AN ANALYSIS OF SONG LYRICS TRANSLATION
IN THE MOVIE ENTITLED “MUSIC AND LYRICS”

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Submitted as a Partial Fulfillment of Requirements for Sarjana Degree
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Hereby, I state that this thesis entitled AN ANALYSIS OF THE SONG LYRICS TRANSLATION IN MOVIE ENTITLED “MUSIC AND LYRICS” is my own research. This thesis does not copy or plagiarize other’s works. All quotations and references are cited in the bibliography.

If this thesis is proven to be plagiarism, I am ready to take the responsibility.

Surakarta, Juli 2011

Researcher

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MOTTO

JUST DO IT!
(Nike)

commit to user
DEDICATION

I dedicate this thesis to my family and students of translation.
ACKNOWLEDGEMENT

This thesis entitled “An Analysis of Song Lyrics translation in Movie Entitled ‘Music and Lyrics’” is finally completed by the researcher in a time period of less than a year. In the process, the researcher asked for academic helps to numerous figures, including Professor Nababan, as the Thesis Supervisor, and the trio of translation mainstream lectures; Mrs. Dyah Ayu Nila, Ms. Ardianna, and Mrs. Ida Kusuma Dewi. The researcher got helps too in approval, as the thesis would not be finished without the hands of Mr. Budi Waskito as the Head of the English Department and Mr. Riyadi Santosa as the Dean of the Faculty of Letters and Fine Arts. Beside the figures above, the thesis was technically done by the helps of the team of raters. They are Ms. Rizka, Mr. Rachmad Isnanto, and Mr. Soemardiono. In term of moral supports, no one can exceed the researcher’s family and the people of EDNR, including Ludmi Andevy, Adhitiya Wirawan, Agung Kurniawan, Yudha Aldiansyah, Ika Nur Insani, Karina Tanjungsari, Galuh Lanida Qoryvita, Umi Dwi Lestari, Siti Nur Chasanah, and those who can not be mentioned here one by one. Last but not least, the thesis would not be finished without the never-ending support from the “super 9 years” researcher’s ex-girlfriend, Dian Oktawijayanti.

One thing for sure, this thesis is far from perfect, as one of the researcher’s lecture said “A translator would never satisfy with his own work”. Thus, the researcher is welcome for any criticisms and suggestions for a better product of the thesis.
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ABSTRACT

Jiryan Isfahani. C1306011. AN ANALYSIS OF SONG LYRICS TRANSLATION IN THE MOVIE ENTITLED “MUSIC AND LYRICS”.
Thesis: English Department. Faculty of Letters and Fine Arts. Sebelas Maret University, Surakarta. 2011

This research focuses on the analysis of the way the song lyrics are translated and the level of the translation quality in the movie entitled “Music and Lyrics”. The research was conducted to analyze how the song lyrics are translated by the subtitler and to know how the quality of the target text in terms of the accuracy and the acceptability.

This research belongs to a qualitative research employing descriptive method. It applies the combination of total sampling to determine the primary data and purposive sampling to determine the raters to assess the quality of the translation. The source of data is a movie entitled “Music and Lyrics”. The total number of data is 149 lines of English song lyric and their translation in Bahasa Indonesia including the score and assessment from the raters.

The result of this research shows that there are four translation techniques applied by the subtitler to translate the song lyrics. They are: 1) the translation of common language (SL) into common language (TL), 2) the translation of common language (SL) into figurative language (TL), 3) the translation of figurative language (SL) into common language (TL), and 4) the translation of figurative language (SL) into figurative language (TL). Meanwhile, the translation is almost acceptable for target readers with 83 % acceptable translation and the accuracy of the translation is good enough with 67% accurate translation.

In addition, the result also shows that there is no definite translation technique that can be applied to translate song lyrics and can provide perfect accuracy and acceptability at the whole, or in other words, there are a lot of factors determining which technique should be applied to translate song lyrics, including the characteristic of the song lyric, the real meaning of the song lyric based on the context of situation, and the impact of the translation to target readers.
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ABSTRACT


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CHAPTER I

INTRODUCTION

A. Research Background

When we are watching import movies, subtitle is very much helping us. Consciously, it gives us one little more to do, that is reading, and it has to be relatively fast. Indeed, the speed reading among viewers are different but the knowledge about the source language, either the pronunciation or vocabularies, is beneficial, particularly for those who have much interest in foreign language.

It is not the only function of subtitle, however. It also holds a deeper role than it looks, as stated by Mona Baker and Brano Hochel (1997:76) in Szarkowska (2005) “whether domesticating or foreignising in its approach, any form of audiovisual translation ultimately plays a unique role in developing both national identities and national stereotypes” (http://accurapid.com/journal/32film.htm). They also state that there is such transmission of cultural values in screen translation, both dubbing and subtitling. According to this, it is obvious that subtitling is important because it has benefits. It is not merely about the need of language transfer so the target language users can watch the movie, but also the role beyond it.

As explained above, subtitling plays a unique role, and recent atmosphere makes qualified subtitle is pretty much required. This makes it no longer considered as second rate, or just simply another form of translation. Universities, for instance, have started to make it as a subject in their curriculum, and each year subtitle awards so many inspirations to the development of research in college. In
industrial point of view, it has been an important part in film productions, since a good import movie will also depend on the quality of the subtitle.

