor is a figure of speech in which an object or thing is called by the name of something else, even though in its literal meaning, the two are not the same. In contrast to similes, the use of metaphor does not involve conjunctions such as "as" or "like". In simpler terms, a sentence can be classified as a metaphor when the resemblance or connection between two things becomes

evident or when the context clarifies the comparison. According to Keraf (1994: 139), metaphor is a type of analogy that succinctly draws a direct comparison between two things. Metaphor is a way of conveying new meaning by using a simple but powerful analogy. By using metaphor can connect two different things to convey deeper and more complex meanings.

For Example:
1. He has a heart of stone.
2. Oh, my love is red, red rose.

A person with a heart of stone is not open to other people's opinions because they have emotionally hardened themselves and are unwilling to accept alternative perspectives. The phrase " *my love is red, red rose.*" is often used to refer to the bravery it takes to pursue love, as roses are often seen as a symbol of courage and strength in the face of difficulty.

c. Simile

Kennedy (1979: 490) states, simile is a form of comparison between two things by using a connecting word or phrase, often using words such as "like", "as", "than", or verbs such as "resembling". similes can be understood as a form of figurative language employed to illustrate similarities between two objects, such as

shapes, colors, features, and so on. Simile allows writers to describe feelings or thoughts that can't be explained in a unique way. In this way, writers can use imagery to better express their ideas or feelings and increase the power and effectiveness of their story.

For Example:
1. As easy as shooting fish in a barrel.
2. Her eyes are like a star, east star.

From the example above when a person succeeds in doing something that others find difficult, but he is able to turn it into a simple and easy task. The second example explain use of the expressions "eye" and "morning star" can be considered as an obvious comparison because they both describe the same thing. In both examples, words like "as" and "as" are used to compare two different things.

2. Contradictive

Contradictory figurative language can be used for the use of expressions or statements that contradict the meaning conveyed. In the language of contrasts, opposites are used deliberately to create a powerful and evocative rhetorical effect. Contradictive includes of Hyperbole, litotes, Paradox, and Irony.

a. Hyperbole

Kennedy (1983: 496), state that hyperbole is the use of exaggerated statements to emphasize a point. In fiction, hyperbole can be used to give nuance and complexity to characters. Hyperbole refers to the intentional use of reinforcement or exaggeration, often to emphasize or explain in detail. In fiction, the use of hyperbole can be used to enrich and deepen a diction.

For Example:

1. I had to walk 15 miles to school in the snow, uphill.
2. He was so hungry, he ate that whole cornfield for lunch, stalks and all.

From the example above, explain: she walked to school on the thick snow as if he had walked 15 miles. Second example explain: He ate a very large amount because he was very hungry. This statement exaggerates the situation.

b. Litotes

Litotes is the use of statements that ironically use negative words to convey the opposite meaning. This in contrast to hyperbole, which uses reinforcement or exaggeration. By using understatements, litotes can draw attention to the gravity of a situation. It can also be used

to express agreement without saying so, or to make a statement without being too direct. As stated by Hornby (2000: 451), Litotes is a style of expressing one's intentions by stating something as the direct opposite of what one thinks, often used to reinforce their statement. For Example:

1. Welcome to my ugly palace.
2. It was no easy matter.

From the example above, explain: Place where the king lived in luxury, reflects the luxury that existed there. Second example: Men are always careful when dealing with problems, not making it easy and simple.

c. Paradox

According to the definition given by Oxford (1991: 298), a paradox is a statement that has two conflicting facts. But, the statement is true or may contain truth. This allows people to use paradox as a way of thinking about and expressing opposing or contradictory ideas. Paradox is often used to reveal problems and generate innovative solutions. Paradoxes can provide a new, different perspective. Kennedy (1979: 497) explains that a paradox emerges from a statement that initially appears to contradict itself but upon deeper contemplation, it

begins to make some sense. While this may sound like a contradiction, paradox holds that two concepts or statements are actually related, even though they appear to be contradictory. Paradoxes can help us understand more complex concepts by connecting separate concepts.

For Example:
1. He was dead in the middle of his riches.
2. We just need to move quickly but carefully.

From the example above, explain: Person died at peak of his wealth with a lot of money. Second example: They must move quickly but still be careful.

d. Irony

The fourth form of figurative language characterized by contradiction is irony, which holds a more profound significance beyond its basic application as a figurative expression. Diyyani (2004: 933) argues that irony mainly arises from differences or discrepancies between what happened and what was expected to happen. Irony is used to state something that is the opposite of what is said, with the aim of conveying a deeper meaning. Irony can also be used to convey views or tendencies that are different from those stated or claimed.

For Example:

1. You are so discipline because you come the meeting at 8.00 o'clock.
2. Your house is very beautiful because there are so many things on the floor.

From the example above, explain: Employee arrives late to a meeting, contrasting the expectation that they will be on time. Second example: The house is very dirty with things scattered everywhere, in contrast to the expectation that the house will be clean and tidy.

3. Correlative

Correlative figurative language refers to the relationship or correlation between the elements used in expressions or parables. When two or more elements in figurative language relate specifically to each other, they are said to have a close correlation or relationship. Correlative includes of Metonymy, Synecdoche, Symbol, Allusion, and Ellipsis.

a. Metonymy

As explained by Perrine (1978: 57), Metonymy is a figurative form in which Something intimately connected is used to represent what is meant. In metonymy, there is a substitution of the name of an object with another object which is closely related to it. Through metonymy, writers can convey their ideas using

shorter and simpler words. Thus, communication becomes more efficient by using this technique.

For Example:
  1. Somebody wants your love so open the door. (Perrine 1978)
  2. The pen is mightier than the sword. (Perrine 1978)

From the example above, describes a situation where a person is in love and asks the girl to accept her feelings. Whereas in the second example, the sentence implies that not only physical weapons such as swords or knives can hurt others, but also words or writings that can have the same sharp power as those weapons in hurting someone's feelings or reputation. Both of sentences use metonymy to describe an idea or object using something that is closely related to it.

b.  Synecdoche

According to Kennedy (1979: 479), Synecdoche is a literary device where a part of something is used to symbolize or represent the whole, or vice versa. The use of synecdoche allows one to convey messages efficiently by simplifying more complex concepts. Synecdoche involves using a part of something to represent the whole, or conversely, using the whole to represent a part. This helps in communicating larger or abstract ideas in a

way that is easier for listeners or readers to understand. Furthermore, the utilization of synecdoche can elicit a humorous effect as it introduces an unexpected interpretation or an intriguing shift in meaning.

For Example:
1. All eyes on me.
2. Well, because Medicare doesn't cover old ladies falling off of giant bees. Get down.

From the example above "everyone was looking at him" uses synecdoche by using the word "eyes" to represent the whole person. This implies that everyone is paying attention or focusing on that individual. the second example, the sentence "Medicare doesn't necessarily cover all elderly mothers from their illness", is used synecdoche with the word "eye" and "giant bee". The use of "eye" refers to an entire individual or entity, in this case, Medicare. Whereas "giant bee" is used to represent the part of Medicare that does not cover all elderly mothers. By using a synecdoche, the sentence communicates that Medicare does not provide comprehensive health coverage for all elderly mothers.

c. Symbol

According to Diyanni (2004: 569), a symbol is defined as any object or action that conveys a meaning that

extends beyond its literal interpretation. geometric shapes can represent the relationship between humans and their environment. Color can also be used to describe emotions or feelings. These symbols can be used to create strong and attractive visuals to convey a message.

For Example:
    1. Music is nature's painkiller. Sing him a song.
    2. I'm ready on jail.

From the example above man has no interest in music, while the second implies that the man has a readiness for any situation that may occur to him, including the use of painkillers and prison as examples

d. Allusion

Potter (1967: 145) argues that allusion is a style of language that does directly refer to famous figures, events, or concepts known to a group of people. This figure of speech is often used to describe something that is famous or important. For example, in English, "Rome wasn't built in a day" is an allusion to showing that the process is complex and long. Allusion can also be used to convey ideas or values implicitly.

For Example:
    1. Many victims caused by Nazi. (Potter 1967)

From the example above Nazi were a political group in Germany led by Adolf Hitler. This organization is notorious for its cruelty and has a policy that involves mass killings. They did not differentiate victims based on gender, age or social status, so women, children and the elderly were also targeted for murder by members of the Nazi.

e. Ellipsis

Potter (1967: 146) suggests that ellipsis is a figurative language which involves the omission of words or parts of sentences. Ellipses are used to convey messages more quickly and concisely, or for increased dramatic effect. It is important to remember that using ellipsis can change the meaning of the sentence. Ellipses are used to indicate that something important has been omitted from a sentence. This can cause sentences to become more ambiguous and increase the dramatic effect. The use of ellipsis can also be used to convey messages faster and shorter, so that communication becomes more efficient.

For Example:
   1. James at home. (omit the verb stay). (Potter, 1967: 146)

From the example above explain that a verb is absent, leading to an incorrect sentence. The accurate version

should be "James stay at home," explained that James was at home not going anywhere.

3. Definition of Translation

The process of translation is intricate and entails transferring messages from one language to another or meanings from one language to another while maintaining the accuracy and originality of the message. Translation is not just about substituting words for words, it also involves a deep understanding of the cultural context, language conventions and nuances Included within the original text. Larson (1984) explains that translation entails expressing the sense of the original text in the target text. The translation process entails moving from one language to another while preserving meaning through semantic structures. Meaning is the main element that must be constant in translation, because it is the most important variable in the process. Therefore, translators must understand the meaning of the original text and use appropriate translation strategies to ensure that the original meaning is correctly transferred to the destination text. The translator must also have knowledge of both languages used to translate the text. As a result, if the meaning is not properly transferred the transfer from the original text to the target text is not done effectively, the translation attempt will be unsuccessful. Therefore, knowledge of both languages used as well as appropriate translation strategies must be used to ensure

that the original meaning is transferred correctly to the destination text and the translation objective is achieved.

According to Nida and Taber (1982: 33), Translation involves creating the nearest an authentic rendition of the message from the source language into the target language, with the main emphasis on conveying meaning and secondary attention to maintaining the original style. Based on this definition, in the translation process, For the translator, it is of utmost importance not solely to convey the message the message or meaning in addition to transferring the content from the original text to the target text, the translator must also to retain the form and structure of the language used in the source language. Thus, when translating, do not only focus on the meaning of the words, but also pay attention to the nuances, style, grammar, and sentence structure in the source language.

4. Song Lyrics Translation

When adapting music to a new language, one can translate the spoken dialogue and save the song lyrics in the original, or translate the song lyrics as well. Song translation involves changing the lyrics of a song from the original language to another language so that the song can be sung to the same rhythm and melody in the target language. The aim is to ensure that the meaning of the original lyrics is correctly translated and accurately applied to the dialect of the target language. Apart from that, in the translation process it is also necessary to adjust the melody

and rhythm of the song to match the target language. When translating music, cultural codes and customs must also be considered. "A translator must consider rules that are not strictly linguistic but, generally cultural." (Eco 2001: 17). Hawkes Bassnett-McGuire (1991) explains that translation entails transferring the meaning embedded in changing a group of linguistic symbols into a different set of linguistic symbols through proficient application of the dictionary and grammar. Additionally, the translation process involves considering a complete range of extralinguistic factors as well.

During the translation process, the content from the source language is transmitted into the target language. This process entails transitioning from the structure of the original text to the structure of the target text through the utilization of semantic patterns. Good translation also requires an understanding of different contexts, viewpoints and cultural values. Thus, a correct translation can span both languages, and ensures that the original meaning remains intact. Meaning is the element that is transferred and must remain consistent because this factor is of the highest importance during the translation process. The meaning of the sentence remains and is represented in the original words, which are then restated and maintained in an objective form. In other words, only the shape changes. The meanings should be subsequently transferred, encoded, and preserved in the new target wordings (Larson, 1984: 3).

5. Song Translation Strategies

   Peter Low (2017) in his book entitled "Translating song: Text and Lyrics" discussed concentrate on issues of skopos, the purpose which the ST is the meant to fulfill, namely the translation of songs to be read, and the translation of song to be sung. The website that the researcher chose was included in translation to be read, there are four skopos, namely study, printed program and CD insert, surtitle and subtitle, and spoken intro. And in this theory, it is stated five translation strategies that allow translation to use in translating song to be read:

   a. Word-For-Word Translation

      This strategy focused on translating in a word-for-word context, this strategy helps the reader in word order and makes iteasier for the reader to understand the content of a translation as a whole, according to Low (2016:42).

      Example:
      ST: Sometimes the heart can see (Low 2016:42)
      TT: *Kadang hati bisa melihat*

   The sentence above explains that it is an example of a word-for-word translation, where each word in the original text is translated directly from the first word, the translation is done looking at the wording "sometimes the heart can see" The goal is to match the translation in the target text, so as to convey the overall meaning.

b. Gloss Translation

This strategy focuses on adding explanations linguistically, or in other words adding information related to the detailed culture to the reader Low, (2016:42).

Example:
ST: Relationship on a ski slope. (Low 2016:42)
TT: *Hubungan di ski slope (alat ski).*

From the sentence above, there is an explanation of the details in the sources language to help the reader understand the translation. Gloss translation is utilized to prevent misunderstandings that may arise due to varying interpretations.

c. Semantic Translation

Newmark (in Low, 2016:50) stated that semantic translation is very different from communicative translation. The semantic translation is written with a focused on the linguistic level of the original author, not on the target audience.

Example:
ST: Our trust was is a bank. (Low 2016:50)
TT: *Kepercayaan kita bagai di bank.*

Where the translation puts forward the wording of the source language.

d. Communicative Translation

Newmark (in Low 2016:46) stated that Communicative Translation is inversenly proportional to semantic translation where communicative translation focuses on the linguistic

aspect of the target reader. This makes the translation acceptable and understandable to the reader because of its suitability for context and precise meaning.

> Example:
> ST: Feeling like i'm breathing my last breath. (Low 2016:46)
> TT: *Kurasa seolah aku sedang menghirup nafas terakhirku.*

The sentence above entered into communicative translation the translator chose the word "kurasa" to translate "feeling" it has meaning the translator chose to convey the meaning by focusing on the understanding of the target readers so that the sentence was not stiff and easly accepted by target readers.

e. Gist Translation

This strategy focuses on the core meaning conveyed in the original text, often referred to as "the gist translation" this translation without using a lot of explanatory details and only focuses on the storyline. The opposite of the gist translation is the gloss translation, gist translation by reducing words, while gloss translation by adding words Low (2016:58).

> Example:
> ST: You're pulling me in like you're gravity. (Low 2016:58)
> TT: *Menarikku bagai gravitasi.*

From the sentence above, the translation by shortening the sentence to focus on the story line, the meaning still conveyed

well because the translator only takes the point without removing the whole meaning.

6.  Quality Assessment of Translation

    To assess the quality of translation, researchers must possess a comprehension of diverse translation theories. Additionally, the translator's capability to effectively convey Transferring messages from the original text to the target text plays a crucial role in evaluating the translation's quality. Therefore, knowing various types of translation theory and mastering a foreign language is the key to assessing the quality of a good translation. Proper evaluation can help improve the overall quality of the translation. The evaluation of translation employs three procedures to encompass a term, which are analysis, evaluation, and criticism procedures (Thelen, 2008).

    Evaluating the quality of translation becomes crucial in situations where a researcher intends to translate a text. With this assessment, researchers can ensure that the quality of the translation written is in accordance with predetermined standards. In addition, this assessment also helps researchers to improve the quality of their translations. Low's (2005) proposed method for quality assessment can serve as a reference for evaluating translation data. Low identified five aspects that can be used to assess translation quality, with each component accompanied by an in-depth explanation:

1. Singability

    By preserving the same count of initial syllables when translating the lyrics, singer can effortlessly perform the song while maintaining a melody reminiscent of the original language. This allows the songs to stay in the same time span and allows the singer to follow the melody correctly. this enhances the excellence of the translated lyrics since there is no need to modify the lyrics to align with the melody. Disregarding the syllable count in the translation can disrupt the musical rhythm, making it challenging for the translated lyrics to be comfortably sung along with the melody. The number of syllables plays a crucial role in determining the tempo and rhythm of the lyrics. If the syllable count is mismatched, the translated lyrics may sound too fast or too slow, hindering comprehension and comfort while singing.

2. Sense

    In this context, Low (2005) Underscores the importance of retaining the original lyrical meaning in the translation process. Translators have the liberty to use synonyms and connotations, but they must strive to grasp the original meaning by comprehending the lyrics' artistic value and emotions conveyed in the song. While paying attention to the established rhythm, the translator should avoid creating new lyrics without

considering the accuracy of the original content, as it may lead to the loss of the intended impact and influence of the lyrics. If the translation of the lyrics does not maintain the accuracy of the meaning, the meaning becomes less accurate when it is read or sung. Therefore, the translator must ensure that the lyrics that have been translated are still accurate and follow the meaning desired by the songwriter. Otherwise, if this is not done diligently, the translated lyrics may fail to convey the intended meaning and consequently diminish the overall quality of the lyrics.

3. Naturalness

The role of naturalness in lyric translation is to ensure that singers or listeners of the translated version do not perceive that they are engaging with a translated work. To achieve singability and rhythm, translators sometimes use shifts and colloquialisms. Lyric translation should prioritize accuracy and naturalness, considering the rules, norms, and cultural context of the target language. The primary objective of lyric translation is to enhance the emotional bond between singer and listener. The translator has to find a balance between these two goals. Lyric translations must combine accuracy with musical harmony. A translator not only translates the content contained in the source text, but also adapts or rewrites it to suit the context of the target language.

4. Rhyme

Rhyme is one of the literary tools characterized by the repetition of the same sound at the end of a sentence. It depends on the sound impressions created by the actual words instead just their written form. In verse translation, it is important that the sound similarity with the original song is maintained. However, keep in mind that prioritizing sound similarities can come at the expense of other musical elements in a song. Therefore, it is important for rhyme translators to consider the type of rhyme used by the original poet. They also had to find ways to integrate the context and voice characters of the original songs into their translations. By using appropriate rhymes, translators can ensure that the song sings in the same way as the original, albeit with different words.

5. Rhythm

Certain translators advocate maintaining the original syllable count in a translation since a different syllable count can interfere with the music's rhythm. When translating song lyrics, some translators follow the principle that an eight-syllable sequence in the original language it must be rendered as an eight-syllable line when translated into the target text. By preserving the same number of syllables, the translator ensures that the

translation can be sung in a manner similar to the original, maintaining the intended musical flow.