It is important to produce qualified subtitles, but subtitling is not an easy job. Subtitler must obey on several rules, from layout designing to punctuation. Besides, they have to face a reality that there will always be obstacles. Limited time and space would be the most important stuff. Other resistances could be the substance of the film itself, like word play and ambiguous words, errors that are sometimes unavoidable, and the material like poem and songs provided in certain movies which will always challenge the subtitlers.

This research is dealing with one of the subtitler’s challenge, that is the song lyrics which are mostly contained in musical movies or movies with singing appearances. In musical movies, the songs are functioned to accommodate the plot or develop the film’s characters. On the other hand, movies with singing appearances might accommodate the plot insignificantly, but this kind of movie usually provides singers as the main character, so the singing appearances will automatically develop the film’s character. Nonetheless, one of the real challenges faced by subtitler in translating song lyrics is the style of language. Song lyrics, as everyone in this world knows, have aesthetical values, and they are seen in the way the song lyricist writes the lines. One of the indicators is the use of the figurative language. This should make the subtitler spends time longer than when translating regular text, because the ignorance of the real meaning of a song lyric based on the context of situation will cause problems, the missing messages in particular.
One of the well known films containing singing characters in it is a film released by Warner Bros Picture in 2007 entitled “Music and Lyrics”. The movie is directed by Mark Lawrence and starred by two worldwide artists, Hugh Grant dan Drew Barrymore. According to its content, it is a romantic film, a popular kind of likeable movie. It also contains jokes to make it more entertaining. Since song is one of the important elements of the film, the viewers are obviously taken to its musical environment which is performed by the characters, and maybe, the director would let the viewers to participate in the way the singer articulated the lyrics.

Therefore, the quality of song lyrics translation is an important factor to viewers’ satisfaction. Songs can create their own world of feeling and emotion, and as we participate in the song, we participate in the world it creates (Griffe, 1995:4 in Triyanto, 2009). That is why when the song lyrics translation can deliver their messages and the song rhythms can be maintained, then the subtitler has fully delivered what the viewers’ participation means.

The followings are examples of the song lyrics translation in the movie entitled “Music and Lyrics”.

Example 1

First disc  
ST: My Buddha’s delight  
TT: *Pencerahan Buddha*

Second disc  
ST: My Buddha’s delight  
TT: *Kenikmatan Buddha*
This is an example of song lyric in movie entitled *Music and Lyrics* that accidentally there are two similar line of lyrics but separated in different disc. The singer sings a same song in two different occasions. Even though the both source text are similar, but the translation goes in different ways. The word “delight” is translated into “Pencerahan” at the first disc, and “Kenikmatan” at the second one. This indicates the inconsistency of the translator. It raises an assumption that the translator is uncertain with his own translation. The translator should have picked only one of them and worked consistently on the translation.

Example 2

ST: And I haven’t felt like this
TT: Dan sejak lama ini tak kurasakan
ST: Since before Frankie said “Relax”
TT: Sebelum Frankie mengatakan “Relax”

Meanwhile, something different is exhibited on example 2, where the translator decided to stick on the word “relax”. The translator might have his own specific reasons, considering there are quotation marks on the word, that signify stress on the word. The quotation marks mean something to be said -in the context of the lyric, Frankie is the speaker-. Nonetheless, not all of the audiences would understand the meaning of the borrowing word “relax”, so the translator should have translated it into ‘santai’ or ‘tenang’ to make it acceptable in target culture.

Example 3

ST: I’ve been watching
TT: Kutatap langit
ST: But the stars refuse to shine

TT: Namun bintang enggan bersinar

The translator does an addition on example 3. The translator adds a word “langit”, whereas there is no word in the source text having a literal meaning as langit such sky or cloud. However, the translator may add additional expressions in the target text as long as the additions do not add the real message of the source language. The reason of such addition in example 3 maybe this, that it is contextually seen through the next line.

The reasons above encourage the researcher to locate the song lyrics in movie entitled “Music and Lyrics” as research study in translation. The researcher considers the movie as musical, and the subtitle of the song lyrics will help students, common society, and educators to understand what the singer says, because without understanding the song lyric, it almost impossible to understand the whole message of the movie.

B. Research Problems

The researcher formulates the problems of the research as follows:

a. How the song lyrics in movie entitled “Music and Lyrics” are translated from the original language into Indonesian language?

b. How is the quality of the translation in terms of the accuracy and the acceptability?
C. Research Objectives

There are two objectives in this research, they are:

1. To find out the way the song lyrics in movie entitled “Music and Lyrics” are translated from the original language into Indonesian language.
2. To find out the quality of the translation in terms of the accuracy and the acceptability of the translation.

D. Research Limitation

This research focuses on analyzing the way the song lyrics are translated and the quality of the translation in terms of the accuracy and the acceptability on the song lyrics translation in movie entitled “Music and Lyrics”.

E. Research Benefits

The researcher expects that this research will be useful for:

1. Subtitlers
   The researcher expects this research will be useful to other subtitler especially in translating a movie containing songs or singing appearances. The researcher also expects the research would be valuable for translators to develop their knowledge when translating song lyrics.

2. English Department Student
   The researcher expects this research can improve English Department students’ skill in translating song lyrics and for those who want to seek for more knowledge on song lyrics translation in form of subtitle. Moreover, this
research can function as the reference on the same research for assignments or thesis.

3. Other researchers

This research is expected to be useful as a reference to give information about movie and song lyrics subtitling especially for those who want to conduct further research on song lyric subtitling.

E. Thesis Organization

The researcher organizes the thesis into five chapters.

Chapter I: INTRODUCTION consists of Research Background, Research Limitation, Problem Statements, Research Objectives, Research Benefits, and Thesis Organization.

Chapter II: LITERATURE REVIEW consists of Definition of Translation, Definition of Technique, Strategy and Method of Translation, Equivalence above Word Level, Song Translation, Figurative Language, Quality Assessment of Translation, Subtitling, the Songs of “Music and Lyrics”, and Summary of “Music and Lyric” Movie.

Chapter III: RESEARCH METHODOLOGY consists of Type of Research, Source of Data, Sampling Technique, Research Procedure, Technique of Data Collection, and Technique of Data Analysis.

Chapter IV: RESEARCH FINDINGS AND DISCUSSION

Chapter V: CONCLUSION AND SUGESTION
CHAPTER II

LITERATURE REVIEW

A. Translation

A.1. Definition of Translation

According to Catford (1974:20) translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language). In line with Catford, Bell (1991:6) says “the point of translation is the replacement of representation of a text in one language by a representation of an equivalent text in second language.” Similarly but more specifically, Nida and Taber (1974:12) states “translating consists the reproducing in the receptor language closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.” Clearly, Nida and Taber emphasize that translation is not only the matter of transferring the message but also the style of the source language.

Meanwhile, Brislin (1976:1), perhaps gives more ideas about translation that “it is a general term referring to the transfer of thoughts and ideas from one language (source) to another (target) whether the language are in written or oral form, whether the language have established orthographies or do not have standardization, or whether one or both is based on sign, as with sign language of the deaf.”

The definitions of translation above referred to the importance of transferring the meaning or message in original text. In translations, the writer’s messages must be maintained and fully informed to the readers. The content of a target text should be the same as in a source text so that the message in the source language is understandable for target language readers although the form might be different.

A.2. Translation Method and Translation Technique

In the world of translation, there is no general agreement about the instrument of translation analysis and there is confusion about terminology, concepts and classification. The most serious confusions are the definition of translation
techniques, translation strategy, and translation method. However, Molina and Albir have expressed the difference among these terminologies. According to them,

Translation method refers to the way a particular translation process is carried out in terms of the translator’s objective, i.e., a global option that affects the whole text. There are several translation methods that may be chosen, depending on the aim of translation techniques revisited the translation: interpretative-communicative (translation of the sense), literal (linguistic transcodification), free (modification of semiotic and communicative categories) and philological (academic or critical translation) (Molina and Albir, 2002:508).

Thus, the translation method is the solution chosen by the translator when translating text in the effort to respond the global option that influences the whole text. Translation method is also implemented based on the aim of the translation.

When the translation method is applied, it affects the way micro-units of the text are translated: translation techniques. Thus, we should distinguish between the method chosen by the translator, e.g., literal or adaptation, that affects the whole text, and the translation techniques, e.g., literal translation or adaptation, that affect micro-units of the text (Ibid.). For example, if the aim of a translation method is to produce a domesticating version, then adaptation will be one of the most frequently used translation techniques. In opposition, if the translator prefers to foreignise the translation, then the readers will see the application of borrowing technique at the most. Each translation had adopted a different translation method, and the techniques were studied in relation to the method chosen (Ibid.).

A.3. Translation Strategy and Translation Technique

Translation strategies are applied when the translator faces problems in translating a text. The problems could be the difficult unit or there is a gap in the translator’s knowledge and skills. As Albir (1996, 1999) in Molina and Albir (2002:508) said that “Strategies are the procedures (conscious or unconscious, verbal or non-verbal) used by the translator to solve problems that emerge when carrying out the translation process with a particular objective in mind”. They also add that “translators use strategies for comprehension (e.g., distinguish main and secondary ideas, establish conceptual relationships, search for information) and for
reformulation (e.g., paraphrase, retranslate, say out loud, avoid words that are close to the original)” (Ibid.).

In its relation to translation techniques, translation strategy occupies different places in problem solving, that strategies are part of the process, and techniques affect the result. However, some mechanisms may function both as strategies and as techniques, as Molina and Albir made for the example,

paraphrasing can be used to solve problems in the process (this can be a formulation strategy) and it can be an amplification technique used in a translated text (a cultural item paraphrased to make it intelligible to TT readers). This does not mean that paraphrasing as a strategy will necessarily lead to using an amplification technique. The result may be a discursive creation, an equivalent established expression, an adaptation, etc (Ibid.).

Simply, the translation technique itself is defined as “procedures to analyse and classify how translation equivalence works” (Molina and Albir, 2002:509). Based on them, techniques are the result of a choice made by a translator. Techniques have five basic characteristics: 1)They affect the result of the translation, 2)They are classified by comparison with the original, 3)They affect micro-units of text, 4)They are by nature discursive and contextual, and 5)They are functional.

B. Equivalence above Word Level

It is found that words occur in the company of other words. “But words are not strung together at random in any language; there are always restrictions on the way they can be combined to convey meaning” (Baker, 1992: 46). These are identified as recurrent patterns in the language, i.e. lexical patterning. Translators tend to encounter differences in the lexical patterning of the SL and TL. To deal with lexical patterning, we come to the topic of equivalence above word level. Above word level equivalence encountered in the translation of song lyrics includes collocation, idioms and fixed expressions.