The quality aspect scale uses the five aspects proposed by Peter Low (2005)

*Table 2.1 Scale of Quality Assessment*

| Aspect | | Description |
|---|---|---|
| 5 | Good Quality | Evaluate the quality of the translation by referring to the description of the good quality includes 5 aspects: rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, and sense aspect. |
| 2 - 4 | Standard Quality | Evaluate the quality of the translation by referring to the description of the standard quality covering 2 - 4 aspects between rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, or sense aspect. |
| 1 | Low Quality | Evaluate the quality of the translation by referring to the description of the low quality only covers 1 aspect between of the rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, or sense aspect. |

The researcher used Peter Low (2005) theory about the quality aspects of translating song lyrics. This theory emphasizes that the qualities in translating song lyrics include originality, appropriateness to context, and ease of understanding. The researcher uses Peter Low's theory as a tool to evaluate the quality

of translation in song lyrics. Low's theory does not only cover the interpretation of the message of the song being translated, but includes five important aspects in assessing the quality of translation: singability, sense, naturalness, rhyme and rhythm. This theory highlights the importance of maintaining the quality of a translation and offers criteria for assessing this quality. Researchers use this theory to identify how songs are translated in terms of singability, sense, naturalness, rhyme, and rhythm.

7. Happier Than Ever Album (2021)

Singer Billie Eilish's latest album, Happier Than Ever became number one in the UK. This news was confirmed by the Official Charts Company which noted that Eilish managed to dominate the charts thanks to her album which was just released on July 30 2021. This achievement previously also managed to beat sales of the top 10 other albums. Eilish's name quickly reached the top position with total sales of 39,000 tracks, of which 61 percent came from physical sales and 33 percent through streaming music platforms. Not only that, Happier Than Ever was also recorded as the third fastest selling vinyl album by the singer whose name is increasingly popular with total sales of 9,500 copies. In the album happier than ever there are 16 songs, namely Getting older, I didn't change my number, My future, Lost cause, Overheated, Nda, Male fantasy, Oxytocin, Halley's comet, Everybody

dies, Therefore I Am, Billie bossa nova, Goldwing, Not my responsibility, Your power, Happier than ever.

This album reflects Billie Eilish's self-reflection during the COVID-19 pandemic. The album contains songs that talk about the negative side of fame, and draws much inspiration from Billie Eilish's rise to fame and the downsides that came with it. Billie Eilish explains that the title of this album has many meanings, a little sarcastic but also truth, and does not mean happier than you have ever been, or happier than anyone else, it just means happier than you have ever been. He also said that "none of the songs on this album are full of joy". So, the album "Happier Than Ever" is about Billie Eilish's journey in navigating fame and relationships, as well as her self-reflection during the pandemic, with a focus on increasing happiness and self-understanding.

## B. Previous Studies

For proving the originality of this study, previous studies are important for proving the originality. By looking at the previous studies, the researcher know the differences between these studies, within the previous studies, there are several previous studies for proving the originality of this study. The first research is from Dewi, E. N. F., Hidayat, D. N., & Alek, A. (2020) with the title Investigating figurative language in "Lose You to Love Me" song lyric. This research is a study about the figurative language in Selena Gomez song lyrics. This study shares the same subject of the study

which is figurative language and does not study figurative language translation in Billie Eilish's songs. The second study is from Yastanti, U., Suhendar, J., & Pratama, R. M. D. (2018). The title Figurative language in song lyrics of linkin park. This research study is about the figurative language meaning in Linkin Park song lyrics. This study shares the same subject of the study which is figurative language and does not study figurative language translation in Billie Eilish's songs. The third is from Fitria, T. N. (2018). With the title Figurative language used in one direction's album entitled up all night. This research study is about figurative language from One Direction song. This study shares the same subject of the study which is figurative language and does not study figurative language translation in Billie Eilish's songs. The last is from Fajrin, M. Y., & Parmawati, A. (2021). With the title An Analysis of Figurative Language Found in Song of Bruno Mars Entitled "Grenade". This research study is about figurative language from Bruno Mars song. This study shares the same subject of the study which is figurative language and does not study figurative language translation in Billie Eilish's songs.

From on the previous research above, this research has similarities in discussing figurative language. The thing that distinguishes this research from previous studies is the research object. In this research, the researcher only examined the object of Billie Eilish's song lyrics on the album Happier Than Ever. The next difference is in the theories used and the data sources used from the website https://www.musikurlirik.com which translates the

lyrics There are two versions in English and Indonesian. The novelty of this study lies in the formulation of the problem. the researcher added that the formulation of the problem includes the translation strategy used in translating song lyrics and the quality assessment.

# CHAPTER III
# RESEARCH METHOD

## A. Research Design

In this research, the approach adopted by researcher is through the application of qualitative descriptive methods. because the primary aim of this study was to provide a description of the viewpoints and opinions of the participants regarding the research topic. Information is collected through the use of words and pictures, not numbers. Qualitative analysis is a research approach that does not depend on numerical data or calculations, as described by Moleong (2007). Qualitative descriptive research seeks to thoroughly describe, explain, and address the problems under study. Ahmad Tanzeh (2009) elucidated that a descriptive approach to the collected data is presented through words.

The primary objective of this study is to examine the different forms of figurative language utilized in song lyrics. To achieve this, a qualitative approach is adopted to provide a descriptive account regarding the particular kinds of figurative language in Billie Eilish's on the Happier Than Ever album. Saldanha and O'Brien (2014: 5) broadly categorize translation research into four models: research based on processes, research based on products, research based on contexts, and research based on participants. In this study, the researcher uses a based on product type, where product-based research focuses on analyzing what translation products have been done by translators. The researcher uses product-based research because the

researcher analyzes the translation product in the lyrics of the song. The translation product lyrics are taken from the website https://www.musikurlirik.com which is in the browser.

## B. Data and Data Sources

Data analysis is a systematic process that involves locating and organizing data in a manner that enhances the researcher's comprehension of the research topic and allows for the presentation of results (Ary et al., 2010). By analyzing data, researchers can establish relationships between different data, determine patterns and identify correlations between data. This allows researchers to find more in-depth information and take appropriate actions to solve predetermined problems. The form of this research data is data in textual form in the form of sentences, the data in this research are in the form of sentences or lyrics from a fragment of Billie Eilish's song on the Happier Than Ever album.

The source of data refers to the location or origin from which the data is obtained. In research, it pertains to the subjects or entities from which the data is collected. Based on Yin (2011), the data source refers to the location where the data is gathered or collected. Researcher collected data that had been taken from the website https://www.musikurlirik.com. This research focuses on one album, namely Happier Than Ever album this research centers on the examination of the different types of figurative language present in the lyrics of Billie Eilish's songs from the album Happier Than Ever.

## C. Research Instrument

The research instrument is a chosen tool utilized by the researcher during the study in conducting research to collect data so that the research becomes systematic and facilitated. Research instruments can be in the form of participants and everything that is needed by researcher. According to Saldanha and O'Brien (2013: 41) participants do not only refer to those who are directly involved in the research project, both as interviewees and those who answer questions, but also researcher themselves who can become participants. To be considered an instrument, one must possess human qualities of responsiveness, adaptability, and sensitivity in the process of exploring and comprehending meanings through inquiry (Peredaryenko & Krauss, 2013). From the explanation above, the researcher can also be said as an instrument.

Other tools that support the researcher to conduct research can also be considered as instruments, starting from the devices used by the researcher to conduct research, browsers to open the website https://www.musikurlirik.com which contains song lyrics. journals or articles to support research and stationery. However, the instrument is included in the category of tools to support research.

## D. Data Collection Technique

The data collection process is a method applied by a researcher to collect information and data, which can then be used as supporting evidence in explaining the results of his research. Validation in qualitative methods

is research that tests the accuracy of Creswell (2009). According to Creswell (1989: 110), there are several methods for collecting the data, such as unstructured or semi structured observation and interviews, documents, and visual resources.

The researcher employed documentation as a method for this study (Non-participative). This research data is taken from the website https://www.musikurlirik.com to collect data, the researcher make documentation by transcribe to Billie Eilish's song lyrics. In order to gather the data, the researcher followed a series of steps:

1. The first step the researcher gathered the song of Billie Eilish contained on the website https://www.musikurlirik.com.

2. The second step the researcher transcribed the song lyrics contained on the website https://www.musikurlirik.com.

3. The third step the researcher categorized the data based on the type of figurative language, the translation strategies employed, and quality assessment, all in accordance with the theory.

4. The last step is give the code, the code as follows:

Code: 30/HYP/WT/WPO

- 30         : Number of datum

- HYP        : Figurative language

- WT         : Translation strategies

- WPO        : Tittle of song

## E. Data Validation Technique

To conduct research, research data needs to be validated, data validation is an essential and crucial procedure aimed at confirming the accuracy and reliability of the data. As data plays a pivotal role in this research, it must undergo a validation process before researchers can proceed with analysis. Data validation allows researchers to ensure that the data they use is accurate and reliable. Valid data will produce more accurate and reliable results, which will help researchers make the right decisions.

One of the techniques used to validate data is triangulation, in which data is checked and compared with other sources or methods other than the data used, for verification purposes and ensuring accuracy. Validation in qualitative methods is research that tests the accuracy of Creswell (2009). Incorporating Patton's (2002) perspective, he identifies four types of triangulation that contribute to ensuring the credibility and reliability of qualitative analysis: method triangulation, data sources triangulation, theory triangulation, and investigator triangulation. Triangulation is also considered as a strategy in qualitative research that is used to test validity by combining information from various sources. In an effort to validate the data, the researcher in this study chose the researcher's triangulation method, which aims to verify the data validation process aims to corroborate the authenticity and reliability of the data utilized in this research.

The researcher validated the data and data rater to Muhammad Romdhoni Prakoso S.pd, M.pd. And Rifqi Hanif Barezzi, S.Hum, M.Li. to

get valid results. He has experience in linguistics and translation studies because this research is still relevant to his experience, especially research on music and film. Therefore, the researcher asked for his help to gain data credibility. To evaluate the translation quality, the researcher involved three raters to appraise the translated song lyrics. The raters used a predetermined scale based on the theory to assess the translation quality. The results obtained were analyzed to measure the level of conformity and errors that occurred.

## F. Data Analysis Technique

In this study, the researcher utilized a descriptive qualitative method to analyze the data. According to Bogdan and Taylor in Moleong (2007), they state that Qualitative analysis is a research method that does not rely on numbers or calculations. Furthermore, as per Sugiyono (2015), data analysis involves systematically collecting and organizing data by categorizing them, determining their relevance and what to be analyzed, and finally drawing conclusions that are easily comprehensible to others.

Based on Spradley (1980), qualitative data analysis is divided into four analyses, as follows: domains, taxonomies, components and cultural themes.

1. Domain Analysis

The researcher found several domains from the object, after that the researcher classify which one is the data and which

one is not the data, using the theory. The following section

comprises the scope of data and non-data:

Data:

SL: You scared me to death

TL: *Anda membuat saya takut setengah mati*

Note:

- This lyrics from the song entitled Happier Than

Ever.

- According to the theory proposed by Kennedy

(1983), these lyrics can be classified as examples of

hyperbole in figurative language.

*Table 3.1 Table of Domain Analysis*

| No | Source Language | Target Language | Data | Non-Data |
|----|-----------------|-----------------|------|----------|
| 1  |                 |                 |      |          |

2. Taxonomy analysis

After classifying between data and non-data, the researcher

further categorizes the data into two forms: those that can

provide answers to "what" and "how" questions and those

that are not classified as such since the answers emerge from

the analysis results.

*Table 3.2 Table of Taxonomy Analysis*

| No | Datum | SL | TL | Translation Strategies | | | | |
|----|-------|----|----|----|----|----|----|----|
|    |       |    |    | WT | GT | ST | CT | GIT |
| 1  |       |    |    |    |    |    |    |    |

3. Componential analysis

   after classifying the data according to each formulation of
   the problem, the researcher connects the finding of each
   question by putting them on the componential table.

*Table 3.3 Componental Table*

| No | Song | Figurative Language | | | | | | | Translation Strategies | | | | | Quality Assessment | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | PER | SIM | HYP | LITO | PAR | IRO | ALU | WT | GT | ST | CT | GIT | GQ | SQ | LQ |
| 1 | | | | | | | | | | | | | | | | |
| 2 | | | | | | | | | | | | | | | | |

Note:

| | | | |
|---|---|---|---|
| PER | :Personification | ALU | :Allusion |
| MET | :Metaphor | ELI | :Ellipsis |
| SIM | :Simile | WT | :Word-for-Word Translation |
| HYP | :Hyperbole | GT | :Gloss Translation |
| LITO | :Litotes | ST | :Semantic Translation |
| PAR | :Paradox | CT | :Communicative Translation |
| IRO | :Irony | GIT | :Gist Translation |
| METO | :Metonymy | GQ | :Good Quality |
| SYN | :Synecdoche | SQ | :Standard Quality |
| SYM | :Symbol | LQ | :Low Quality |

4. Cultural theme analysis

   after classifying the data and putting them into a componential table, the researcher be looking at the relationship of each domain, by correlated the most dominant find from the "what" and "how" question, and draw a conclusion that appeared from the most dominant data.

**CHAPTER IV**
**RESEARCH FINDING AND DISCUSSION**

In this chapter, the researcher explains the results of the data analysis found in Billie Eilish's song on the album *Happier Than Ever* The basis analysis in this chapter uses the theoretical framework described in chapter II. The first discussion, discusses the types of figurative language contained in Billie Eilish's song on the album *Happier Than Ever* The second discussion, discusses the translation strategy used by the website https://www.musikurlirik.com in translating the lyrics of Billie Eilish's song into Indonesian. and the last discussion, discusses the quality of translation of the translated song lyrics based on evaluation by the validator and rater.

A. **Research Finding**

1. The Types of Figurative Language in Billie Eilish *Happier Than Ever* Album

Based on the theoretical framework of Kennedy (1983), There are ten of figurative language that are found by researcher. There are hyperbole, paradox, allusion, personification, simile, litotes, irony, symbol, metaphor, ellipsis. the results of the study show that there are 62 figurative language data found in the album Happier Than Ever which are included in the ten types of figurative language as follows:

*Tabel 4.1 The Types of Figurative Language finding*

| No | The type of Figurative Language | Total | Percentage |
|----|--------------------------------|-------|------------|
| 1 | Hyperbole | 9 | 14,51% |
| 2 | Paradox | 8 | 12,95% |
| 3 | Allusion | 4 | 6,45% |
| 4 | Personification | 3 | 4,83% |
| 5 | Simile | 15 | 24,19% |
| 6 | Litotes | 4 | 6,45% |
| 7 | Irony | 3 | 4,83% |
| 8 | Symbol | 7 | 11,29% |
| 9 | Metaphor | 3 | 4,83% |
| 10 | Ellipsis | 6 | 9,67% |
| Total | | 62 | 100% |

Based on the table above, the researcher found a total of 62 data found in Billie Eilish's album Happier than ever, there are hyperbole 9 (14,51%) data, paradox 8 (12,95%) data, allusion 4 (6,45%) data, personification 3 (4,83%) data, simile 15 (24,19%) data, litotes 4 (6,45%) data, irony 3 (4,83%) data, symbol 7 (11,29%) data, metaphor 3 (4,83%) data, and ellipsis 6 (9,67%) data. Based on the finding table of figurative language dominance in Billie Eilish's Happier Than Ever Album is simile with 15 (24,19%) data out of 62 data. The explanation of each type of figurative language will be discussed by the researcher as follows:

a. Hyperbole

Hyperbole is emphasizing a point with statement containing exaggeration. It can be ridiculous or funny. Hyperboles can be added to fiction to add color and depth to a character. Hyperbole is a figure of speech that is intentional exaggeration or overstating, often for emphasis or vivid descriptiveness. Hyperboles can be added to fiction to add color and depth to a character. There are 9 data (14,51%) hyperbole in the translation of the lyrics of this song. The explanation is in the following:

Datum:

03/HYP/GIT/HTE

SL: You **scared me to death**.

TL: *Anda membuat saya **takut setengah mati.***

From data number 03, the use of the clause *you scared me to death* in the lyrics of the song entitled *Happier Than Ever* can be categorized as a figure of speech, namely hyperbole. In the context of this lyric, hyperbole is used as a rhetorical device that serves to exaggerate the level of fear triggered by someone's behavior. Hyperbole, in rhetorical terms, is a hyperbolic mechanism in describing fear, thus creating the impression as if the fear has reached a level that can result in death, even though in reality it has not reached that stage. The use of hyperbole in these lyrics represents an artistic approach known in literature as hyperbolism,

in which the intensity of an individual's feelings of fear is dramatically magnified to achieve a dramatic and compelling effect on the listener or reader. This creates a dramatic feeling and depicts the intense fear experienced by the individual, while still maintaining the understanding that the possibility of actual death may not actually occur. The song *Happier Than Ever* describes the experience of an individual trapped in a very unpleasant relationship, and through the use of hyperbole, the singer is able to express with exaggeration the level of fear and discomfort felt in the context of the relationship.

Datum:

04/HYP/WT/HTE

SL: Give me **a day or two to think of something clever**.

TL: *Berikan aku* **satu atau dua hari untuk memikirkan sesuatu yang pintar.**

From data number 04, the use of the sentence *give me a day or two to think of something clever* in the lyrics of the song *Happier Than Ever* can be classified as hyperbole. In the context of these lyrics, the use of the phrase *a day or two* as the time period necessary to formulate something clever could be considered hyperbole, as the singer may not actually need significant time to perform the task. In other words, this phrase is an indicator of a low estimate of the time required to achieve a goal. The singer in this

sentence also utilizes hyperbole to express a high level of self-confidence. By using the phrase *a day or two*, the singer wants to create the impression that he is able to easily achieve intelligent results without requiring significant time. This creates a subjective impression of very high self-efficacy, which can be the result of a self-confidence bias that exceeds actual ability.

Datum:

13/HYP/WT/MFY

SL: I worry this is how **I'm always gonna feel.**

TL: *Saya khawatir inilah yang* ***akan selalu saya rasakan.***

From data number 13, the use of the sentence *I worry this is how I'm always gonna feel* in the lyrics of the song *Male Fantasy* can be classified as hyperbole. In the context of these lyrics the statement *this is how I'm always gonna feel* can be identified as hyperbole, which is basically a form of hyperbolism in the context of feelings of worry. Hyperbole, as rhetoric in literature, is used to describe feelings excessively so that they feel excessive and extreme. This statement involves feelings of worry that objectively may not always last forever, but is described in an exaggerated expression. This statement also reflects aspects of ongoing anxiety or chronic anxiety, where individuals feel that their feelings of worry are always there, even though in reality these feelings may fluctuate. Basically, the use of hyperbole in this context serves to express

feelings of deep and persistent worry about a situation that may not necessarily require a high level of worry. It also reflects the authors' desire to protect themselves from uncertain possibilities, which may be the result of negativity bias. By using hyperbole, writers can powerfully convey the intensity of the emotions they feel related to their feelings of worry, creating a dramatic effect in the depiction of those feelings.

Datum:

14/HYP/WT/MFY

SL: Can't get over you, **no matter what I do.**

TL: *Tidak bisa melupakanmu, **Tidak peduli apa yang saya lakukan.***

From data number 14, the use of the sentence *can't get over you, no matter what I do* in the lyrics of the song *Male Fantasy* can be classified as hyperbole. In the context of this lyric the statement *no matter what I do* is an example of hyperbole, a form of rhetoric in literature used to express exaggeration or exaggeration. This hyperbole is used to describe the difficulty of forgetting someone in a dramatic way. This use of hyperbole reflects the intensity of pain and distress felt by individuals who feel trapped in feelings of loss. Hyperbole is used as a tool to express emotions of very high intensity, creating a dramatic effect in the description of the pain and emotional difficulties felt by the individuals involved. In this

context, hyperbole is used to convey the depth of feelings attached to the difficulty of forgetting someone.

Datum:

37/HYP/WT/BBN

SL: *A lot can **change in twenty seconds.***

TL: Banyak yang bisa **berubah dalam dua puluh detik.**

From data number 37, the use of the sentence *a lot can change in twenty seconds* in the lyrics of the song *Billie Bossa Nova* can be classified as hyperbole. In the context of this lyric, it is classified as hyperbole because it expresses a rapid change that occurred in a very short time, specifically in just 20 seconds. Hyperbole, in the context of rhetoric, is a form of exaggeration used to emphasize very dramatic or extreme changes. However, keep in mind that truly significant changes often require more effort and time than just 20 seconds. In some contexts, this hyperbole reflects the unrealistic nature of the statement, which goes too far in implying the ease of change in a very short period of time. By using hyperbole, singers create a dramatic effect that emphasizes the speed of change, even though in reality change often requires greater effort and takes longer. This creates a strong and compelling impression in conveying the message about the speed of change that the singer wishes to convey.

Datum:

49/HYP/CT/EBD

SL: And maybe in **a couple hundred years they'll find another way**.

TL: *Dan mungkin dalam* ***beberapa ratus tahun mereka akan menemukan cara lain.***

From data number 49, the use of the sentence *and maybe in a couple hundred years they'll find another way* in the lyrics of the song *everybody dies* can be classified as hyperbole. In the context of these lyrics, the hyperbole lies in the estimate that it might take several hundred years to find another way, which suggests the length of time it would take. This hyperbole is a use of exaggeration used to express the length of time needed. In the context of lyrics, hyperbole is used to create a dramatic and extreme impression of how long it will take to find a solution or alternative method. This helps underscore the importance of the issues expressed in the lyrics. The data of hyperbole can be seen in the data number 03/HYP/CT/HTE, 04/HYP/WT/HTE, 13/HYP/WT/MFY, 14/HYP/WT/MFY, 37/HYP/WT/BBN, 41/HYP/WT/OVH, 49/HYP/CT/EBD, 52/HYP/WT/OXY, 52/HYP/WT/OXY.

b. Paradox

Paradox emerges from a statement that initially appears to contradict itself but upon deeper contemplation, it begins to make some sense. While this may sound like a contradiction, on the whole,

paradox holds that two concepts or statements are actually related, even though they appear to be contradictory. Paradoxes can help us understand more complex concepts by connecting separate concepts. There are 8 data (12,95%) paradox in the translation of the lyrics of this song. The explanation is in the following:

Datum:

05/PAR/WT/HTE

SL: When **I'm away from you**, I'm **Happier Than Ever**

TL: *Saat **aku jauh darimu**, aku **lebih bahagia dari sebelumnya***

From data number 05, the use of the sentence *when I'm away from you, I'm Happier Than Ever* in the lyrics of the song *Happier Than Ever* can be classified as a paradox. In the context of these lyrics, the sentence *When I'm away from you, I'm Happier Than Ever* can be classified as a paradox, which presents a contradiction between the general expectation that someone will feel happy when they are with the person they love, but the singer actually states that he is happier when walking away from the person. This paradox creates an aspect of irony in the lyrics, reinforcing the feeling that love is not always the factor that triggers happiness. In literary analysis, paradox is a contradictory statement, and its use in the lyric enriches the meaning of the lyric. This explanation refers to ideas or statements that seem contradictory, but have a deeper truth. The singer in these lyrics emphasizes that happiness can be found in

being away from loved ones, which could be interpreted as an acknowledgment of the need for personal space and independence. This song conveys the message that happiness can be found in various ways, including through solitude or being away from loved ones. This creates deep layers of meaning in the lyrics and can stimulate reflection on the complexity of relationships and happiness in the context of love.

Datum:

15/PAR/WT/MFY

SL: But I **loved you then** and I **love you now.**

TL: Tapi aku **mencintaimu saat itu**, dan aku **mencintaimu sekarang.**

From data number 15, the use of the sentences *but I loved you then and I love you now* in the lyrics of the song *Male Fantasy* can be classified as a paradox. In the context of these lyrics, this sentence creates a paradox that reflects the continuation of feelings of love, even though in the context of the lyrics, the singer seems to be having difficulty dealing with his feelings. This paradox illustrates that continuing feelings of love are often complex and difficult to separate from the challenges associated with them. It highlights the intricate nature of human emotions and the complex relationship between love and the dynamics of life, showing paradoxical aspects in the human emotional experience.

Scientifically, paradox is often used to describe situations or statements that seem contradictory or contradictory. In a literary context, the use of paradox can invite deeper thinking about the incongruity between words and feelings, as well as the complexity of humans' relationship to emotions and life.

The data of paradox can be seen in the data number 05/PAR/WT/HTE, 06/PAR/GT/HTE, 11/PAR/WT/TIA, 12/PAR/WT/TIA, 15/PAR/WT/MFY, 27/PAR/WT/GTO, 38/PAR/WT/BBN, 53/PAR/WT/OXY.

c. Allusion

Allusion is a style of language that does directly refer to famous figures, events, or concepts known to a group of people. This figure of speech is often used to describe something that is famous or important. Allusion can also be used to convey ideas or values implicitly. There are 4 data (6,45%) allusion in the translation of the lyrics of this song. The explanation is in the following:

Datum:

61/ALU/WT/HAC

SL: **Halley's Comet** Comes around more than I do.

TL: ***Komet halley*** *datang lebih dari yang saya lakukan.*

From data number 61, the use of the phrase Halley's Comet Comes around more than I do in the lyrics of the song *Halleys comet* can be classified as an allusion. The sentence "Halley's Comet comes around more than I do" uses allusion through a reference to Halley's

Comet as a comparison to emphasize the rarity of someone's presence or appearance. Halley's Comet is notable for its infrequent appearance, appearing only once every few decades. In this sentence, the use of "Halley's Comet" to compare the rare occurrence of a person is an example of allusion because it refers to an astronomical event that has a very infrequent occurrence. By using this reference, the speaker conveys the message that its appearance or presence is much rarer than the famously rare appearance of Halley's comet itself.

Datum:

54/ALU/CT/OXY

SL: If you only **pray on Sunday**, could you come my way on Monday?

TL: *Jika Anda hanya **berdoa pada hari Minggu**, bisakah Anda datang ke saya pada hari Senin?*

From data number 54, the use of the sentence *if you only pray on Sunday, could you come my way on Monday* in the lyrics of the song *oxytocin* can be classified as an allusion. In the context of these lyrics, the phrase *pray on sunday* refers to the christian religious tradition, where many people only go to church and pray on Sundays. This can be conceptualized within a theological framework, describing weekly worship habits as a manifestation of religious routine in a Christian context. This phenomenon reflects

the formation of a Christian religious ecosystem, which involves ritual practices such as church attendance and prayer as an integral part of religious identity. Thus, it can be explained that general religious activities in the Christian context include these practices which are regularly carried out by the congregation.

The data of allusion can be seen in the data number 08/ALU/WT/HTE, 29/ALU/WT/NDA, 54/ALU/CT/OXY, 61/ALU/WT/HAC.

d. Personification

Personification is a style of speech in which non-human entities, such as inanimate objects, animals, or ideas, are described as having human characteristics. This language style is intended to create an emotional impression and make objects, animals or ideas come alive, interesting, and moving. In this way, this figurative language can help writers express their points of view more easily. There are 3 data (4.83%) personification in the translation of the lyrics of this song. The explanation is in the following:

Datum:

18/PER/WT/NMR

SL: Do my **shoulders provoke you? Does my chest?**

TL: *Apakah* **bahu saya memprovokasi anda? Apakah dadaku?**

From data number 18, the use of the sentence *do my shoulders provoke you? does my chest?* In the song lyrics, *Not My*

*Responsibility* can be classified as personification. In the context of these lyrics, the phrase *do my shoulders provoke you? does my chest?* contains elements of personification. In the context of the sentence, the shoulders and chest are considered to have the ability to provoke or act as if they have human-like will and feelings. This sentence structure uses personification to create a more lively and emotional picture. By asking the question of whether the shoulders and chest have the ability to provoke, the author implies that these parts of the body seem to have an attraction or power that can influence others. So, more precisely, the sentence creates a personification effect by giving human attributes to the shoulders and chest, even though in fact these two elements are inanimate parts of the human body.

Datum

36/PER/WT/BBN

SL: **Love** when it **comes without a warning**.

TL: *Cinta ketika datang tanpa peringatan.*

From data number 36, the use of the sentence *love when it comes without a warning* in the lyrics of the song *Billie Bossa Nova* can be classified as personification. In the context of these lyrics, in this line, the word "Love" is interpreted as if it could come and give a warning like a human. This is an example of personification because love is given by human nature with the ability to give

warnings. In this paradigm, "Love" is elevated to the level of anthropomorphism, showing the human characteristics attributed to it. Love has qualities that cannot be separated from humans, such as trust, happiness, and patience. Love is defined as a complex entity that is closely connected to the emotional and psychological aspects of the individual. Trust, happiness, and patience are manifestations of love experiences that involve human psychological dimensions. Love also has the ability to give warnings to humans, such as reminding us to accept goodness and regret mistakes. In this context, "warning" can be interpreted as a form of emotional or cognitive response to the experience of love. Using the language of psychology and ethics, love is thought to have the ability to influence human behavior, stimulate self-reflection, and motivate positive change.

Datum:

55/PER/WT/HAC

SL: **Halley's Comet Comes** around more than I do.

TL: *Komet halley datang lebih dari yang saya lakukan*.

From data number 55, the use of the sentence *halley's comet comes around more than I do* in the lyrics of the song *Halley's Comet* can be classified as personification. In the context of this lyric, a natural object, namely "Halley's Comet", is treated as if it has human characteristics with the use of the words " *comes around more than*

*I do* ". This is an example of personification because it describes the comet as an entity that performs the action of coming or appearing with a certain degree of frequency, as if it were present more often than human speakers. These characteristics of personification give rise to the understanding that natural objects have the property of digging into the form of an entity that has sentiments and feelings. This shows that natural objects not only have form and function, but also have characteristics that can form a story. Halley's Comet is described as having a more frequent occurrence than humans. The functional characteristics of Halley's comet are similar to those of humans, considering that comets perform incoming actions with a higher frequency rate than humans. This personification describes natural objects in a form that is easy to understand and can be achieved.

The data of personification can be seen in the data number 18/PER/WT/NMR, 36/PER/WT/BBN, 55/PER/WT/HAC.

e. Simile

Simile is a form of comparison between two things by using a connecting word or phrase, often using words such as "like", "as", "than", or verbs such as "resembling". similes can be understood as a form of figurative language employed to illustrate similarities between two objects, such as shapes, colors, features, and so on.

Simile allows writers to describe feelings or thoughts that can't be explained in a unique way. There are 15 data (24.19%) simile in the translation of the lyrics of this song. The explanation is in the following:

Datum:

22/SIM/WT/GLD

SL: Gonna claim you **like** a souvenir.

TL: *Akan mengklaim anda **seperti** souvenir.*

From data number 22, the use of the sentence *gonna claim you like a souvenir* in the lyrics of the song *Goldwing* can be classified as a simile. In the context of these lyrics, the phrase "*like a souvenir*" can be classified as a form of figurative language used to convey meaning through direct comparison. In this case, the parable creates an image of the act of "claiming" someone in a manner similar to taking or possessing a souvenir. By using these terms, we can better understand how language is used creatively to convey complex meanings. In the scope of pragmatic linguistics, this simile can be analyzed as a form of implicature, namely conveying implicit meaning that goes beyond the literal meaning of the words. In this case, "like a souvenir" may express connotations of manipulation or detrimental appropriation of the act of "claiming".

Datum:

56/SIM/WT/HAC

SL: What a drag to love you **like** I do.

TL: Betapa sulitnya untuk mencintaimu **seperti** yang aku lakukan.

From data number 56, the use of the sentence *what a drag to love you like I do* in the lyrics of the *Halleys Comet* song can be classified as a simile. In the context of these lyrics, the use of the word "like" in this context can be identified as a comparison or simile. This style of language is used to compare the feeling of loving someone with something that prevents them from becoming a difficulty. This comparison forms a simile that gives an emotional dimension to the expression of feelings of love. This parable can be studied from the perspective of how the use of figurative language can enrich the message and awaken the imagination of the listener or reader. In this case, imagery functions as an expressive tool to convey the complexity of feelings of love. This simile can be interpreted as a form of implicature, where the implicit meaning of the comparison provides an extra layer of understanding about the complexity of the relationship or feelings of love expressed by the singer.

Datum:

58/SIM/WT/HAC

SL: Comes around more **than** I do.

TL: Datang **lebih dari** yang saya lakukan.

From data number 58, the use of the sentence *comes around more than I do* in the lyrics of the *Halleys Comet* song can be classified as a simile. In the context of this lyric, the use of the word "than" in this context indicates a form of simile comparison. From a semantic perspective, this simile can be considered a simile that creates a comparative image by using the word "than". This choice of words can be analyzed from a semantic point of view to explore the nuances of meaning produced in the comparison. Specifically, the comparison is between the frequency of appearance of Halley's Comet and the frequency of a person (speaker) doing something. In syntactic studies, "than" acts as a conjunction that connects the two elements being compared. the choice of this comparison may reflect how the speaker chooses words to convey feelings of inferiority or lack of activity.

Datum:

59/SIM/WT/HAC

SL: But my sleepless nights are better with you **than** nights could ever be alone, ooh-ooh.

TL: *Tapi malam tanpa tidurku lebih baik dengan anda **daripada** malam bisa sendirian, ohh-ohh.*

From data number 59, the use of the sentence *but my sleepless nights are better with you than the nights I could ever be*

*alone* in the lyrics of the *Halleys Comet* song can be classified as a simile. In the context of this lyric, the use of the word "than" refers to a form of direct comparison or simile, this sentence structure expresses the concept of comparison, with "a night spent with someone" as the first element being compared and "a night spent alone" as the second. the choice of the word "rather than" indicates a preference or positive assessment of an evening spent with someone over an evening spent alone. Lexically, it can be analyzed as a comparative use to convey a comparison of the degree of desirability or quality of two different situations. The use of "rather than" in this sentence reflects the language's ability to convey emotional and evaluative nuances through comparison, and adds a deep expressive dimension to the simile figure of speech represented by the sentence.

The data of simile can be seen in the data number 01/SIM/WT/HTE, 10/SIM/WT/TIA, 22/SIM/WT/GLD, 25/SIM/WT/GLD, 32/SIM/WT/YPR, 33/SIM/WT/YPR, 39/SIM/WT/OVH, 40/SIM/WT/OVH, 43/SIM/WT/LCE, 48/SIM/WT/EBD, 51/SIM/WT/OXY, 56/SIM/WT/HAC, 57/SIM/WT/HAC, 58/SIM/WT/HAC, 59/SIM/WT/HAC.

f. Litotes

Litotes is the use of statements that ironically use negative words to convey the opposite meaning. This is in contrast to hyperbole, which uses reinforcement or exaggeration. By using

understatements, litotes can draw attention to the gravity of a situation. It can also be used to express agreement without actually saying so, or to make a statement without actually being too direct. There are 4 data (6.45%) litotes in the translation of the lyrics of this song. The explanation is in the following:

Datum:

19/LITO/WT/NMR

SL: If I lived by them, I'd never be able to move

TL: *Jika saya hidup dengan mereka, aku tidak akan pernah bisa bergerak*

From data number 19, the use of the sentence *If I lived by them, I'd never be able to move* in the lyrics of the song *Not my responsibillity* can be classified as litotes. In this sentence, the use of "I'd never be able to move" is a negative statement which can be interpreted as a form of litotes. Although it literally states that a person will not be able to move, it can actually be interpreted as someone feeling that the rules or principles being followed will greatly limit their ability to act freely.

Datum:

20/LITO/WT/NMR

SL: If I wear what is comfortable, I am not a woman

TL: *Jika saya memakai apa yang nyaman, saya bukan wanita*

From data number 20, the use of the *sentence If I wear what is comfortable, I am not a woman* in the lyrics of the song *Not my responsibillity* can be classified as litotes. This statement uses litotes to say that wearing comfortable clothes does not make one a woman, which actually illustrates how social norms and gender expectations are often applied excessively and unfairly.

The data of litotes can be seen in the data number 19/LITO/WT/NMR, 20/LITO/WT/NMR, 28/LITO/WT/NDA, 44/LITO/WT/LCE.

g. Irony

Irony arises from differences or discrepancies between what actually happened and what was expected to happen. Irony is used to state something that is actually the opposite of what is said, with the aim of conveying a deeper meaning. Irony can also be used to convey views or tendencies that are different from those stated or claimed. There are 3 data (4.83%) irony in the translation of the lyrics of this song. The explanation is in the following:

Datum:

02/IRO/CT/HTE

SL: You ruined everything good, always said you were misunderstood.

TL: *Kamu merusak segalanya dengan baik, selalu bilang kamu disalahpahami.*

From data number 02, the use of the sentence *you ruined everything good, always said you were misunderstood* in the lyrics of the song *Happier Than Ever* can be classified as irony. In the context of these lyrics, there is the use of irony, where someone describes that someone is "*ruined everything good*", which should indicate a detrimental action, but is then followed by the statement that the person "always says you are misunderstood", which suggests that the person actually No. feeling guilty or blaming yourself. This is an example of using irony to create a rhetorical effect that illustrates a contradiction between two statements in the same sentence. Irony allows a writer to communicate a false statement in a way that doesn't sound bad. By using irony, the writer can depict a false statement without making it sound contradictory to a true statement.