Collocation

Based on Baker (1992: 47-48), collocation is the situation where words co-occur regularly in a given language. At one level, the tendencies of certain words to co-occur has to do with their propositional meanings. For example, cheque is more likely to occur with bank, pay, money, and write than with moon, butter, playground,
or repair. When two words collocate, the relationship can hold between all or several of their various forms, combined in any grammatically acceptable order. For example, achieving aims, aims having been achieved, achievable aims, and the achievement of an aim are all equally acceptable and typical in English. On the other hand, it is often the case that words will collocate with other words in some of their forms but not in others. We bend rules in English but are unlikely to describe rules as unbendable. Instead, we usually talk of rules being inflexible. Thus, translators of song lyrics need to have a good command of the SL and TL collocations.

**Idioms and fixed expressions**

Idioms, according to the Oxford Learner’s Pocket Dictionary (2003: 212), are “group of words with a meaning that is different from the meaning of all the individual words”. Baker narrows it to the scope of those that carry little transparency where “the meaning of a word often depends on what other words it occurs with” (Baker, 1992: 63). She categorizes those that are transparent as fixed expressions and proverbs: “Fixed expressions and proverbs often have fairly transparent meanings, i.e., the meaning of them can easily be deduced from the meanings of the words which constitute it” (Baker, 1992: 64). Various skills are needed in dealing with idioms and fixed expressions in translation. As Baker (1992: 65) emphasizes, native knowledge is important as an ability to write in a language fluently with thoughts expressed structurally, grammatically and idiomatically correct. A translator is at the same time a writer of the target language. He or she therefore needs to master the native knowledge of both the SL and TL in the translation of idioms and fixed expression in order to avoid being misled by some similar or totally misleading idioms or fixed expressions. In case of non-equivalents, interpretation and explanation play their roles. Baker (1992: 72-77) suggests strategies including using an idiom of similar meaning and form, translation by paraphrasing and translation by omission.

**C. Song Translation**
Like translation in general, song translation seeks for correspondence between the original lyrics and their translation. The correspondence here means the compatibility of the message in the source language with the one in the target language.

In song translation, the matters will become more complicated. Suharto (2006) suggests that song translator will still face the compatibility of the song melody, whether it has matched between the syllable in the translation and the melody. Even more, due to structure difference between two involving languages, the changing of place over stresses can happen. (http://journal.unnes.ac.id/index.php/harmonia/article/download/756/698).

Midenstran (1996) even emphasizes subtitlers that are not musical should avoid films with songs, because in song translation, subtitlers have to write the lyrics in rhythm with the melody, so that the viewers can sing the song they hear (http://www.midenstrand.se/filer/Subtitling.pdf).

In line with both educators, Chaume (2004: 18) states “songs that appear in films usually require an adaptation in the translation that matches the rhythm of the music in accordance with the four poetic rhythms of classical rhetoric”. These four poetic rhythms include rhythm of quantity or number of syllables, rhythm of intensity or accentual distribution, rhythm of tone, and rhythm of rhyme.

Nonetheless, translating a song is essentially composing a song. Based on Dong Ming (2003) in Suharto (2006), translating literatures including literary works or song lyrics is similar to re-write them. The translator must concern on; (1) what the original writer states, (2) what the intentions are, and (3) how the writer states. These points are important. The first two points are to get or catch the message of the source language, and the third point is to know the writer’s style of language. By concerning on these points, the translator is able to catch the whole message of the original language along with the style of the writer, so that the translation product can be as close as possible to have the same effect as in
Regarding to the last point stated by Dong Ming, Nord (2001) in Suharto (2006) states that audience will feel the effect on a translation if the translator maintains the aesthetical substances of a work (http://journal.unnes.ac.id/index.php/harmonia/article/download/756/698). For instance, if the original song has an effect of encouraging, but the translation does not create the reaction of encouraging to the audience, then the product of the song translation definitely has different characteristic. The difference can be caused by the inappropriateness of the choice of word, and the exaggeration addition or reduction of the message.

In addition, song, as stated above, is a kind of literary works. The characteristic is similar to poetry that it consists of beautiful words expressing the author’s thought, and so is the way to translate poetry needs more than just the good delivery of the message, as it also deals with rhythm, rhyme, meter, and style of language. Andre Lafevere (in Bassnett-McGuire, 1980: 81-82) stated seven strategies which are usually used by English translators in translating Catullus’s poems, they are:

(1) Phonemic Translation: to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense.
(2) Literal Translation: to emphasize on word for word translation
(3) Metrical Translation: to concentrate on one aspect of the SL text at the expense of the text as a whole
(4) Poetry into Prose: tends to make the beauty of the original poem disappear.
(5) Rhymed Translation: tends to maintain the pattern of rhyme.
(6) Blank Verse Translation: to maintain the semantics aspect of poetry. In opposition to rhymed translation.
D. Figurative Language

Style of language, according to Leech and Short (1981) in Zaimar (2002: 45) is a way to use language in certain context, by certain users, and for certain purposes. One of the styles of language is figurative language. Kenney in his book *How to Analyze Fiction* (1966: 64) expresses that “figurative images are sometimes called ‘tropes’ or, more commonly, ‘figure of speech’. An image is figurative when it must be understood in some sense other than the literal”. Or, figurative language is simply defined as the use of words or expressions having a deviating meaning than its literal meaning.

Figurative language has many types. The following are some of the types of figurative languages.

1. Simile

Simile is defined as “an explicit comparison of dissimilar objects, involving the use of such comparative words as ‘like’ or ‘as’” (Kenney, 1966:65). “My love is like a red, red rose” is an example of simile, since there is an existence of ‘like’ as the comparative word. The sentence also shows the explicit comparison between two dissimilar objects (love and rose).