Datum:

16/IRO/WT/MFY

SL: Be alright, **convince myself I hate you.**

TL: *Baiklah,* ***yakinkan diriku bahwa aku membencimu.***

From data number 16, the use of sentence *be alright, convince myself I hate you* in the lyrics of the song *male fantasy* can be classified as irony. In the context of these lyrics, the phrase "*convince myself I hate you*" creates irony because the singer is trying to convince himself that he hates someone, whereas the lyrics

as a whole express more complex feelings and a love that still exists. The lyrics explain that the singer doesn't want to admit the love he feels for the person he claims to hate. That way, the lyrics are designed to give an impressive impression. It is hoped that these lyrics will attract attention and cause sadness in the listener. That way, it makes this song very simple and touches personality. This song is used to convey emotions and feelings in a simple way. That way, this song can be used as a way to convey happiness and self-confidence.

The data of irony can be seen in the data number 02/IRO/WT/HTE, 16/IRO/WT/MFY, 26/IRO/WT/GTO.

h.  Symbol

Symbol is defined as any object or action that conveys a meaning that extends beyond its literal interpretation. geometric shapes can represent the relationship between humans and their environment. Color can also be used to describe emotions or feelings. These symbols can be used to create strong and attractive visuals to convey a message. There are 7 data (11.29%) symbol in the translation of the lyrics of this song. The explanation is in the following:

Datum:

24/SYM/CT/GLD

SL: **O'gold-wing'd** messenger of mighty Gods.

TL: *Wahai utusan dewa-dewa yang perkasa **bersayap emas.***

From data number 24, the use of the phrase *o'gold-wing'd messenger of mighty gods* in the lyrics of the song *Goldwing* can be classified as a symbol. In the context of these lyrics, the phrase "*O'gold-wing'd messenger of mighty Gods*" refers to the god Hermes in Greek mythology, who was generally identified as the messenger of the gods and was characterized by the attribute of golden wings. In mythological terminology, Hermes is an entity who played an important role as an intermediary between the Olympian gods. The "golden-winged" attribute can be explained from an iconographic point of view, emphasizing the spirituality and transcendent speed of Hermes. The use of the phrase "messenger of the mighty Gods" refers to the concept of representative and mediator between divine entities within the framework of Greek mythology. the word "golden winged" can also be interpreted semiotically as a sign or symbol of divinity and connection to the spiritual realm.

Datum:

34/SYM/WT/YRP

SL: She said you are a **hero**, you played the part.

TL: *Dia bilang kamu adalah **pahlawan**, kamu memainkan peran itu.*

From data number 34, the use of the sentence *she said you are a hero, you played the part* in the lyrics of the song *Your Power* can be classified as a symbol. In the context of these lyrics, the word *"hero"* in the line is interpreted as a symbol of moral ambivalence, creating a contrast between the hope of protection and the reality of betrayal. In the context of the lyrics, the choice of the word "hero" describes a moral paradox where individuals who should act as protectors instead behave as traitors or evildoers. The word "hero" refers to a figure who is considered to inspire and protect society. However, in the context of this lyric, the use of the word utilizes irony to explore the dark or unexpected side of the hero's role. The word "hero" gives rise to cognitive conflict because it involves a shift in meaning from positive to negative. This can trigger complex emotional and cognitive responses in the reader or listener, illustrating the moral complexity in the lyrics.

Datum:

35/SYM/CT/YRP

SL: Try not abuse your **power.**

TL: *Cobalah untuk tidak menyalahgunakan **kekuasaan** Anda.*

From data number 35, the use of the sentence *try not to abuse your power* in the lyrics of the song *Your Power* can be classified as a symbol. In the context of these lyrics, the word, *"power"* not only has a literal meaning as control or domination, but also contains a

symbolic meaning that reflects the complex relationship between individuals and power structures. Through a semiotic approach, we can identify how the word "power" becomes a symbol of social structures that influence the dynamics of human life. In this context, the symbol "power" not only includes positive influence but also depicts its potential negative impact on individuals and society. This symbolism is reflected in lyrical themes that address the serious consequences of the use of power. and it can be explained that the symbolism of "power" can influence an individual's perception and emotional reaction to the word.

Datum:

45/SYM/WT/LCE

SL: I sent you **flowers.**

TL: *Aku mengirimimu **bunga.***

From data number 45, the use of the sentence *I sent you flowers* in the lyrics of the song *Lost Cause* can be classified as a symbol. In the context of these lyrics, the sentence *"I sent you flowers"* here is interpreted as a symbol of an act of affection or care in interpersonal relationships. Semiotics examines how symbols, such as flowers in this context, contain meaning and mediate deeper communication within a culture or society. Flowers have a special role in plant reproduction and are often a means of attraction for pollination. The choice of flowers as a symbol of love or feelings in

a human context can be seen as an extension or adaptation of their function in the biological world. The act of giving flowers can be connected to the concept of affective expression, where physical objects such as flowers become representations of affection and attention.

The data of irony can be seen in the data number 07/SYM/WT/HTE, 23/SYM/WT/GLD, 24/SYM/CT/GLD, 34/SYM/WT/YRP, 35/SYM/CT/YRP, 42/SYM/WT/OVH, 45/SYM/WT/LCE.

i. Metaphor

Metaphor is a type of analogy that succinctly draws a direct comparison between two things. Metaphor is a way of conveying new meaning by using a simple but powerful analogy. By using metaphors, we can connect two different things to convey deeper and more complex meanings. In simpler terms, a sentence can be classified as a metaphor when the resemblance or connection between two things becomes evident or when the context clarifies the comparison. There are 3 data (4.83%) metaphor in the translation of the lyrics of this song. The explanation is in the following:

Datum:

21/MET/WT/GLD

SL: Smiling on him, she beareth him to highest heaven

TL: *Tersenyum padanya, dia membawanya ke surga tertinggi*

From data number 21, the use of the sentence *Smiling on him, she beareth him to highest heaven* in the lyrics of the song *Goldwing* can be classified as a metaphor. In this context, "beareth him to highest heaven" does not literally take someone to heaven, but rather describes how the state represented by "she" makes the person feel very happy or ecstatic. "Highest heaven" is a figurative depiction of a high or peak state of happiness or joy. So, overall, this sentence uses a metaphor to describe how a certain state or feeling (represented by "she") can give someone a very positive or happy experience (described as "bearing him to highest heaven").

Datum:

50/MET/WT/IDC

SL: You were easy on the eyes, eyes, eyes but looks can be deceiving

TL: *Anda mudah di mata, mata, mata tapi penampilan bisa menipu*

From data number 50, the use of the sentence *you were easy on the eyes, eyes, eyes but looks can be deceiving* in the lyrics of the song *I didn't change my number* can be classified as a metaphor. In this line, the statement that "you were easy on the eyes" is a metaphor that describes someone or something as "easy on the eyes" or "physically attractive." The use of "looks can be deceiving" also refers to the understanding that physical appearance often does not reflect the true character or nature of someone or something. This metaphor is used to provide a deeper meaning in the sentence. This

metaphor is used to convey the meaning that someone or something that looks physically attractive does not necessarily mean that they are a good or trustworthy person. By using metaphors, we can express more meaning in the sentence.

The data of metaphor can be seen in the data number 09/MET/CT/TIA, 21/MET/WT/GLD, 50/MET/WT/IDC.

j. Ellipsis

Ellipsis is a figurative language which involves the omission of words or parts of sentences. Ellipses are used to convey messages more quickly and concisely, or for increased dramatic effect. Ellipses are used to indicate that something important has been omitted from a sentence. This can cause sentences to become more ambiguous and increase the dramatic effect. The use of ellipsis can also be used to convey messages faster and shorter, so that communication becomes more efficient. There are 6 data (9.67%) ellipsis in the translation of the lyrics of this song. The explanation is in the following:

Datum:

17/ELI/CT/MFY

SL: Thought we'd get along but it wasn't so.

TL: *Kupikir kita akan cocok, tapi ternyata tidak.*

From data number 17, the use of the sentence *thought we'd get along but it wasn't so* in the lyrics of the song *male fantasy* can be classified as an ellipsis. In the context of these lyrics, the complete sentence that was omitted was "I thought we'd get along but it wasn't so." In this context, the words "I" and "I" are omitted to simplify the sentence.

Datum:

30/ELI/WT/NDA

SL: Did you think I'd show up in a limousine? **(No)**

TL: *Apakah anda pikir saya akan muncul limusin? (No)*

From data number 30, the use of the sentence *did you think I'd show up in a limousine? (no)* in *nda* song lyrics can be classified as an ellipsis. In the sentence "Did you think I'd show up in a limousine? (No)" grammatically, a more correct answer to the question "Did you think I'd show up in a limousine?" is "I did not" not "No"." This is a more complete and grammatical form that gives the correct answer to the question. "No" in this context is shorter and less grammatically complete, although in everyday conversation, such short answers can be used to convey the same meaning.

The data of ellipsis can be seen in the data number 17/ELI/CT/MFY, 30/ELI/WT/NDA, 31/ELI/WT/NDA, 46/ELI/WT/LCE, 47/ELI/WT/LCE, 62/ELI/WT/HAC.

2. Translation Strategies of Figurative Language in Billie Eilish's Happier Than Ever Album

Based on the theoretical framework of Peter Low (2017), according to Peter Low there are five translation strategies mentioned in the theory. There are Word-for-Word Translation, Gloss Translation, Semantic Translation, Communicative Translation, and Gist Translation. The researcher found 3 of 5 translation strategies that are used in the translation of the song lyrics in this research. The results of the research show that there are 62 data contained in the album Happier Than Ever. The table below, there are the translation strategies of figurative language in Billie Eilish's Happier Than Ever album.

*Tabel 4.2 The Translation Ttrategies Finding*

| No | The translation strategies used in Billie eilish's Happier Than Ever album | Total | Percentage |
|---|---|---|---|
| 1 | Word for word translation | 54 | 87,10% |
| 2 | Gloss translation | 1 | 1,61% |
| 3 | Communicative translation | 7 | 11,29% |
| | Total | 62 | 100% |

Based on the table above, the researcher found a total of 62 data found in Billie Eilish's album Happier than ever, there are word for word translation 54 (87,10%) data, gloss translation 1 (1,61%) data, and communicative translation 7 (11,29%) data. Based on the

table, the dominant findings of the translation strategies used in Billie Eilish's Happier Than Ever album are word for word translation with 54 data out of 62. The explanation of each strategy will be discussed by the researcher in the following explanation:

a. Word for Word Translation

This strategy focused on translating in a word-for-word context, this strategy helps the reader in word order and makes it easier for the reader to understand the content of a translation as a whole. The researcher found 60 data (85,74%) of strategy use of word for word translation in this research. The explanation in the following examples:

Datum:

13/HYP/WT/MFY

SL: I worry this is how I'm always gonna feel.

TL: *Saya khawatir inilah yang akan selalu saya rasakan.*

From the data number 13 lyric *I worry this is how I'm always gonna feel* with translated lyric *saya khawatir inilah yang akan selalu saya rasakan* can be found on song title *male fantasy*. The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I worry this is how I'm always gonna feel" is translated literally as "saya khawatir inilah yang akan selalu saya rasakan" according to the translation in the target text is able to provide the

overall meaning. The song male fantasy describes feelings of disappointment and a person's emotional journey in a relationship that may or may not end as expected. The lyrics address feelings of loss and disappointment due to unfulfilled expectations in a romantic relationship. Billie expresses her personal experiences with powerful emotional honesty in this song. He talks about the feelings of frustration and sadness that arise when a relationship does not live up to expectations or the ideal image that was once hoped for.

Datum:

18/PER/WT/NMR

SL: Do my shoulders provoke you? Does my chest?

TL: *Apakah bahu saya memprovokasi anda? Apakah dadaku?*

From the data number 18 lyric *do my shoulders provoke you? does my chest?* with translated lyric *apakah bahu saya memprovokasi anda? apakah dadaku?* can be found on song title *not my responsibility.* The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Do my shoulders provoke you? Does my chest?" translates literally to "apakah bahu saya memprovokasi anda? Apakah dadaku?" according to the translation in the target text is able to provide overall meaning. In the song not my responsibility, Billie Eilish explores the themes of body shaming, judgment on one's appearance, and how society often places unfair

expectations and judgments on the physical appearance of individuals, especially women. In this song, Billie highlights how society often places demands on individuals to change, according to standards set by external views, and how this can affect one's self-image. The song's main message is that a person's physical appearance is not anyone else's responsibility, and should not be used as a reason to judge, judge, or suppress that individual.

Datum:

28/LITO/WT/NDA

SL: I can barely go outside, I think I hate it here.

TL: *Saya hampir tidak bisa keluar, saya pikir saya benci disini.*

From the data number 28 lyric *I can barely go outside, I think I hate it here* with translated lyric *saya hampir tidak bisa keluar, saya pikir saya benci disini* can be found on song title *nda.* The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I can barely go outside, I think I hate it here" is translated literally as "saya hampir tidak bisa keluar, saya pikir saya benci disini" according to the translation in the target text is able to provide the overall meaning. In the song Nda describes his personal experiences related to fame, privacy, and intrusion from fans and the media. "nda" is an abbreviation for "non-disclosure agreement," which is often used to keep personal information confidential. In this

song, Billie tells how her life as a celebrity was affected by the lack of privacy and boundaries between private and public life. He described how some people, especially overly obsessive fans, often violate his personal boundaries and cause discomfort.

Datum:

36/PER/WT/BBN

SL: Love when it comes without a warning.

TL: *Cinta ketika datang tanpa peringatan.*

From the data number 36 lyric *love when it comes without a warning* with translated lyric *cinta ketika datang tanpa peringatan* can be found on song title *billie bossa nova.* The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Love when it comes without a warning" is translated literally as "cinta ketika datang tanpa peringatan" according to the translation in the target text is able to provide the overall meaning. In the song Billie Bossa Nova brings the nuances of bossa nova music with lyrics that express loneliness, discomfort in relationships, and the difficulty of finding meaningful relationships. In this song, Billie conveys her feelings about loneliness and uncertainty in relationships. Although the lyrics deal with themes of sadness, the song is presented in a relaxed and comfortable tone that fits the bossa

nova feel, which creates an interesting contrast between the music and the emotional message conveyed.

The data of word for word translation can be seen in the data number 01/SIM/WT/HTE, 02/IRO/WT/HTE, 04/HYP/WT/HTE, 05/PAR/WT/HTE, 07/SYM/WT/HTE, 08/ALU/WT/HTE, 10/SIM/WT/TIA, 11/PAR/WT/TIA, 12/PAR/WT/TIA, 13/HYP/WT/MFY, 14/HYP/WT/MFY, 15/PAR/WT/MFY, 16/IRO/WT/MFY, 18/PER/WT/NMR, 19/LITO/WT/NMR, 20/LITO/WT/NMR, 21/MET/WT/GLD, 22/SIM/WT/GLD, 23/SYM/WT/GLD, 25/SIM/WT/GLD, 26/IRO/WT/GTO, 27/PAR/WT/GTO, 28/LITO/WT/NDA, 29/ALU/WT/NDA, 30/ELI/WT/NDA, 31/ELI/WT/NDA, 32/SIM/WT/YPR, 33/SIM/WT/YPR, 34/SYM/WT/YRP, 36/PER/WT/BBN, 37/HYP/WT/BBN, 38/PAR/WT/BBN, 39/SIM/WT/OVH, 40/SIM/WT/OVH, 41/HYP/WT/OVH, 42/SYM/WT/OVH, 43/SIM/WT/LCE, 44/LITO/WT/LCE, 45/SYM/WT/LCE, 46/ELI/WT/LCE, 47/ELI/WT/LCE, 48/SIM/WT/EBD, 50/MET/WT/IDC, 51/SIM/WT/OXY, 52/HYP/WT/OXY, 53/PAR/WT/OXY, 55/PER/WT/HAC, 56/SIM/WT/HAC, 57/SIM/WT/HAC, 58/SIM/WT/HAC, 59/SIM/WT/HAC, 60/HYP/WT/HAC, 61/ALU/WT/HAC, 62/ELI/WT/HAC.

b. Gloss Translation

This strategy focuses on adding explanations linguistically, or in other words adding information related to the detailed culture to the reader. The researcher found 1 data (1,42%) of strategy use of gloss translation in this research. The explanation in the following examples:

Datum:

06/PAR/GT/HTE

SL: You'd do the opposite of what you said you'd do.

TL: *Anda akan melakukan kebalikan dari apa yang anda katakan akan anda lakukan (Apa yang anda katakana akan anda lakukan).*

From the data number 06 lyric *you'd do the opposite of what you said you'd do* with translated lyric *anda akan melakukan kebalikan dari apa yang anda katakan akan anda lakukan (Apa yang anda katakana akan anda lakukan)* can be found on song title *Happier Than Ever*. The strategy used to translate this sentence is gloss translation. In this sentence the translator adds the information in brackets " apa yang anda katakana akan anda lakukan" to provide an explanation of the translation of the sentence so that it can be understood by the reader. The song Happier Than Ever tells the story of someone who is trapped in a sick relationship. A person feels never heard, gets a lot of disappointments, and is constantly sad. However, ending the relationship was not easy for him because love had already fallen so hard. So, the only thing he could do was try to be okay and ignore his surroundings. However, with a little courage, he finally decided to leave his lover and never regretted it. Now he feels much happier.

The data of gloss translation can be seen in the data number 06/PAR/GT/HTE.

c. Communicative Translation

Communicative Translation is inversely proportional to semantic translation where communicative translation focuses on the linguistic aspect of the target reader. This makes the translation acceptable and understandable to the reader because of its suitability for context and precise meaning. The researcher found 7 data (10%) of strategy use of communicative translation in this research. The explanation in the following examples:

Datum:

24/SYM/CT/GLD

SL: O'gold-wing'd messenger of mighty Gods.

TL: *Wahai utusan dewa-dewa yang perkasa bersayap emas.*

From the data number 24 lyric *o'gold-wing'd messenger of mighty gods* with translated lyric *wahai utusan dewa-dewa yang perkasa bersayap emas* can be found on song title *goldwing*. The strategy used in translating this sentence is Communicative translation. The translator added the word "perkasa" to the sentence. The translator wants to convey meaning by focusing on the meaning of the sentence so that the sentence is not stiff and easy to accept. In the song Goldwing, Billie talks about the feelings of vulnerability and hardship she experienced. Some listeners suspect that this song may be about personal experiences involving feelings of loss or sadness. There is also an interpretation that "Goldwing" could refer

to freedom or self-liberation. Some people see this song as the journey of someone looking for identity or the opportunity to fly freely, like a bird that can fly without limitations.