2. Metaphor

Metaphor is a type of figurative language showing something by direct comparison and exactly based on the same characteristic. Newmark (1988: 104) states that metaphor “demonstrates a resemblance, a common semantic area between two or more or less similar things-the image and the object”.

Pateda in Nasution (2007: 48) gives three types of metaphor; 1) anthropomorphic metaphor, which means the comparison which is related to human kind such as mind, feeling, attitude, experiences or even part of human body. For example, “The neck of the bottle is too long”; the comparison is seen between the
word “neck” which is related to human part of body and the word “bottle”; 2) **animal metaphor**, which means all of expression used for the metaphor is related to animal. For instance, “He is a *book worm*”; the comparison is seen in two objects, the “book” and the animal “worm”; and 3) **synaesthetic metaphor**, which occurs when there is a change of respond of human sense. For example, the activity of taste sense is used for sense of hearing, like in the phrase “soft sound”.

Moreover, Ullman (in Nasution, 2007: 49) suggests the other type of metaphor: **from concrete to abstract metaphor**. This metaphor occurs because there is a removal from concrete experience to abstract experience or vice versa, e.g. “to throw the light on”.

3. Antithesis

Antithesis is an opposition of two ideas, by using two juxtaposed lexemes or phrases to make them clear and contrast (Zaimar, 2002: 52). The both lexemes have a contradictory meaning and they appear together, so they are not implicit. For instance, “whether they are poor or rich, all are in race to pursuit of happiness”. The italic words of the example have different meaning, one to another.

4. Paradox

Paradox is “an opinion or an argument which contradicts to general opinion, it can be considered as strange or extraordinary. In other case, paradox is a false proposition but also true at the same time” (Ibid.). It is found very often that behind the strange idea, paradox hides the reliable truth. For example, “Ants are exemplary, they are hard workers and capable of cooperating.” There is a paradox in the sentence: human (implicit) as the highest creature, who has intelligence, gets an advice to imitate the ant’s behavior, a very small creature. The components of meaning for human which are ‘noble creature’, ‘has a quite big size’, ‘has intelligence’, are opposed to the components of meaning for the ants which are ‘very small creatures’, ‘has no intelligence’.

5. Irony
Irony is “a discrepancy between what is stated and what is suggested” (Kenney, 1966: 71). In other words, irony is defined as a satire stating the opposition of what is actually meant. The purpose of this figurative language is to tease. The sentence “You have very good marks, they are all in red ink” provides a good example of irony. Instead of saying the truth explicitly, that he gets bad marks, the user prefers to express differently, by making compliments.

6. Hyperbole

Hyperbole is simply defined as exaggeration used for rhetorical effect (Ibid.). The most important thing in hyperbole is the resulting impression. The italic expression in “He is running as fast as the lightning to the finish line” shows the effect of hyperbole in dramatic heightening. The writer can actually use the common-effect expression with “he is running so fast”, but he prefers to exaggerate the way the man runs as if he runs as fast as the lightning. In real life, it is absolutely impossible for a man to run as quick as the lightning, but here the writer wants to create an effect from the audience that the man runs very fast so that the speed of the run deserves to be equalized as the lightning.

E. Quality Assessment of Translation

It is a well known fact that the quality of a translation depends upon the quality of the translator and the quality of the translator depends on the translator's education, talent, the source text and reference material given to him/her. This means the proper education and the good understanding of the principles of translation are highly required. “Translation quality assessment is a very important in the process of translation and it becomes a significant link between translation theory and practices” (Newmark, 1988:184).

Assessment of translation focusses on three aspects. They are accuracy, acceptability and readability.

1. Accuracy

Accuracy is one of the factors which determine the quality of translation. Accuracy here means how far the message from source language can be conveyed to
target language. An accurate translation is the one that is successfully transferring the message from source language to target language without any reductions or omissions. Simatupang states that to render the meaning of the source language or text into the target language or text, the translator must maintain the message so that nothing is missing and added or changed (2000:131).

Zhong (2002:576) states,

Translation is a process of crosslanguage and cross-cultural communication of information, in which a fair degree of accuracy plays an important role, and the livelihood of practitioners depends on their ability to facilitate that process of communication. The point I am making is that the concern with accuracy has become an excessively elusive, exclusive and dominant discourse in the practice and teaching of translation, which has tended to drown other discourses.

He also adds that some terms like objectivity, impartiality, neutrality, faithfulness, and loyalty are synonymous to each other and to accuracy.

Moreover, Pinto (2001:297) states, “Accuracy or precision would give us an approximate idea of the success of the translator in dealing with the text overall, allowing us to check the adaptation to the source text and the inclusion, or omission, of extra-textual information.” The point of these experts is clear, that accuracy is a technical term in translation showing that no deletion or reduction of the messages in the source text.

2. Acceptability

Acceptability covers the natural feeling of the text as an original of the target reader. It deals with the target language system and its culture. Jamal Al-Qinai (2000:517) states,

Prior to launching a translation for public purposes (e.g. advertising, educational, instructional), market research via controlled and random groups of informants (or revision committees of TL stylistics) should be conducted to measure such pragmatic considerations as impact, image, acceptability, naturalness and fulfillment of expectation for both ST writer and TT recipients.

In line with Al-Qinai, Pochhacker (2001:413) states “the notion of clarity (or linguistic acceptability, stylistic correctness, etc.), on the other hand, relates to a second aspect of quality, which could be described more generally as ‘listener orientation’ or target text comprehensibility”. Additionally, the translation should
give the sense of the original in such a way that the reader is unaware that he is reading a translation (Finlay, 1971:2).

3. Readability

The last aspect to assess the quality of translation is readability. Readability refers to how naturally and easily a translation can be read. The more natural are the vocabulary and the forms used in a translation the higher it will rank in readability. Readability is an important feature as Pinto (2001:298) says “One important measurement of quality should be the clarity and readability of the final product.” She also adds that cohesion and coherence of the text will determine much to how far the text is readable to readers. Or, in a more simple way, readability refers to how easily written materials can be read and understood (Richards et al in Nababan, 1999:62).

F. Subtitling

Subtitling is different from dubbing. According to Szarkowska (2005),

subtitling, i.e. supplying a translation of the spoken source language dialogue into the target language in the form of synchronised captions, usually at the bottom of the screen, is the form that alters the source text to the least possible extent and enables the target audience to experience the foreign and be aware of its 'foreignness' at all times (http://accurapid.com/journal/32film.htm).

On the other hand, she states that dubbing is known to be the method that modifies the source text to a large extent and thus makes it familiar to the target audience through domestication. Szarkowska has a detail perspective in defining both of them, that is the ideology on it. She states that dubbing tends to domesticate while subtitling seems to foreignize.

In a more simple way, Ameri (2007) defines subtitling as

a linguistic practice consisting of a written text that contains of the character’s utterance, and it usually appears at the bottom of the screen. It can either be a form of written translation of a dialog in a foreign language, or a written rendering of the dialog in the same language—with or without added information intended to help viewers with or without hearing disabilities to follow the dialog (http://accurapid.com/journal/42screenplay.htm).

As stated before, subtitling is not an easy job. Szarkowska, indeed, emphasizes on foreignising as the ideology of subtitle, but subtitler must have been willing to make his work to be as natural as possible for target readers. But still, that
ideology might match to some obstacles faced by the subtitler such as: 1) limited space, 2) Limited time, 3) Bad scripts or no scripts, 4) Errors, 5) Word plays and ambiguous words, and 6) Songs.

G. “Music and Lyrics” Songs

In “Music and Lyrics”, there are seven original songs sung by the characters of the movie. (http://en.wikipedia.org/wiki/Music_and_Lyrics:_Music_from_the_Motion_Picture). The following are the list of the seven songs:

1. The first song entitled *Pop! Goes My Heart*, is sung by a band called Pop. This is the duet performance of the vocalist Colin Thompson and the keyboardist Alex Fletcher. The song is performed as it is a video clip of the band. Through the lyrics, it is seen that the song is aimed at a woman. The numbers of compliment in the lyrics indicate that the man adores the woman very much.

2. The second song is entitled *Buddha’s Delight*. In the movie, the song is performed by Cora Corman, a beautiful young female singer. The genre of the song is extraordinary, quite seems like RnB. Beside singing, the singer also performs dancing. The song appears when Cora has her video clip-making, while the main character, Alex, and his manager, visit her to talk a business. The theme of the song is religion. Based on the singer, the song expresses her feeling about his exploration on religion, especially Buddha.

3. The third song is entitled *Meaningless Kiss*. This is actually the part of the Pop band songs collection, but since the band is disperse, Alex, one of the former members of the band, brings this song on a reunion of a high school. The theme of the song is love, telling about someone who ever loves his lover but they are finally separated, but when they are reunited, they realize they can not be together.

4. The next song is *Dance with Me Tonight*. This song is performed by Alex Fletcher, and this is also another performance of him on stage after his band disperses. Alex brings this song in Adventureland Amusement Park to
entertain the visitors of the park. Accompanied by his manager and his lover, Sophie Fisher, Alex sings the song enthusiastically as this song tells about a lonely man who still has love in his heart. The man hopes he can ask the woman he loves to have a dance with him.

5. The fifth song is *Entering Bootytown*. This is another song from Cora Corman. She sings it in her Karmic World Tour concert in Madison Square Garden, New York. Similar to her previous song, the way she sings is by the combination of singing and dancing. The theme of the song is about karma and the search of Buddha’s delight.

6. The sixth song of the movie is entitled *Don’t Write Me Off Just Yet* and performed by Alex. When singing this song, he acts as the special guest in Cora’s concert. The music or the melody for this song is brought only by the piano, which is played by Alex himself. He writes the lyrics by himself after he has a quarrel with Sophie, his girlfriend. The song indicates that Alex is dumb, and he wants to have her back. Sophie who has abandoned him is finally back to Alex after hearing the song in the concert.

7. The last song of the movie is entitled *Way Back into Love*. This last song is also performed in Cora’s concert. This is a duet song of Alex and Cora, but the song lyrics themselves are originally written by Sophie and Alex. The theme of the song is love and it tells about a broken-hearted man/woman who needs to get up of his/her sadness and try for a way back into love.

**H. Summary of “Music and Lyrics” Movie**

“Music and Lyrics” is a movie telling about a man named Alex Fletcher who enjoyed considerable fame in the 1980s in the band PoP! But after they disbanded, his songwriting partner Colin Thompson became a popular solo act, while Alex’s own career nosedived. He supported himself by reprising his old hits for middle-aged fans, but even these minor opportunities are slowly drying up. Alex is given a chance at a comeback when teen star Cora Corman commissions him to write a song called “A
Way Back Into Love” for her new CD leaving him only days to fulfill her request. However, Alex’s forte is composing music; he always relied on Colin to supply the lyrics.