Datum:

35/SYM/CT/YRP

SL: Try not abuse your power.

TL: *Cobalah untuk tidak menyalahgunakan kekuasaan anda.*

From the data number 35 lyric *try not abuse your power* with translated lyric *cobalah untuk tidak menyalahgunakan kekuasaan anda* can be found on song title *your power.* The strategy used in translating this sentence is Communicative translation. The translator added the word "untuk" to the sentence. The translator wants to convey meaning by focusing on the meaning of the sentence so that the sentence is not stiff and easy to accept. The song your power is a song that raises issues of power, manipulation and unhealthy relationships. In this song, Billie voices a message about power being misused in a relationship between two people. The lyrics describe someone who has great power or influence over others, but who uses that power inappropriately or detrimentally.

Datum:

49/HYP/CT/EBD

SL: And maybe in a couple hundred years They'll find another way.

TL: *Dan mungkin dalam beberapa ratus tahun mereka akan menemukan cara lain.*

From the data number 49 lyric *and maybe in a couple hundred years they'll find another way* with translated lyric *dan mungkin dalam beberapa ratus tahun mereka akan menemukan cara lain* can be found on song title *everybody dies.* The strategy used in translating this sentence is Communicative translation. The translator translates the sentence "a couple hundred years" into "beberapa ratus tahun". Here the translator chooses this word because it fits the context of the song lyrics and so that the meaning of the sentence can be conveyed correctly. In the song Everybody Dies, Billie Eilish conveys a message about life, death and the temporary nature of humans. The lyrics can be interpreted as a reflection on the limitations of human life and how death is a natural part of the cycle of life. The message may underscore that, ultimately, everyone will experience death, and that is something that is inevitable in human life. This can be a reminder of the importance of appreciating every moment we have and understanding the meaning of life, even though death is an inseparable part.

Datum:

54/ALU/CT/OXY

SL: If you only pray on Sunday, could you come my way on Monday?

TL: *Jika Anda hanya berdoa pada hari Minggu, bisakah Anda datang ke saya pada hari Senin?*

From the data number 54 lyric *if you only pray on Sunday, could you come my way on Monday?* with translated lyric *jika Anda hanya berdoa pada hari Minggu, bisakah Anda datang ke saya pada hari Senin?* can be found on song title *oxytocin.* The strategy used in translating this sentence is Communicative translation. The translator translated the sentence "my way" into "ke saya". Here the translator chooses this word because it fits the context of the song lyrics and so that the meaning of the sentence can be conveyed correctly. In the song oxytocin, Billie expresses intense sexual urges and desires. He highlights powerful relationships and how these forces can affect a person physically and emotionally. There is a strong sense of desire in the lyrics, reflecting deep intimacy but also intense desire. However, as with many works of art, interpretations can vary from listener to listener. Although the theme of this song is clearly related to sexual desire and intimacy, how a person interprets it can be influenced by their personal experiences and perception of the lyrics.

The data of communicative translation can be seen in the data number 03/HYP/CT/HTE, 09/MET/CT/TIA, 17/ELI/CT/MFY, 24/SYM/CT/GLD, 35/SYM/CT/YRP, 49/HYP/CT/EBD, 54/ALU/CT/OXY.

3. The Translation Quality Assessment of Figurative Language in Billie Eilish's Happier Than Ever Album

Based on the theoretical framework of Peter Low (2005), according to Peter Low, in his theory, assessing the quality of translated song lyrics refers to 5 aspects, namely singability aspect, sense aspect, naturalness aspect, rhythm aspect, and rhythm aspect. Researchers group these aspects into 3 scales of translation quality, namely good quality, standard quality, and low quality. Evaluate the quality of the translation by referring to the description of the good quality includes 5 aspects: rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, and sense aspect. Evaluate the quality of the translation by referring to the description of the standard quality covering 2 - 4 aspects between rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, or sense aspect. Evaluate the quality of the translation by referring to the description of the low quality only covers 1 aspect between of the rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, or sense aspect.

*Tabel 4.3 Scale of Quality Assessment*

| Aspect | | Description |
|--------|------|-------------|
| 5 | Good Quality | Evaluate the quality of the translation by referring to the description of the good quality includes 5 aspects: rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, and sense aspect. |
| 2 - 4 | Standard Quality | Evaluate the quality of the translation by referring to the description of the standard quality covering 2 - 4 aspects between rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, or sense aspect. |
| 1 | Low Quality | Evaluate the quality of the translation by referring to the description of the low quality only covers 1 aspect between of the rhyme aspect, rhythm aspect, singability aspect, naturalness aspect, or sense aspect. |

*Tabel 4.4 Quality Assessment Finding*

| No | Description of Quality Assessment | Total | Percentage |
|----|-----------------------------------|-------|------------|
| 1 | Good Quality | 4 | 6,45% |
| 2 | Standard Quality | 25 | 40,32% |
| 3 | Low Quality | 33 | 53,23% |
| | Total | 62 | 100% |

Based on the table above, the data found in this research consisted of 62 data, the data was divided into 3 assessment

qualities. 4 data (6,45%) good quality, 25 data (40,32%) standard quality, and 33 data (53,23%) low quality. The dominant findings of the quality assessment of figurative language translation used in Billie Eilish's Happier Than Ever album is low quality with 33 data out of 62. The analysis will be discussed further in the following sentence:

a. Good Quality

Evaluation of translation quality by referring to good quality can include 5 aspects. According to Peter Low (2005), these aspects include singability, sense, naturalness, rhythm, and rhyme. Of the total 62 data found in this research, there were 4 data (6.45%) of good quality. An example of the translation of good quality can be seen from the following explanation:

*Tabel 4.5 Example of Good Quality Finding*

| Datum | Source Language | Target Language | Aspect | Quality |
|-------|-----------------|-----------------|--------|---------|
| 22/SIM/ WT/GLD | Gonna claim you like a souvenir | *Akan mengklaim anda seperti suvenir* | -Singability -Sense -Naturalness -Rhyme Rhytme | Good Quality |

From the data number 22, the lyric gonna claim you like a souvenir with translated lyric *Akan mengklaim anda seperti suvenir* can be found on the song title *Goldwing* included in the good quality assessment. In the context of the lyrics, they can be assessed as good quality because they include 5 aspects of assessment, namely: singability, sense, naturalness, rhyme, and rhyme. From the lyrics gonna claim you like a souvenir with translated lyric *Akan mengklaim anda seperti suvenir* in terms of singability aspect, it can be sung easily. In terms of sense aspect, the lyrics have no problem with meaning. In terms of naturalness aspect, the lyrics are accurate and harmonious. In the aspect of rhyme, the rhyme is in accordance with the language of origin. And in the rhythm aspect, the rhythm of the song can be followed.

b. Standard Quality

Evaluation of translation quality by referring to quality standards can include 2-4 aspects. According to Peter Low (2005), these aspects include singability, sense, naturalness, rhythm, and rhyme. Of the total 62 data found in this research, there were 25 data (40,32%) of standard quality. An example of a standard quality translation can be seen from the following explanation:

*Tabel 4.6 Example of Standard Quality Finding*

| Datum | Source Language | Target Language | Aspect | Quality |
|---|---|---|---|---|
| 08/ALU/ WT/HTE | And I don't talk shit about you on the internet | *Dan saya tidak berbicara omong kosong tentang anda di internet* | -Singability<br>-Sense<br>-Naturalness<br>-Unrhyme<br>-Rhytme | Standard Quality |

From the data number 08, the lyric and I don't talk shit about you on the internet with translated lyric *dan saya tidak berbicara omong kosong tentang anda di internet* can be found on the song title *happier than ever* included in the standard quality assessment. In the context of these lyrics, they can be assessed as good quality because they include 4 assessment aspects, namely: singability, sense, naturalness, rhythm, and one aspect that is not contained in the lyrics is rhythm. From the lyric and I don't talk shit about you on the internet with translated lyric *dan saya tidak berbicara omong kosong tentang anda di internet* in terms of singability aspect, it can be sung easily. In terms of sense aspect, the lyrics have no problem with

meaning. In terms of naturalness aspect, the lyrics are accurate and harmonious. In the rhythm aspect, the rhythm of the song can be followed. And in the aspect of rhyme, the rhyme does not match the original language.

c. Low Quality

Evaluation of translation quality by referring to low quality only covers 1 aspect. According to Peter Low (2005), these aspects include singability, sense, naturalness, rhythm, and rhyme. Of the total 62 data found in this research, there were 33 data (53,23%) of low quality. An example of a standard quality translation can be seen from the following explanation:

*Tabel 4.6 Example of Low Quality Finding*

| Datum | Source Language | Target Language | Aspect | Quality |
|-------|-----------------|-----------------|--------|---------|
| 01/SIM/ WT/HTE | I'm happier than ever | *Aku lebih bahagia dari sebelumnya* | -Unsingability<br>-Sense<br>-Unnaturalness<br>-Unrhyme<br>-Unrhytme | Low Quality |

From the data number 01, the lyric I'm happier than ever with translated *aku lebih bahagia dari sebelumnya* can be found on

the song title *happier than ever* included in the low quality assessment. In the context of these lyrics, they can be assessed as low quality because they only cover 1 assessment aspect, namely: sense, and 4 aspects that are not contained in the lyrics are singability, naturalness, rhythm and rhyme. From the lyric I'm happier than ever with translated lyric *Aku lebih bahagia dari sebelumnya* in terms of sense aspect, the lyrics have no problem with meaning. In terms of singability aspect, the lyrics cannot be sung. In the aspect of naturalness, the translation is accurate but not in harmony. In the aspect of rhyme, the rhyme does not match the original language. In the rhythm aspect, there are too many syllables in the translation, which ruins the rhythm of the song.

## B. Discussion

The purpose of this research discussion is to discuss the results of the research based on research findings. There are three problem formulations in this research, the first problem formulation is what are the figurative languages found in Billie Eilish's songs on the album Happier Than Ever? uses theory from Kennedy (1983) to answer the first question. According to Kennedy (1983) There are twelve of figurative language. There are hyperbole, paradox, allusion, personification, simile, litotes, irony, symbol, metaphor, synecdoche, metonymy, and ellipsis. Researcher found 62 data with ten types of figurative language. Among them hyperbole 9 (14,51%) data, paradox 8 (12,95%) data, allusion 4 (6,45%) data, personification 3 (4,83%) data, simile 15 (24,19%) data, litotes 4 (6,45%) data, irony 3 (4,83%) data, symbol 7 (11,29%) data, metaphor 3 (4,83%) data, and ellipsis 6 (9,67%) data. The most dominant finding is simile wich is 15 data (24,19%). These results show that Billie Eilish uses more simile figures of speech than other types in her songs on the Happier Than Ever album. Based on Kennedy (1983: 496) A simile figure of speech is a direct comparison of two things with often using words such as "like", "as", "than", or verbs such as "resembling". A simile figure of speech is a type of figure of speech that is used to explicitly compare two different things. In other words, Billie Eilish uses similes to provide a comparison of two things directly in the lyrics of the song so that it looks more poetic and the listener

can better understand the meaning of the song and the message of the song can be conveyed to the listener.

After soulving the first problem, the researchers discussed the second problem formulation, namely what are strategies used in translating the figurative languages on the album Happier Than Ever? The researcher used theory from Peter Low (2017) to answer the second question. According to the theory of Peter Low (2017), translation strategies are divided into five, namely word for word translation, communicative translation, semantic taranslation, gloss translation, and gist translation. The researcher found 3 of 5 translation strategies that are used in the translation of the song lyrics in this research. The results of the research show that there are 62 data contained in the album Happier Than Ever. those are word for word translation 54 data (87,10%), communicative translation 7 data (11,29%), and gloss translation 1 data (1,61%). The most dominant translation strategies used to translate the figurative language in Billie Eilish's Happier Than Ever album is word for word translation with is 54 data (87,10%). according to low (2016), word for word translation focused on translating in a word-for-word context, this strategy helps the reader in word order and makes iteasier for the reader to understand the content of a translation as a whole.

The last discussion is related to the evaluation of the translation quality of the figurative language contained in Billie Eilish's "Happier Than Ever" album. This evaluation is based on Peter Low's (2005) theory which

identifies five aspects in assessing translation quality, namely singability, sense, naturalness, rhyme, and rhyme. These five aspects are categorized into three criteria, namely good quality, standard quality, and low quality. Of the 62 data found, there were 4 data (6,45%) good quality, 25 data (40,32%) standard quality, and 33 data (53,23%) low quality. The most dominant translation quality data shows that low quality 33 data (53,23%) is the most common data. Therefore, the figurative language translations in the album are considered to be of low quality.

Lastly, based on the findings of each problem. For the first problem, it was found that simile data was the dominant data for figurative language which was found with a total of 15 data (24.19%). Then the second problem was found that word for word translation data was the dominant data for the figurative language translation strategy which was found with a total of 57 (87.10%) data. Furthermore, the final problem was found that low quality data was a data guarantee for the quality of figurative language translation which was found with a total of 33 (53.23%) data. From the dominant data, the results show that the song Halley's Comet is the song that has the largest number of simile and word for word data. This song explains that the song "Halley's Comet" is one of the most popular songs to date, with a memorable melody. However, the main strength of this song lies in the message it conveys. Halley's Comet tells of the desire to escape reality, the need for companionship, and the fear of loneliness. This song describes the universal human experience of searching for meaning in a world that often seems

devoid of meaning. This song acknowledges the reality of our mortality and reminds us of the importance of every moment.

By correlating the most dominant data, it can be understood that the use of similes on the album happier than ever is used to provide an analogous comparison of the life of Billie Eilish, who was rising in popularity at that time. So to describe his journey in becoming popular, he uses figurative language to describe the story more dramatically. Reporting from https://www-capitalfm-com Billie uses analogies throughout the song to show that her love is something rare that is not often seen or seen by many people. Her poetic nature knows no bounds. And for the translation strategy in translating figurative language on the website www.musikurlirik.com, a word for word translation strategy is used because in this translation the translator translates literally word for word. Meanwhile, for quality assessment, the website www.musikurlirik.com has low quality because the website does not only focus on translations of lyrics but also artist news and most of the main focus of the website is Indonesian artists so that the lyrics available on the website are mostly in the form of simple translations.

# CHAPTER V

# CONCLUSION AND SUGGESTION

## A. Conclusion

This research presents several conclusions regarding the results of the analysis based on the problem formulation contained in this research. The conclusions from the research are as follows:

In this research, the researcher found 62 data of figurative language contained in Billie Eilish's songs on the album Happier Than Ever. Researchers use the theoretical framework of Kennedy (1983) to analyze figurative language. The following are the results of figurative language analysis hyperbole 9 (14,51%) data, paradox 8 (12,95%) data, allusion 4 (6,45%) data, personification 3 (4,83%) data, simile 15 (24,19%) data, litotes 4 (6,45%) data, irony 3 (4,83%) data, symbol 7 (11,29%) data, metaphor 3 (4,83%) data, and ellipsis 6 (9,67%) data. The dominant finding is simile wich is 15 data (24,19%). Based on the results of this research, the most dominant figurative language is simile 15 data (24,19%).

From the song lyrics translation, Researcher found 3 of 5 translation strategies used in translating figurative language contained in Billie Eilish's song lyrics on the album Happier Than Ever. The research results show that there are 62 data contained in the Happier Than Ever album. The researcher used the theoretical framework from Peter Low

(2017) to analyze translation strategies in translating figurative language in the song lyrics. The following are the results of the translation strategy analysis, those are word for word translation 54 data (87,10%), communicative translation 7 data (11,29%), and gloss translation 1 data (1,61%). The most dominant translation strategies used to translate the figurative language in Billie Eilish's Happier Than Ever album is word for word translation with is 54 data (87,10%).

From the quality assessment in the song lyrics translation, the researcher used the theoretical framework of Peter Low (2005) to analyze the quality of the translation of the figurative language found. Analysis in terms of quality can be classified into 3 categories, namely, good quality, standard quality, and low quality. Of the 62 data found, there were 4 data (6.45%) good quality, 25 data (40.32%) standard quality, and 33 data (53.23%) low quality. The most dominant translation quality data is low quality 33 data (53.23%).