During an unsuccessful attempt at a collaboration, Alex discovers that Sophie Fisher, who waters his plants, has a gift for writing lyrics. Sophie, a former creative writing student reeling from a disastrous romance with her former English professor, Sloan Cates initially refuses. Alex cajoles her into helping him by using a few quickly-chosen phrases she has given him as the basis for a song. Over the next few days, they write “A Way Back Into Love”, growing closer, much to the delight of Sophie’s older sister Rhonda, a huge fan of Alex.

Barely meeting the deadline Cora has set for the song’s delivery, Alex and Sophie are thrilled when she accepts it; however, at a celebratory dinner with Alex’s manager Chris Sophie is mortified to encounter Sloan. She confronts him but finds herself tongue-tied in his presence, and Alex’s own attempts to defend her result in a scuffle. Nursing their wounds back at Alex’s apartment, Alex and Sophie sleep together.

Sophie is later horrified when she finds Cora plans to record a sexy interpretation of “A Way Back into Love,” complete with an Indian vibe which she feels clashes with the romantic spirit of the song. She is determined to convince Cora to abandon the arrangement, but Alex vetoes her efforts for fear he will lose Cora’s goodwill. In the ensuing argument, he admits Cora’s version is awful but contends accepting it is the cost of doing business. Upset by Alex’s willingness to demean his talent and extremely hurt by his argument that Sloan Cates was right about her personality, Sophie leaves him.

Sophie, intending to start a new life in Florida, reluctantly attends the opening of Cora’s new tour at Madison Square Garden, at which Alex and Cora will debut “A Way Back Into Love”. Upon hearing that Alex is singing a new song “written by Alex Fletcher”, Sophie is upset to believe that Alex is stealing credit for her work; however, the song Alex sings is called “Don’t Write Me Off”, his plea for Sophie to
give him another chance. Touched, Sophie finds Alex backstage, and he confesses he convinced Cora to drop the risqué version of “A Way Back into Love” in an attempt to win Sophie back. He and Cora perform the tune as he and Sophie intended it to be sung, and the two songwriters embrace in the wings.

The end of the movie reveals that the song becomes a hit for Cora and Alex, the film version of Sloan’s novel flops with critics and moviegoers, PoP! Reunites for their induction into the Rock and Roll Hall of Fame where Colin winds up having his hip replaced after years of dancing, and Alex and Sophie go on to become successful partners, both in songwriting and romance, and now they have only plastic plants. (2010: http://en.wikipedia.org/wiki/Music_and_lyrics)
CHAPTER III
RESEARCH METHODOLOGY

This chapter presents the research methodology, including type of research, data and data source, sample and sampling technique, method of data collection, techniques of data analysis, and research procedures.

A. Type of Research

Working on the research, the researcher employs a descriptive qualitative method. This means the researcher conducts an investigation by analyzing the selected data without proposing any hypothesis. Based on Mason and Bramble, descriptive qualitative research describes situations, events, or phenomena (2000:38). Thus, the researcher is only collecting, arranging, and analysing the data, then making conclusions according to interpretation after investigating the data analysis.

The research data are the song lyrics taken from a movie entitled “Music and Lyrics”. The data are observed to determine the way the subtitler translates the song lyrics. Moreover, the research is also aimed at identifying the level of the accuracy and the acceptability of the translation.

B. Data and Data Source

According to Fraenkel et. all, “Data source is the kinds of information researchers obtain on the subjects of their research” (2000:127). The data are all song lyrics in movie “Music and Lyric” along with their translation. The source text data are taken from the script of the movie while the target text data are taken
from the subtitle of the movie. The VCD original version is issued by Warner Bross Picture and distributed in Indonesia by PT. Vision Interprima Pictures. The VCD was published at 16/05/2007 with No STLS: 167/VCD/PA/D.Sdp/2.2008/2007.

To support the analysis, the questionnaires are made. These questionnaires consist of tables contained all collected data. They are given to a group of raters to assess the quality of the translation in terms of accuracy and acceptability. The group consists of three raters. They are Rizka Y, Rachmad Isnanto and Sumardiono. The first two names are the editors of Pakar Raya publishing company, and the last name is the lecturer of UPT P2B UNS.

C. Sample and Sampling Technique

To determine the data and the informants, the researcher used the combination of total sampling and purposive sampling. The researcher used total sampling to determine the data, which is all song lyrics found in “Music and Lyrics movie”. In total, there are 149 lyric lines picked from seven songs. Meanwhile, to determine the source of informants, the researcher used purposive sampling. Sutopo states that in purposive sampling, the data are obtained based on certain consideration (2002:56). It means the samples are chosen and determined by certain criteria.

Criteria for raters in this research includes:

1. Mastering English and Indonesian language
2. Having competency and experience as translator
3. Having adequate knowledge about translation
4. Willing to take part in the research

D. Method of Data Collection

The researcher carried out the following method to collect the data:

1. Content Analysis

These are the steps that the researcher employed in content analysis.

a. Replaying the movie entitled “Music and Lyrics”.

b. Reading the original script of the movie and its Indonesian subtitle.

c. Comparing both the original script of the song lyrics and its translation.

d. Taking the data from the source data and its translation.

e. Analyzing the way the subtitler renders the song lyrics into Indonesian.

2. Questionnaire

In this research, there are two types of questionnaire: 1) closed format, and 2) open format. The closed format is the scaled questionnaire. The purpose is to assess the accuracy and the acceptability of the translation.