## B. Suggestion

Based on the results of this research, the researcher would like to give the first suggestion to students, especially English majors who are interested in figurative language and translation, to learn more about figurative language, translation strategies, and translation quality so that they understand the material better. The second suggestion is for other researchers who are researching figurative language and translation to learn more about figurative language so that they better understand the theory and material they are researching.

| No | Song Title | PER | MET | SIM | HYP | LITO | PAR | IRO | METO | SYN | SYM | ALU | ELI | WT | GT | ST | CT | GIT | GQ | SQ | LQ |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | | | | | **Type of Figurative Language** → / **Translation Strategies** → / **Quality Assessment** → | | | | | | | |
| 1 | Happier Than Ever | | | 1 | 2 | | 2 | 1 | | | 1 | 1 | | 6 | 1 | | 1 | | | 1 | 7 |
| 2 | There for I'am | | 1 | 1 | | | 2 | | | | | | | 3 | | | 1 | | | 1 | 3 |
| 3 | Male Fantasy | | | | 2 | | 1 | 1 | | | | | 1 | 4 | | | 1 | | | 1 | 4 |
| 4 | Not My Responsibility | 1 | | | | 2 | | | | | | | | 3 | | | | | | 3 | |
| 5 | Goldwing | | 1 | 2 | | | | | | | 2 | | | 4 | | | 1 | | 2 | 3 | |
| 6 | Getting Older | | | | | | 1 | 1 | | | | | | 2 | | | | | | 2 | |
| 7 | Nda | | | | | 1 | | | | | | 1 | 2 | 4 | | | | | 1 | 1 | 2 |
| 8 | Your Power | | | 2 | | | | | | | 2 | | | 3 | | | 1 | | 1 | | 3 |
| 9 | Billie Bossa Nova | 1 | | | 1 | | 1 | | | | | | | 3 | | | | | | 2 | 1 |
| 10 | OverHeated | | | 2 | 1 | | | | | | | 1 | | 4 | | | | | | 3 | 1 |
| 11 | Lost Cause | | | 1 | | 1 | | | | | | 1 | 2 | 5 | | | | | | 1 | 4 |
| 12 | Everybody Dies | | | 1 | 1 | | | | | | | | | 1 | | | 1 | | | 1 | 1 |
| 13 | My Future | | | | | | | | | | | | | | | | | | | | |
| 14 | I Didn't Change My Number | | 1 | | | | | | | | | | | 1 | | | | | | 1 | |
| 15 | Oxytocin | | | 1 | 1 | | 1 | | | | | 1 | | 3 | | | 1 | | | 2 | 2 |
| 16 | Halleys Comet | 1 | | 4 | 1 | | | | | | | 1 | 1 | 8 | | | | | | 3 | 5 |

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# APPENDICES

**VALIDATION**

The data of thesis entitled **"Figurative Language Translation of Billie Eilish's Song Lyrics in *Happier Than Ever* Album"** has been validated by Muhammad Romdhoni Prakoso, S,Pd M.Pd. on:

Day    : Thursday

Date   : November 2, 2023

Surakarta, November 3, 2023

Validator,

Muhammad Romdhoni Prakoso, S,Pd M.Pd.
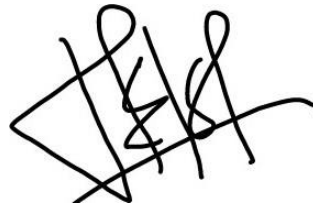
# RATER

The data of thesis entitled "Figurative Language Translation of Billie Eilish's Song Lyrics in Happier Than Ever Album" has been rated by Rifqi Hanif Barezzi, S.Hum, M.Li. on:

Day      Saturday

Date    : November 25, 2023

Surakarta, November 26, 2023

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

| H | No | Source Language | Target Language | Code | Figurative Language | Translation Strategies |
|---|---|---|---|---|---|---|
| A | 1 | I'm Happier Than Ever | *Aku lebih bahagia dari sebelumnya* | 01/SIM/WT/HTE | Simile<br>Note:<br>The use of the word "happier than ever" is a simile form. The use of the word "than" here brings up a comparison between the level of happiness now and in the past. In this case, "than" implicitly links the two states to indicate a significant increase in happiness levels. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I'm Happier Than Ever" is translated literally as " Aku lebih bahagia dari sebelumnya" according to the translation in the target text, which is able to provide the overall meaning. |
| V<br>E<br>R | 2 | You ruined everything good | *Kamu merusak segalanya dengan baik* | 02/IRO/WT/HTE | Irony<br>Note:<br>The sentence "You ruined everything good" is considered ironic because the person who said it actually wanted to convey that they were very disappointed or sad. There is a difference between what is expected (everything that is good must be maintained) and reality (everything that is good has been damaged). In this | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You ruined everything good" is translated literally as " Kamu merusak segalanya dengan baik" according to the translation in the target text is able to provide the overall meaning. |

| | | | | context, the sentence can contain an element of irony because there is a difference between what should have happened or was expected (everything good was not destroyed) and what actually happened (everything good was destroyed). So, irony arises from the discrepancy between expectations and sad or disappointing reality. | |
|---|---|---|---|---|---|
| 3 | You scared me to death | *Anda membuat saya takut setengah mati* | 03/HYP/CT/HTE | Hyperbole<br>Note:<br>In this line, hyperbole is used to emphasize the great level of fear resulting from someone's behavior, although not to the extent of actual death. Hyperbole is a technique to show the fear felt by a person, which actually does not mean that a person will not die. Hyperbole is actually used to show the fear felt by a person, without abandoning the theory that death will happen. | Communicative<br>Note:<br>The strategy used in translating this sentence is Communicative translation. The translator added the word "setengah" to the sentence. The translator wants to convey meaning by focusing on the meaning of the sentence so that the sentence is not stiff and easy to accept. |

| | 4 | Give me a day or two to think of something clever | *Berikan aku satu atau dua hari untuk memikirkan sesuatu yang pintar* | 04/HYP/WT/HTE | Hyperbole<br>Note:<br>In this line, the use of "a day or two" is an example of hyperbole because the singer probably doesn't really need that much time to think about something intelligent. In this sentence, the singer uses hyperbole to express self-confidence. With the words 'one or two days', the singer stated that he does not need to think of anything clever. This is called hyperbole which occurs when the singer states how big a position he has. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Give me a day or two to think of something clever" is translated literally as " Berikan aku satu atau dua hari untuk memikirkan sesuatu yang pintar" according to the translation in the target text is able to provide the overall meaning. |
|---|---|---|---|---|---|---|
| | 5 | When I'm away from you, I'm Happier Than Ever | *Saat aku jauh darimu, aku lebih bahagia dari sebelumnya* | 05/PAR/WT/HTE | Paradox<br>Note:<br>In this line it creates a paradox, because usually a person hopes to be happy when he is with a loved one, but here the singer says that he is happier when he is away from that person. With this song, the singer emphasizes that love does not have to be | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "When I'm away from you, I'm Happier Than Ever" is translated literally as "Saat aku jauh darimu, aku lebih bahagia dari |

| | | | | | the force that causes happiness. Even happiness can be achieved by distancing yourself from loved ones. This song conveys that happiness can be achieved by distancing ourselves from those we love. | sebelumnya" according to the translation in the target text is able to provide the overall meaning. |
|---|---|---|---|---|---|---|
| | 6 | You'd do the opposite of what you said you'd do | *Anda akan melakukan kebalikan dari apa yang anda katakan akan anda lakukan (Apa yang anda katakana akan anda lakukan)* | 06/PAR/GT/HTE | Paradox<br>Note:<br>This line depicts a contradiction where someone is stated to be doing the opposite of what they say they are going to do. This creates a paradoxical situation where expected actions conflict with statements that have been made, which creates a rhetorical effect and invites deeper thinking about this incongruity. This statement creates a paradox by showing that the person always breaks their own promises or statements. | Gloss<br>Note:<br>The strategy used to translate this sentence is gloss translation. In this sentence the translator adds the information in brackets " apa yang anda katakana akan anda lakukan" to provide an explanation of the translation of the sentence so that it can be understood by the reader. |

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| | 7 | You call me again, drunk in your benz | *Anda menelepon saya lagi, mabuk di benz anda* | 07/SYM/WT/HTE | Symbol<br>Note:<br>in this sentence, "drunk in your Benz" is used as a symbol of irresponsible behavior and danger. It depicts other people calling drunk while driving, showing indiscretion and low discretion. Therefore, using the phrase "drunk in your Benz" leads to behavior that deviates from fair and responsible policy. This has a negative impact on the environment and general life, so it needs to be managed carefully. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You call me again, drunk in your benz" is translated literally as " Anda menelepon saya lagi, mabuk di benz anda" according to the translation in the target text is able to provide the overall meaning. |
| | 8 | And I don't talk shit about you on the internet | *Dan saya tidak berbicara omong kosong tentang anda di internet* | 08/ALU/WT/HTE | Allusion<br>Note:<br>in this line is an allusion to a common practice in the modern era where people often speak negatively or criticize other people on the internet, especially on social media. In this context, the singer stated that although he | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "And I don't talk shit about you on the internet" is translated literally as "Dan saya tidak berbicara |

| | | | | | could do the same thing by talking bad about other people on the internet, he chooses not to. So, this is an allusion to behavior that often occurs in the online world. By doing this, the singer shows his concern for maintaining social integrity and loyalty. This is very important for singers to maintain their reputation. Apart from that, this also provides benefits for social media users so they don't spread inappropriate things. | omong kosong tentang anda di internet" according to the translation in the target text is able to provide the overall meaning. |
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| T H E R E F O R I | 09 | Your world's an ideal | *Dunia anda adalah cita-cita* | 09/MET/CT/TIA | Metaphor Note: In this line, the words "Your world" are used metaphorically to imply that a person's world or view is "an ideal" or idealistic. A metaphor is a style of language that describes something in a way that is not literal or equates two things | Communicative Note: The strategy used in translating this sentence is Communicative translation. The translator translated the phrase "ideal" into " cita-cita" and should literally translate it into "ideal" not " cita-cita". The choice of words adjusts the context of the song lyrics. |

| A M | 10 | Don't talk 'bout me like how you might know how I feel | *Jangan bicara tentang saya seperti bagaimana anda mungkin tahu bagaimana perasaan saya* | 10/SIM/WT/TIA | that are actually different, with the aim of providing a deeper or stronger understanding or picture. In this case, "world" is not interpreted literally as a planet or physical world, but rather as a concept or view that a person has. | |
|---|---|---|---|---|---|---|
| | | | | | Simile<br>Note:<br>In this line, there is a direct comparison with the use of "like" to compare the way someone talks about a singer with the person's unknown true feelings. This is an example of a simile used to convey another person's ignorance of the singer's feelings, much like describing how someone talks about the moon, without realizing how deep the craters on its surface are. In both cases, comparisons like these help create a clearer picture of a | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Don't talk 'bout me like how you might know how I feel" is translated literally as " Jangan bicara tentang saya seperti bagaimana anda mungkin tahu bagaimana perasaan saya" according to the translation in the target text is able to provide the overall meaning. |

| | | | | | person's lack of understanding or insight into the subject. | |
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| | 11 | Top of the world, but your world isn't real | *Dunia teratas, tetapi dunia anda tidak nyata* | 11/PAR/WT/TIA | Paradox<br>Note:<br>In this sentence, there is a statement that someone is at the "top of the world" or at the highest point of happiness or success, but at the same time, there is an affirmation that the "world" they experience or believe in is not real or may not correspond to reality. This creates a paradox where a person can feel great and at the top, but simultaneously realize that reality or actual circumstances may not match their perception. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Top of the world, but your world isn't real" is translated literally as "Dunia teratas, tetapi dunia anda tidak nyata" according to the translation in the target text, it is able to provide the overall meaning. |

| | 12 | We are not the same with or without | *Kami tidak sama dengan atau tanpa* | 12/PAR/WT/TIA | Paradox<br>Note:<br>In this line, there is a contradiction between "with" and "without". This statement shows that whether "we" are the same or not the same, both when there is something (with) and when there is nothing (without), which creates a paradox or contradiction in the sentence. in other words, this statement creates a paradox by stating that a person is not the same either with or without something or someone. It can describe how a person's feelings or identity can be influenced by other people or certain situations. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "We are not the same with or without" is translated literally as "Kami tidak sama dengan atau tanpa" according to the translation in the target text, which is able to provide the overall meaning. |
| M A L E | 13 | I worry this is how I'm always gonna feel | *Saya khawatir inilah yang akan selalu saya rasakan* | 13/HYP/WT/MFY | Hyperbole<br>Note:<br>in this line "this is how I'm always gonna feel" is hyperbole because it is an | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates |

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| F A N T A S Y | | | | | exaggeration to describe feelings of worry that may not always last forever. This hyperbole has a function to express feelings of worry about future conditions. It also conveys the desire to protect oneself from uncertain possibilities. | the sentence word for word or literally. The sentence "I worry this is how I'm always gonna feel" is translated literally as "saya khawatir inilah yang akan selalu saya rasakan" according to the translation in the target text is able to provide the overall meaning. |
| | 14 | Can't get over you, no matter what I do | *Tidak bisa melupakanmu, Tidak peduli apa yang saya lakukan* | 14/HYP/WT/MFY | Hyperbole Note: In this line, the word "no matter what I do" is hyperbole because it is an exaggeration to express the difficulty of forgetting someone. | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Can't get over you, no matter what I do" is translated literally as "tidak bisa melupakanmu, Tidak peduli apa yang saya lakukan" according to the translation in the target text is able to provide the overall meaning. |
| | 15 | But I loved you then and I love you now | *Tapi aku mencintaimu saat itu, dan aku mencintaimu sekarang* | 15/PAR/WT/MFY | Paradox Note: in this line, an example of paradox because it expresses | Word for Word Note: The strategy used in translating this sentence is word for word, |

| | | | | | feelings of love that are still ongoing, even though in the context of the lyrics, the singer seems to be having difficulty in dealing with his feelings. This shows that feelings of love are not easy to separate from problems related to them. Even though love is an important part of life. | where the translator translates the sentence word for word or literally. The sentence "But I loved you then and I love you now" is translated literally as "tapi aku mencintaimu saat itu, dan aku mencintaimu sekarang" according to the translation in the target text is able to provide overall meaning. |
|---|---|---|---|---|---|---|
| | 16 | Be alright, convince myself I hate you | *Baiklah, yakinkan diriku bahwa aku membencimu* | 16/IRO/WT/MFY | Irony<br>Note:<br>In this line, the word "convince myself I hate you" creates irony because the singer is trying to convince himself that he hates someone, while the lyrics as a whole express more complex feelings and a love that still exists. That way, these lyrics are designed to give an impressive impression. These lyrics are expected to grab attention and create sadness in the listeners. That way, this makes this song very simple and touching with personality. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Be alright, convince myself I hate you" is translated literally as " Baiklah, yakinkan diriku bahwa aku membencimu" according to the translation in the target text is able to provide the overall meaning. |

| | 17 | Thought we'd get along but it wasn't so | *Kupikir kita akan cocok, tapi ternyata tidak* | 17/ELI/CT/MFY | Ellipsis<br>Note:<br>In this line, the complete sentence that was omitted was "I thought we'd get along but it wasn't so." In this context, the words "I" and "I" are omitted to simplify the sentence. | Communicative<br>Note:<br>The strategy used in translating this sentence is Communicative translation. The translator translated the sentence "along" into " cocok" so the translation should literally be "bersama" not "cocok". Here the translator chooses this word because it fits the context of the song lyrics. |
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| N<br>O<br>T<br><br>M<br>Y<br><br>R<br>E<br>S<br>P<br>O<br>N<br>S<br>I | 18 | Do my shoulders provoke you? Does my chest? | *Apakah bahu saya memprovokasi anda? Apakah dadaku?* | 18/PER/WT/NMR | Personification<br>Note:<br>In this line, it can be said to be personification because the word "shoulders" is given human-like qualities as if it can personify someone. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Do my shoulders provoke you? Does my chest?" translates literally to "apakah bahu saya memprovokasi anda? Apakah dadaku?" according to the translation in the target text is able to provide overall meaning. |

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| B I L I T Y | 19 | If I lived by them, I'd never be able to move | *Jika saya hidup dengan mereka, aku tidak akan pernah bisa bergerak* | 19/LITO/WT/NMR | Litotes<br>Note:<br>In this sentence, the use of "I'd never be able to move" is a negative statement which can be interpreted as a form of litotes. Although it literally states that a person will not be able to move, it can actually be interpreted as someone feeling that the rules or principles being followed will greatly limit their ability to act freely. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "If I lived by them, I'd never be able to move" is translated literally as "Jika saya hidup dengan mereka, aku tidak akan pernah bisa bergerak" according to the translation in the target text is able to provide the overall meaning. |
| | 20 | If I wear what is comfortable, I am not a woman | *Jika saya memakai apa yang nyaman, saya bukan wanita* | 20/LITO/WT/NMR | Litotes<br>Note:<br>This statement uses litotes to say that wearing comfortable clothes does not make one a woman, which actually illustrates how social norms and gender expectations are often applied excessively and unfairly. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "If I wear what is comfortable, I am not a woman" is translated literally as "Jika saya memakai apa yang nyaman, saya bukan wanita" according to the translation in |

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| | | | | | | the target text is able to provide the overall meaning. |
| | | | | | | |
| G O L D W I N G | 21 | Smiling on him, she beareth him to highest heaven | *Tersenyum padanya, dia membawanya ke surga tertinggi* | 21/MET/WT/GLD | Metaphor<br>Note:<br>In this context, "bearing him to highest heaven" does not literally take someone to heaven, but rather describes how the state represented by "she" makes the person feel very happy or ecstatic. "Highest heaven" is a figurative depiction of a high or peak state of happiness or joy. So, overall, this sentence uses a metaphor to describe how a certain state or feeling (represented by "she") can give someone a very positive or happy experience (described as "bearing him to highest heaven"). | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Smiling on him, she bore him to the highest heaven" is translated literally as "Tersenyum padanya, dia membawanya ke surga tertinggi" according to the translation in the target text is able to provide the overall meaning. |

| 22 | Gonna claim you like a souvenir | *Akan mengklaim anda seperti suvenir* | 22/SIM/WT/GLD | Simile<br>Note:<br>In this line, the use of "like a souvenir" is a simile used to compare the action of "claiming" someone in a similar way to taking or having a souvenir. This gives an idea of how people might try to take advantage of someone. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Gonna claim you like a souvenir" is translated literally as "akan mengklaim anda seperti suvenir" according to the translation in the target text is able to provide the overall meaning. |
| 23 | You're sacred and they're starved | *Kamu suci dan mereka kelaparan* | 23/SYM/WT/GLD | Symbol<br>Note:<br>In the context of the sentence "You're sacred and they're starved", the use of the word "sacred" is interpreted as a figure of speech symbol. the word "sacred" is used to describe something that is much more important, sacred, or of higher value, then the word can be considered a symbolic use that represents | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You're sacred and they're starved" is translated literally as "kamu suci dan mereka kelaparan" according to the translation in the target text is able to provide the overall meaning. |

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| | | | | | something greater or has a deeper meaning. | |
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| 24 | O'gold-wing'd messenger of mighty Gods | *Wahai utusan dewa-dewa yang perkasa bersayap emas* | 24/SYM/CT/GLD | Symbol<br>Note:<br>In this line, "gold-wing'd messenger of mighty Gods" refers to the god Hermes in Greek mythology who is often depicted as a messenger of the gods and has wings made of gold. The use of the words "gold-wing'd" and "messenger of mighty Gods" is symbolic and depicts Hermes as a revered figure who played an important role in Greek mythology. The word "gold winged" in this sentence is a symbol of glory or greatness. Gold is often used in symbolism to represent things of great value or greatness. | Communicative<br>Note:<br>The strategy used in translating this sentence is Communicative translation. The translator added the word "perkasa" to the sentence. The translator wants to convey meaning by focusing on the meaning of the sentence so that the sentence is not stiff and easy to accept. |
| 25 | Gonna claim you like a souvenir | *Akan mengklaim anda seperti suvenir* | 25/SIM/WT/GLD | Simile<br>Note:<br>This sentence uses the word "like" to express the similarity between two different things. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates |

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| | | | | | In this context, the action of "claiming you like a souvenir" is a comparison that describes how someone plans to claim or own someone with an intensity or desire similar to the way someone collects or owns a valuable souvenir. the use of "like" here implies a comparison or similarity in the degree of desirability or way of claiming something. It is more of a strong description or image that depicts a person's intensity or desire in achieving or possessing something in a way that is very deep or meaningful to him. | the sentence word for word or literally. The sentence "Gonna claim you like a souvenir" is translated literally as "akan mengklaim anda seperti suvenir" according to the translation in the target text is able to provide the overall meaning. |
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| G E T T I N G | 26 | Which is ironic 'cause the strangers seem to want me more Than anyone before | *Yang ironis karena orang asing sepertinya lebih menginginkanku dari siapapun sebelumnya* | 26/IRO/WT/GTO | Irony Note: In this line, there is the use of ironic language to show the contradiction between hopes or expectations (namely, that people close to the speaker will want it more) and reality | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Which |

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| O L D E R | | | | | (namely, that strangers will actually be more interested). | is ironic 'cause the strangers seem to want me more<br>Than anyone before" is translated literally as " Yang ironis karena orang asing sepertinya lebih menginginkanku dari siapapun sebelumnya" according to the translation in the target text is able to provide the overall meaning. |
| | 27 | It's so weird<br>That we care so much until we don't | *Ini sangat aneh*<br>*Bahwa kita sangat peduli sampai kita tidak* | 27/PAR/WT/GTO | Paradox<br>Note:<br>In this line, there is an interesting contradiction. At the beginning, it is stated that we care so much ("we care so much"), but then it is followed by the contradiction that we stop caring ("until we don't"). This creates a paradox or contradiction in human feelings or behavior that may invite deeper thought about the nature of human feelings and behavior. This paradox reflects human complexity in terms of emotions and | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "It's so weird<br>That we care so much until we don't" translates literally to "Ini sangat aneh<br>Bahwa kita sangat peduli sampai kita tidak" according to the translation in the target text is able to provide the overall meaning. |

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| | | | | | relationships. Sometimes, we can be very caring and involved in a thing or relationship, but then, due to various reasons or changes in circumstances, our feelings can change drastically. This paradox reminds us that human feelings and relationships are often not simple and can change over time. | |
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| N D A | 28 | I can barely go outside, I think I hate it here | *Saya hampir tidak bisa keluar, saya pikir saya benci disini* | 28/LITO/WT/NDA | Litotes Note: In this line, the phrase "I can barely go outside" describes that the speaker has difficulty going outside, while the phrase "I think I hate it here" describes negative feelings towards the place. The use of litotes lies in the use of "barely" and "think I hate," which dims the intensity of the statement. In other words, the speaker may be stronger in his | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I can barely go outside, I think I hate it here" is translated literally as "saya hampir tidak bisa keluar, saya pikir saya benci disini" according to the translation in the target text is able to provide the overall meaning. |

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| | | | | feelings than expressed in this sentence. | |
| 29 | Somewhere in Kauai where I can disappear | *disuatu tempat di kaua'i dimana aku bisa menghilang* | 29/ALU/WT/NDA | Allusion<br>Note:<br>In this line, "Kauai" is allusion for a place or location far from the crowds and media attention, which is where the singer wants to hide. Kauai is a very famous place to carry out the learning process, find inspiration, and pursue dreams. Here, people can spend time in freedom and enjoy the wonders of nature. Kauai is also a great place to enjoy life skills that are out of reach in many countries. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Somewhere in Kauai where I can disappear" is translated literally as "disuatu tempat di kaua'i dimana aku bisa menghilang" according to the translation in the target text is able to provide the overall meaning. |
| 30 | Did you think I'd show up in a limousine? (No) | *Apakah anda pikir saya akan muncul limusin? (No)* | 30/ELI/WT/NDA | Ellipsis<br>Note:<br>In the sentence "Did you think I'd show up in a limousine? (No)" grammatically, a more correct answer to the question "Did you think I'd show up in a limousine?" is "I did not" not "No"." This is a more complete and grammatical | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Did you think I'd show up in a limousine? (No)" translates literally to "Apakah anda pikir |

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| | | | | form that gives the correct answer to the question. "No" in this context is shorter and less grammatically complete, although in everyday conversation, such short answers can be used to convey the same meaning. | saya akan muncul limusin? (No)" according to the translation in the target text is able to provide overall meaning. |
| 31 | Had a pretty boy over, but he couldn't stay | *Punya anak laki-laki cantik, tapi dia tidak bisa tinggal* | 31/ELI/WT/NDA | Ellipsis Note: In thie line, the word "I" is omitted at the beginning of the sentence, but the meaning remains clear that the author carried out the action. Actually, the word "I" is used to express the author to the reader, so that they can understand that the author himself carried out this action. Thus, the word "I" not only connects the author with the reader, but also reflects the author's identity. | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Had a pretty boy over, but he couldn't stay" is translated literally as " Punya anak laki-laki cantik, tapi dia tidak bisa tinggal" according to the translation in the target text is able to provide the overall meaning. |

| | | | | | Simile | Word for Word |
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| Y O U R  P O W E R | 32 | You made me feel like it was my fault, you were the devil | *Anda membuat saya merasa seperti itu adalah kesalahan saya, anda adalah iblis* | 32/SIM/WT/YPR | Simile<br>Note:<br>In the context of the sentence "You made me feel like it was my fault, you were the devil," the use of the word "like" shows a comparison between someone's feelings ("feel like it was my fault") with the nature or character of "you were the devil. " So, this sentence uses a simile figure of speech by comparing how someone's behavior makes someone feel like the mistake is theirs ("feel like it was my fault") with resembling the nature or character of the devil ("you were the devil"). In this case, the word "like" indicates a comparison which makes the sentence an example of a simile figure of speech. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You made me feel like it was my fault, you were the devil" is translated literally as "anda membuat saya merasa seperti itu adalah kesalahan saya, anda adalah iblis" according to the translation in the target text is able to provide the overall meaning. |
| | 33 | But you ruined her in a year, don't act like it was hard | *Tapi anda menghancurkannya dalam setahun, jangan bertindak seperti itu sulit* | 33/SIM/WT/YPR | Simile<br>Note:<br>In the sentence "But you ruined her in a year, don't act like it was hard," there are | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates |

| | | | | | elements of a simile figure of speech. In this context, the phrase "don't act like it was hard" implies that one should not pretend that something is difficult to do. Although it does not directly state the comparison, there is an implied comparison between the perceived or expected difficulty and the fact that the action performed is not actually difficult. The use of the word "like" is a marker that indicates a comparison or similarity between a situation that is expected to be difficult (pretending that something is difficult to do) and the reality that the action taken is actually not as difficult as other people expect. In this case, the phrase contains elements of a simile figure of speech because there is an implied or implicit comparison between two different things. | the sentence word for word or literally. The sentence "But you ruined her in a year, don't act like it was hard" is translated literally as "tapi anda menghancurkannya dalam setahun, jangan bertindak seperti itu sulit" according to the translation in the target text is able to provide the overall meaning. |

| 34 | She said you are a hero, you played the part | *Dia bilang kamu adalah pahlawan, kamu memainkan peran itu* | 34/SYM/WT/YRP | Symbol Note: In this line, the word "hero" is used as a symbol for someone who is supposed to protect or help others, but in the context of these lyrics, it reflects the betrayal or cruelty of someone who is supposed to be a hero. The word "hero" takes the negative side of the role of a hero who is supposed to be a hero to others, by becoming a criminal or murderer. The word "hero" explains that even people who are supposed to be heroes can become murderers. | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "She said you were a hero, you played the part" is translated literally as "ia bilang kamu adalah pahlawan, kamu memainkan peran itu" according to the translation in the target text is able to provide the overall meaning. |
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| 35 | Try not abuse your power | *Cobalah untuk tidak menyalahgunakan kekuasaan Anda* | 35/SYM/CT/YRP | Symbol Note: In the line, the word "power" is a symbol of power or influence. This reflects the central theme of the lyrics, which discuss how the use of power can have serious consequences. The use of power not only has a positive | Communicative Note: The strategy used in translating this sentence is Communicative translation. The translator added the word "untuk" to the sentence. The translator wants to convey meaning by focusing on the meaning of the sentence |

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| | | | | | impact, but can also have a negative impact on other people. At the same time, the use of power also invites the potential for corrupt behavior that can damage the government or organization. | so that the sentence is not stiff and easy to accept. |
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| B O S S A N O V A | 36 | Love when it comes without a warning | *Cinta ketika datang tanpa peringatan* | 36/PER/WT/BBN | Personification<br>Note:<br>In this line, the word "Love" is treated as if it could come and give warning like a human. This is an example of personification because love is given human nature with the ability to provide warnings. Love has qualities that cannot be separated from humans, such as trust, happiness and patience. Love also has the ability to provide warnings to humans, such as reminding us to be willing to accept goodness and regret mistakes. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Love when it comes without a warning" is translated literally as "cinta ketika datang tanpa peringatan" according to the translation in the target text is able to provide the overall meaning. |

| 37 | A lot can change in twenty seconds | *Banyak yang bisa berubah dalam dua puluh detik* | 37/HYP/WT/BBN | Hyperbole<br>Note:<br>This sentence contains hyperbole because it states that many things can change in a short time, in this case, within 20 seconds. This is an overstatement to emphasize rapid change. This cannot be done easily, even with a few steps, even with just 20 seconds, so this statement is not true and can be said to be an exaggeration. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "A lot can change in twenty seconds" is translated literally as "banyak yang bisa berubah dalam dua puluh detik" according to the translation in the target text is able to provide the overall meaning. |
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| 38 | Love when it comes without a warning, Cause waiting for it gets so borin | *Cinta ketika datang tanpa peringatan, karena menunggu itu membosankan* | 38/PAR/WT/BBN | Paradox<br>Note:<br>In this line, there is a paradox in the contrast between "love when it comes without a warning" (love when it comes without warning) and "'Cause waitin' for it gets so boring'" (because waiting for it becomes very boring). The first statement describes happiness when love comes without warning, while the second statement highlights | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Love when it comes without a warning, Cause waiting for it gets so boring" is translated literally as "cinta ketika datang tanpa peringatan, karena menunggu itu membosankan" according to the translation in |

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| | | | | | that waiting patiently for love can also be boring. This creates an interesting contrast and can be considered a figure of speech for paradox. Although not very strong, the paradox conveys the idea that love can come in many different ways and through different experiences. | the target text is able to provide the overall meaning. |
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| O V E R H E A T E D | 39 | That I really look just like the rest of you | *Bahwa aku benar-benar terlihat seperti kalian semua* | 39/SIM/WT/OVH | Simile<br>Note:<br>In this line, the word "like" is used to make a comparison between "me" (the speaker) and "all of you" (other people). This shows that the speaker feels similar or has certain similarities with the other person he is conveying in the sentence. The use of "like" in this context is an example of the use of a simile figure of speech, where the word is used to strengthen the meaning of a sentence and | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "That I really look just like the rest of you" is translated literally as "ahwa aku benar-benar terlihat seperti kalian semua" according to the translation in the target text is able to provide the overall meaning. |

| | | | | | make a comparison between two clearly different entities. | |
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| 40 | I was only built like everybody else now | *Saya hanya dibangun seperti orang lain sekarang* | 40/SIM/WT/OVH | Simile<br>Note:<br>In this line, the use of the word "like" to compare "I" (me) with "everybody else" (everyone else) is an example of using a simile figure of speech. This indicates that "I" is constructed or has similar characteristics to "everyone else," thus using the comparison with the word "like." | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I was only built like everybody else now" is translated literally as "aya hanya dibangun seperti orang lain sekarang" according to the translation in the target text is able to provide the overall meaning. |
| 41 | I'm overheated, can't be defeated, can't be deleted, can't un-believe it | *Saya kepanasan, tidak bisa dikalahkan, tidak bisa dihapus, tidak bisa dipercaya* | 41/HYP/WT/OVH | Hyperbole<br>Note:<br>In this sentence, the singer uses exaggeration to convey his very strong and unwavering feelings. The use of words like "can't be defeated" and "can't be deleted" are exaggerations intended to reinforce feelings of extreme strength or resilience. Thus, this is an | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I'm overheated, can't be defeated, can't be deleted, can't un-believe it" is translated literally as "saya kepanasan, tidak bisa dikalahkan, tidak bisa dihapus, |

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| | | | | | example of using hyperbolic figures of speech to enlarge or strengthen the feelings expressed in the lyrics. | tidak bisa dipercaya" according to the translation in the target text is able to provide overall meaning. |
| | 42 | But don't you get sick of posin' for pictures with that plastic body? | *Tapi jangan muak berpose untuk foto dengan tubuh plastik itu?* | 42/SYM/WT/OVH | Symbol<br>Note:<br>In this line, the word "plastic body" in this context can be considered as a Symbol to refer to a person who has an appearance or image that is considered unnatural or fake. Plastic body refers to people whose faces have been treated or shaped into something unhealthy or abnormal. Its use can cause stigma for individuals whose faces are treated, including mental distress. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "But don't you get sick of posin' for pictures with that plastic body?" translates literally to "tapi jangan muak berpose untuk foto dengan tubuh plastik itu?" according to the translation in the target text is able to provide overall meaning. |
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| L O S T C A | 43 | Something's in the air right now, like I'm losing track of time | *Ada sesuatu di udara sekarang,*<br>*Seperti aku kehilangan jejak waktu* | 43/SIM/WT/LCE | Simile<br>Note:<br>In this line, this simile compares the feeling that the writer is feeling with something that is in the air right now. The feeling was | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence |

| U S E | | | | | akin to losing track of time. In other words, the author feels like time is passing by involuntarily or feels slow, like an effect created by something in the air. | "Something's in the air right now, like I'm losing track of time" translates literally to "ada sesuatu di udara sekarang, Seperti aku kehilangan jejak waktu" according to the translation in the target text is able to provide the overall meaning. |
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| | 44 | You ain't nothing but a lost cause | *Anda bukan apa-apa selain penyeban yang hilang* | 44/LITO/WT/LCE | Litotes Note: In this line, the mention of "you are nothing" uses a negative statement to devalue its true meaning. In other words, in litotes, the true meaning of the statement is often stronger than that actually conveyed by the words used. In this case, you want to say that the person is very important or valuable, but you devalue them by saying "You are nothing." | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You ain't nothing but a lost cause" is translated literally as "anda bukan apa-apa selain penyeban yang hilang" according to the translation in the target text is able to provide the overall meaning. |

| | 45 | I sent you flowers | *Aku mengirimimu bunga* | 45/SYM/WT/LCE | Symbol<br>Note:<br>In this line, the word Flower delivery in this context is a symbol of an act of affection or care in a relationship. Flowers are often used as a symbol of love or feelings. Flowers are a form of expression of affection that can be expressed in price and quantity. Flowers are used to express feelings that cannot be expressed verbally. Apart from that, flowers are used to convey feelings that cannot be expressed in any other way. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I sent you flowers" is translated literally as "aku mengirimimu bunga" according to the translation in the target text is able to provide the overall meaning. |
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| | 46 | You ran the shower and left them by the stairs | *Anda berlari mandi dan meninggalkan mereka di dekat tangga* | 46/ELI/WT/LCE | Ellipsis<br>Note:<br>In this line, the verb "did" is removed so that the complete sentence becomes "You did run the shower and left them by the stairs." | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You ran the shower and left them by the stairs" is translated literally as "anda berlari mandi dan |

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| | | | | | | meninggalkan mereka di dekat tangga" according to the translation in the target text is able to provide the overall meaning. |
| | 47 | But that was way before I realized | *Tapi itu jauh sebelum aku menyadarinya* | 47/ELI/WT/LCE | Ellipsis<br>Note:<br>In this line, the verb "it" is removed so that the complete sentence becomes "But that was way before I realized it." | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "But that was way before I realized" is translated literally as "tapi itu jauh sebelum aku menyadarinya" according to the translation in the target text which is able to provide the overall meaning. |
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| E V E R Y B O D | 48 | I sure have a knack for seeing life more like a child | *Saya yakin memiliki bakat untuk melihat hidup lebih seperti anak kecil* | 48/SIM/WT/EBD | Simile<br>Note:<br>In this context, the phrase "more like a child" shows a comparison or simile between the way a person sees life and the way a child does. The use of the word "like" indicates a | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I sure have a knack for seeing life |

| Y D I E S | | | | | comparison between a person's perspective or outlook on life and a mindset similar to that of children. Children often see the world with a great sense of curiosity, wonder, and without much of the burden or complexity that adults see. Thus, this phrase implies that the person who says it has a tendency to view life with a simpler viewpoint, perhaps more full of joy, curiosity, or purity that children often have. | more like a child" is translated literally as "saya yakin memiliki bakat untuk melihat hidup lebih seperti anak kecil" according to the translation in the target text is able to provide the overall meaning. |
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| | 49 | And maybe in a couple hundred years They'll find another way | *Dan mungkin dalam beberapa ratus tahun mereka akan menemukan cara lain* | 49/HYP/CT/EBD | Hyperbole<br>Note:<br>In this line, the hyperbole lies in the estimate that it may take several hundred years to find another way, which indicates the length of time it might take. | Communicative<br>Note:<br>The strategy used in translating this sentence is Communicative translation. The translator translates the sentence "a couple hundred years" into "beberapa ratus tahun". Here the translator chooses this word because it fits the context of the song lyrics and so that the meaning of the sentence can be conveyed correctly. |

| I | 50 | You were easy on the eyes, eyes, eyes but looks can be deceiving | *Anda mudah di mata, mata, mata tapi penampilan bisa menipu* | 50/MET/WT/IDC | Metaphor Note: In this line, the statement that "you were easy on the eyes" is a metaphor that describes someone or something as "easy on the eyes" or "physically attractive." The use of "looks can be deceiving" also refers to the understanding that physical appearance often does not reflect the true character or nature of someone or something. This metaphor is used to provide a deeper meaning in the sentence. This metaphor is used to convey the meaning that someone or something that looks physically attractive does not necessarily mean that they are a good or trustworthy person. By using metaphors, we can express more meaning in the sentence. | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You were easy on the eyes, eyes, eyes but looks can be deceiving" is translated literally as "anda mudah di mata, mata, mata tapi penampilan bisa menipu" according to the translation in the target text, it is able to provide the overall meaning. |
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| O X Y T O C I N | 51 | You know I love to rub it in like lotion | *Anda tahu saya suka menggosoknya seperti lotion* | 51/SIM/WT/OXY | Simile<br>Note:<br>Comparisons like these illustrate that the person speaking likes to rub something (perhaps a feeling or experience) in the same way as rubbing lotion on the skin. This is a simile used to describe the intensity of a feeling or action. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You know I love to rub it in like lotion" is translated literally as "anda tahu saya suka menggosoknya seperti lotion" according to the translation in the target text is able to provide meaningful meaning keseluruhan. |
| | 52 | You know I need you for the oxytocin | *Anda tahu saya membutuhkan anda untuk oksitosin* | 52/HYP/WT/OXY | Hyperbole<br>Note:<br>This statement overstates that a person "needs" another person for oxytocin, which is a hormone associated with emotional bonding. This is a hyperbole used to indicate a very great degree of dependency or desire for emotional connection. Some | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "You know I need you for the oxytocin" is translated literally as "anda tahu saya membutuhkan anda untuk |

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| | | | | people say that they cannot live without relationships with other people. However, not everyone has the ability to connect with other people with oxytocin. In addition, not everyone has the desire to have a relationship with another person on oxytocin. | oksitosin" according to the translation in the target text is able to provide the overall meaning. |
| 53 | Cause I like to do things God doesn't approve of if she saw us | *Karena aku suka melakukan hal-hal yang tidak disetujui tuhan jika dia melihat kita* | 53/PAR/WT/OXY | Paradox<br>Note:<br>This statement creates a paradox by mentioning the desire to do things that God disapproves of, but by using the pronoun "she" to refer to God, depicting contradictory ideas about God's nature. This paradox highlights the difficulty of reconciling God's omniscience and free will. It also suggests that humans are able to challenge God's authority by expressing their own desires. Furthermore, it implies that humans have the power to change God's mind. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Cause I like to do things God doesn't approve of if she sees us" is translated literally as "karena aku suka melakukan hal-hal yang tidak disetujui tuhan jika dia melihat kita" according to the translation in the target text is able to provide the overall meaning. |

| | 54 | If you only pray on Sunday, could you come my way on Monday? | *Jika Anda hanya berdoa pada hari Minggu, bisakah Anda datang ke saya pada hari Senin?* | 54/ALU/CT/OXY | Allusion Note: in this line, Reference Refers to the Christian religious tradition, where many people only go to church and pray on Sundays. This is an allusion to common religious activities. This is a sign of the formation of a Christian culture consisting of religious activities carried out regularly. That is what is meant by general religious activities, namely activities that are often carried out by Christian followers. | Communicative Note: The strategy used in translating this sentence is Communicative translation. The translator translated the sentence "my way" into "ke saya". Here the translator chooses this word because it fits the context of the song lyrics and so that the meaning of the sentence can be conveyed correctly. |
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| H A L L E Y S C O | 55 | Halley's Comet Comes around more than I do | *Komet halley datang lebih dari yang saya lakukan* | 55/PER/WT/HAC | Personification Note: In this line, a natural object, namely "Halley's Comet", is treated as if it has human characteristics with the use of the words "comes around more often than I do". This is an example of personification because it describes the comet | Word for Word Note: The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Halley's Comet Comes around more than I do" is translated literally as "komet halley datang lebih |

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| M E T | | | | | as an entity that performs the action of coming or appearing with a certain degree of frequency, as if having a more frequent presence than human speakers. Halley's comet is represented as having a more frequent occurrence than humans. The functional characteristics of Halley's comet are likened to those of humans, considering that comets perform incoming actions with a higher frequency rate than humans. This personification describes natural objects in a form that is easy to understand and can be achieved. | dari yang saya lakukan" according to the translation in the target text is able to provide the overall meaning. |
| | 56 | What a drag to love you like I do | *Betapa sulitnya untuk mencintaimu seperti yang aku lakukan* | 56/SIM/WT/HAC | Simile<br>Note:<br>In this line, the word "like" is used to compare the feeling of loving someone with something that is "blocking" or "boring" (drag). In other | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "What a |

| | | | | words, the singer describes that loving that person is like an obstacle or a burden, and the comparison using the word "like" makes it a simile. In this case, a simile is used to convey strong and deep feelings about loving feelings. | drag to love you like I do" is translated literally as "betapa sulitnya untuk mencintaimu seperti yang aku lakukan" according to the translation in the target text is able to provide the overall meaning. |
|---|---|---|---|---|---|
| 57 | I feel more and more like I was made for you | *Saya merasa lebih dan lebih seperti saya dibuat untuk anda* | 57/SIM/WT/HAC | Simile<br>Note:<br>In this line, the word "like" is used to compare a person's feelings with the feeling that he or she was "created" or "made" especially for someone he loves. In other words, the singer describes that his feelings are getting stronger and deeper, and his comparison using the word "like" makes it a simile. In this context, similes are used to convey deep feelings of connection and destiny. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I feel more and more like I was made for you" is translated literally as "saya merasa lebih dan lebih seperti saya dibuat untuk anda" according to the translation in the target text is able to provide the overall meaning. |
| 58 | Comes around more than I do | *Datang lebih dari yang saya lakukan* | 58/SIM/WT/HAC | Simile<br>Note:<br>In this line, the word "than" is used to compare the frequency | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, |

| | | | | with which Halley's Comet appears with the frequency with which a person (the speaker) does something. In this case, the speaker uses a simile to illustrate that Halley's Comet appears more often than he does. | where the translator translates the sentence word for word or literally. The sentence "Come around more than I do" is translated literally as "datang lebih dari yang saya lakukan" according to the translation in the target text is able to provide the overall meaning. |
|---|---|---|---|---|---|
| 59 | But my sleepless nights are better with you than nights could ever be alone, ooh-ooh | *Tapi malam tanpa tidurku lebih baik dengan anda daripada malam bisa sendirian, ohh-ohh* | 59/SIM/WT/HAC | Simile<br>Note:<br>In this line, the word "than" is used in this sentence to compare two things, namely a night spent together with someone ("With you") and a night spent alone ("nights could never be alone"). In other words, the sentence states that a night with someone is better than a night spent alone. The use of "than" in this comparison is one of the characteristics of a simile figure of speech. | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "But my sleepless nights are better with you than nights could ever be alone, ooh-ooh" is translated literally as "tapi malam tanpa tidurku lebih baik dengan anda dari pada malam bisa sendirian, ohh-ohh" according to the translation in the target text is able to provide overall meaning. |
| 60 | I haven't slept since Sunday | *Saya belum tidur sejak hari minggu* | 60/HYP/WT/HAC | Hyperbole<br>Note: | Word for Word<br>Note: |

| | | | | | This statement exaggerates the fact that the singer has not slept since Sunday. It is used to describe extreme situations and feelings of anxiety. This statement also added the emotions associated with the singer not sleeping since Sunday, namely disappointment, anxiety, and restlessness. This song is considered to be one of the most touching songs in the popular genre. | The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I haven't slept since Sunday" is translated literally as "saya belum tidur sejak hari minggu" according to the translation in the target text is able to provide the overall meaning. |
|---|---|---|---|---|---|---|
| 61 | Halley's Comet Comes around more than I do | *Komet halley datang lebih dari yang saya lakukan* | 61/ALU/WT/HAC | | Allusion<br>Note:<br>The sentence "Halley's Comet comes around more than I do" uses allusion through a reference to Halley's Comet as a comparison to emphasize the rarity of someone's presence or appearance. Halley's Comet is notable for its infrequent appearance, appearing only once every few decades. In this sentence, the use of "Halley's Comet" to compare | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "I don't want it" is translated literally as "saya tidak menginginkannya" according to the translation in the target text is able to provide the overall meaning. |

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| | | | | | the rare occurrence of a person is an example of allusion because it refers to an astronomical event that has a very infrequent occurrence. By using this reference, the speaker conveys the message that its appearance or presence is much rarer than the famously rare appearance of Halley's comet itself. | |
| | 62 | Haven't slept in a week or two | *Belum tidur dalam satu atau dua minggu* | 62/ELI/WT/HAC | Ellipsis<br>Note:<br>In this line, these sentences can have verb omissions such as "Haven't slept [for] a week or two." | Word for Word<br>Note:<br>The strategy used in translating this sentence is word for word, where the translator translates the sentence word for word or literally. The sentence "Haven't slept in a week or two" is translated literally as "belum tidur dalam satu atau dua minggu" according to the translation in the target text is able to provide the overall meaning. |

| HAPPIER THAN EVER | No | Source Language | Target language | Singability | Sense | Naturalness | Rhyme | Rhythm | Total Score | Description | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | | GQ | SQ | LQ |
| | 1 | I'm Happier Than Ever | *Aku lebih bahagia dari sebelumnya* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 2 | You ruined everything good | *Kamu merusak segalanya dengan baik* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 3 | You scared me to death | *Anda membuat saya takut setengah mati* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |

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| | | 4 | Give me a day or two to think of something clever | *Berikan aku satu atau dua hari untuk memikirkan sesuatu yang pintar* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | 5 | When I'm away from you, I'm Happier Than Ever | *Saat aku jauh darimu, aku lebih bahagia dari sebelumnya* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | | 6 | You'd do the opposite of what you said you'd do | *Anda akan melakukan kebalikan dari apa yang anda katakan akan anda lakukan (Apa yang anda katakana akan anda lakukan)* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | | | | | | | | | | | | | |
| | | 7 | You call me again, drunk in your benz | *Anda menelepon saya lagi, mabuk di benz anda* | Can't be sung | There is no problem | The translation is accurate | The rhyme does not match the | There are too many syllables in | 1 | | | V |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | with meaning | just not in harmony | original language | the translation which ruins the rhythm of the song | | | | |
| | 8 | And I don't talk shit about you on the internet | *Dan saya tidak berbicara omong kosong tentang anda di internet* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme is in accordance with the original language | There are too many syllables in the translation which ruins the rhythm of the song | 2 | | V | |
| | | | | | | | | | | | | |
| T H E R E F O R R | 9 | Your world's an ideal | *Dunia anda adalah cita-cita* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | V | |
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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| I A M | 10 | Don't talk 'bout me like how you might know how I feel | *Jangan bicara tentang saya seperti bagaimana anda mungkin tahu bagaimana perasaan saya* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 11 | Top of the world, but your world isn't real | *Dunia teratas, tetapi dunia anda tidak nyata* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | | | | | | | | | | | | |
| | 12 | We are not the same with or without | *Kami tidak sama dengan atau tanpa* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
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| M A L E  F A N T A S Y | 13 | I worry this is how I'm always gonna feel | *Saya khawatir inilah yang akan selalu saya rasakan* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 14 | Can't get over you, no matter what I do | *Tidak bisa melupakanmu, Tidak peduli apa yang saya lakukan* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 15 | But I loved you then and I love you now | *Tapi aku mencintaimu saat itu, dan aku mencintaimu sekarang* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 16 | Be alright, convince myself I hate you | *Baiklah, yakinkan diriku bahwa aku membencimu* | Can be sung | There is no problem | The translation is accurate | The rhyme does not match the | The rhythm of the song can be followed | 4 | | V | |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | with meaning | and in harmony | original language | | | | | |
| | 17 | Thought we'd get along but it wasn't so | *Kupikir kita akan cocok, tapi ternyata tidak* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | | | | | | | | | | | | |
| N O T  M Y  R E S P O N S I B | 18 | Do my shoulders provoke you? Does my chest? | *Apakah bahu saya memprovokasi anda? Apakah dadaku?* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 19 | If I lived by them, I'd never be able to move | *Jika saya hidup dengan mereka, aku tidak akan pernah bisa bergerak* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 20 | If I wear what is comfortable, I am not a woman | *Jika saya memakai apa yang nyaman, saya bukan wanita* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |

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| I L I T Y | | | | | | | | | | | | |
| | | | | | | | | | | | | |
| G O L D W I N G | 21 | Smiling on him, she beareth him to highest heaven | *Tersenyum padanya, dia membawanya ke surga tertinggi* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 22 | Gonna claim you like a souvenir | *Akan mengklaim anda seperti suvenir* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme is in accordanc e with the original language | The rhythm of the song can be followed | 5 | V | | |
| | 23 | You're sacred and they're starved | *Kamu suci dan mereka kelaparan* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 24 | O'gold-wing'd messenger of mighty Gods | *Wahai utusan dewa-dewa yang perkasa bersayap emas* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 25 | Gonna claim you like a souvenir | *Akan mengklaim anda seperti suvenir* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme is in accordance with the original language | The rhythm of the song can be followed | 5 | V | | |
| | | | | | | | | | | | | | |
| G E T T I N G | 26 | Which is ironic 'cause the strangers seem to want me more Than anyone before | *Yang ironis karena orang asing sepertinya lebih menginginkanku dari siapapun sebelumnya* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| O L D E R | 27 | It's so weird That we care so much until we don't | *Ini sangat aneh Bahwa kita sangat peduli sampai kita tidak* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | | | | | | | | | | | | | |
| N D A | 28 | I can barely go outside, I think I hate it here | *Saya hampir tidak bisa keluar, saya pikir saya benci disini* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation | 1 | | | V |

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| | | | | | | | | which ruins the rhythm of the song | | | | |
| | 29 | Somewhere in Kauai where I can disappear | *disuatu tempat di kaua'i dimana aku bisa menghilang* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 30 | Did you think I'd show up in a limousine? (No) | *Apakah anda pikir saya akan muncul limusin? (No)* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme is in accordance with the original language | The rhythm of the song can be followed | 5 | V | | |
| | 31 | Had a pretty boy over, but he couldn't stay | *Punya anak laki-laki cantik, tapi dia tidak bisa tinggal* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | | | | | | | | | | | | |
| Y O U | 32 | You made me feel like it was my fault, you were the devil | *Anda membuat saya merasa seperti itu adalah kesalahan* | Can be sung | There is no problem | The translation is accurate | The rhyme is in accordanc | The rhythm of the song | 5 | V | | |

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| R P O W E R | | | saya, anda adalah iblis | | with meaning | and in harmony | e with the original language | can be followed | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 33 | But you ruined her in a year, don't act like it was hard | *Tapi anda menghancurkannya dalam setahun, jangan bertindak seperti itu sulit* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 34 | She said you are a hero, you played the part | *Dia bilang kamu adalah pahlawan, kamu memainkan peran itu* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 35 | Try not abuse your power | *Cobalah untuk tidak menyalahgunakan kekuasaan Anda* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| B O S S A N O V A | 36 | Love when it comes without a warning | *Cinta ketika datang tanpa peringatan* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 37 | A lot can change in twenty seconds | *Banyak yang bisa berubah dalam dua puluh detik* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 38 | Love when it comes without a warning, Cause waiting for it gets so borin | *Cinta ketika datang tanpa peringatan, karena menunggu itu membosankan* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | | | | | | | | | | | | |
| O V E R H | 39 | That I really look just like the rest of you | *Bahwa aku benar-benar terlihat seperti kalian semua* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| E<br>A<br>T<br>E<br>D | 40 | I was only built like everybody else now | *Saya hanya dibangun seperti orang lain sekarang* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 41 | I'm overheated, can't be defeated, can't be deleted, can't un-believe it | *Saya kepanasan, tidak bisa dikalahkan, tidak bisa dihapus, tidak bisa dipercaya* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 42 | But don't you get sick of posin' for pictures with that plastic body? | *Tapi jangan muak berpose untuk foto dengan tubuh plastik itu?* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
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| L<br>O<br>S<br>T<br><br>C<br>A<br>U | 43 | Something's in the air right now, like I'm losing track of time | *Ada sesuatu di udara sekarang,<br>Seperti aku kehilangan jejak waktu* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |

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| S E | 44 | You ain't nothing but a lost cause | *Anda bukan apa-apa selain penyeban yang hilang* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 45 | I sent you flowers | *Aku mengirimimu bunga* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | | | | | | | | | | | | |
| | 46 | You ran the shower and left them by the stairs | *Anda berlari mandi dan meninggalkan mereka di dekat tangga* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 47 | But that was way before I realized | *Tapi itu jauh sebelum aku menyadarinya* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation | 1 | | | V |

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| | | | | | | | | which ruins the rhythm of the song | | | | |
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| E V E R Y B O D Y D I E S | 48 | I sure have a knack for seeing life more like a child | *Saya yakin memiliki bakat untuk melihat hidup lebih seperti anak kecil* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 49 | And maybe in a couple hundred years They'll find another way | *Dan mungkin dalam beberapa ratus tahun mereka akan menemukan cara lain* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
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| I D I | 50 | You were easy on the eyes, eyes, eyes but looks can be deceiving | *Anda mudah di mata, mata, mata tapi penampilan bisa menipu* | Can be sung | There is no problem | The translation is accurate | The rhyme does not match the | The rhythm of the song can be followed | 4 | | V | |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| D N T | | | | | with meaning | and in harmony | original language | | | | | |
| | | | | | | | | | | | | |
| O X Y T O C I N | 51 | You know I love to rub it in like lotion | *Anda tahu saya suka menggosoknya seperti lotion* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme is in accordance with the original language | There are too many syllables in the translation which ruins the rhythm of the song | 2 | | V | |
| | 52 | You know I need you for the oxytocin | *Anda tahu saya membutuhkan anda untuk oksitosin* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme is in accordance with the original language | There are too many syllables in the translation which ruins the rhythm of the song | 2 | | V | |
| | 53 | Cause I like to do things God doesn't approve of if she saw us | *Karena aku suka melakukan hal-hal yang tidak disetujui tuhan jika dia melihat kita* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins | 1 | | | V |

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|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | | | | | | the rhythm of the song | | | |
| | 54 | If you only pray on Sunday, could you come my way on Monday? | *Jika Anda hanya berdoa pada hari Minggu, bisakah Anda datang ke saya pada hari Senin?* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | | | | | | | | | | | | |
| H A L L E Y S   C O M E T | 55 | Halley's Comet Comes around more than I do | *Komet halley datang lebih dari yang saya lakukan* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| | 56 | What a drag to love you like I do | *Betapa sulitnya untuk mencintaimu seperti yang aku lakukan* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| | 57 | I feel more and more like I was made for you | *Saya merasa lebih dan lebih seperti saya dibuat untuk anda* | Can't be sung | There is no problem | The translation is accurate | The rhyme does not match the | There are too many syllables in | 1 | | | V |

| No | English | Indonesian | Singability | Meaning | Harmony | Rhyme | Rhythm | Score | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | | | with meaning | just not in harmony | original language | the translation which ruins the rhythm of the song | | | | |
| 58 | Comes around more than I do | *Datang lebih dari yang saya lakukan* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
| 59 | But my sleepless nights are better with you than nights could ever be alone, ooh-ooh | *Tapi malam tanpa tidurku lebih baik dengan anda daripada malam bisa sendirian, ohh-ohh* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |
| 60 | I haven't slept since Sunday | *Saya belum tidur sejak hari minggu* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |

| | 61 | Halley's Comet Comes around more than I do | *Komet halley datang lebih dari yang saya lakukan* | Can be sung | There is no problem with meaning | The translation is accurate and in harmony | The rhyme does not match the original language | The rhythm of the song can be followed | 4 | | V | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | 62 | Haven't slept in a week or two | *Belum tidur dalam satu atau dua minggu* | Can't be sung | There is no problem with meaning | The translation is accurate just not in harmony | The rhyme does not match the original language | There are too many syllables in the translation which ruins the rhythm of the song | 1 | | | V |