The two tables below are the scales for accuracy and acceptability:

**Table 3.1**

**Accuracy Scale**

<table>
<thead>
<tr>
<th>Scale</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td><strong>Accurate.</strong> The message of English song lyrics are perfectly conveyed into Indonesian song lyrics.</td>
</tr>
<tr>
<td>2</td>
<td><strong>Less Accurate.</strong> The message of English song lyrics are less perfectly conveyed into Indonesian song lyrics. It is not appropriate with the context of situation.</td>
</tr>
</tbody>
</table>
**Table 3.2**

**Acceptability Scale**

<table>
<thead>
<tr>
<th>Scales</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td><strong>Acceptable.</strong> The translation of English song lyrics sound natural and match to the linguistic principle of the target language. The translation do not feel like translation. The aesthetical aspects of the English song lyrics are maintained.</td>
</tr>
<tr>
<td>2</td>
<td><strong>Less Acceptable.</strong> The translation of English song lyrics sound like translation. The effort to maintain the aesthetical aspects of the English song lyrics has failed because some words are clumsy for Indonesian culture.</td>
</tr>
<tr>
<td>1</td>
<td><strong>Unacceptable.</strong> The translation sounds like a translation and extremely clumsy in target language.</td>
</tr>
</tbody>
</table>

The open format questionnaire is made of columns for the raters’ comments. Raters can add comments in provided columns regarding to the translations.
E. Technique of Data Analysis

The collected data were analysed in following ways:

1. After collecting the data, the researcher analyzed the way the subtitler translates the English song lyrics of the movie under the considerations of the song lyrics characteristic and the language style of the writer.

2. The researcher analyzed the accuracy and the acceptability of the song lyrics translation from the score of accuracy and acceptability of the raters.

3. The researcher analyzed the relationship between the techniques used by the subtitler to render the lyrics and the accuracy and the acceptability of the translation.

4. The researcher drew the conclusion.

F. Research Procedures

The procedures of this research are the followings:

1. Collecting the data which are the lyrics taken from the original script and its translation.

2. Distributing the data to informants to determine the degree of accuracy and acceptability of the translation version.

3. The data were analyzed and classified according to how the lyrics are translated into Indonesian.

4. Calculating and analyzing the collected data of judgment scores given by the informants.

5. The researcher drew some conclusions and provided some suggestions.
CHAPTER IV
RESEARCH FINDINGS AND DISCUSSION

This chapter presents the research findings and the discussion of the study. As mentioned in chapter I, there are two main questions that have to be answered as the aims of conducting this research. The two main questions are:

a. How the song lyrics in movie entitled “Music and Lyrics” are translated?
b. How is the quality of the translation in terms of the accuracy and the acceptability?

A. Research Findings

In the research findings, the researcher will present the way the subtitler renders the song lyrics of the film entitled Music and Lyrics into Indonesian and the quality of subtitles of song lyrics in terms of the accuracy and the acceptability.

A.1. Translation Techniques

Based on the theory used in the research, the characteristic of the primary data, and the language style of the writer, the researcher formulates the way the song lyrics are translated into four techniques. They are; 1) translating the song lyrics from common language (ST) into common language (TT), 2) translating the song lyrics from common language (ST) into figurative language (TT), 3) translating the song lyrics from figurative language (ST) into common language (TT), and 4) translating the song lyrics from figurative language (ST) into
figurative language (TT). The detail analyses of the four techniques are explained below:

1. Translating the song lyrics from common language (ST) into common language (TT)

Here, the language style of the source text is common language. It does not contain aesthetical aspect or have figurative language characteristic, while the translation version has similar language style too, which is the common language without containing any figurative languages. There are 81 data of the whole data using this technique. Some examples of the data included to this category are explained below.

Example 1
ST: We knew it was wrong
TT: Kami tahu itu salah (datum no. 45)

The subtitler translates the line above literally without any addition or reduction in both the message and the structure. The subtitler does not insert any figurative languages into his translation. Literally, and based on the dictionary, what the source language utters is exactly having the same meaning in Bahasa Indonesia as the subtitler does in his work.

Example 2
ST: It’s not just my furniture you’ve rearranged
TT: Kau tak hanya memindahkan perabotku (datum no. 101)

It is seen clearly that the source language is a common language, and everyone would agree if the target language is a common language too. The same
technique as previous example is applied by the subtitler where he does not apply figurative style of language into his subtitling. The subtitler even makes it more acceptable to the target language as he modifies the subject to be “you” and chooses the verb “memindahkan” instead of “menata ulang”.

Example 3

ST: With another man

TT: Bersama pria lain (datum no. 38)

The data above is another example of the way the subtitler translates the common style of language into the common style of language. The researcher assumes that the subtitler does not include the aspect of figurative language on his translation because it is not needed, for the message of the source language has fully delivered in the target language by using the common style of language. The insertion of any figurative languages would possibly lead to a shift in meaning.

Example 4

ST: Sometimes I just sit down and sob

TT: Kadang kuhanya duduk dan menangis (datum no. 65)

The source language of the example above is common language. There is no sign of figurative language in the source language, and so is the translation version. Beside translating it literally, the subtitler maintains the language style of the source text, which is common language. The subtitler’s way of translating is correct, because the real meaning of the source language has fully represented in his translation.
The table below is the list of the data included to this category.

Table 4.1

Translation Technique (Common Language to Common Language)

<table>
<thead>
<tr>
<th>Translation Technique</th>
<th>Data Number</th>
<th>Total Data</th>
</tr>
</thead>
</table>

2. Translating the song lyrics from common language (ST) into figurative language (TT)

By this technique, the subtitler translates the source text having characteristic of common language into the target text containing figurative language. The translation attribute is clear, that the subtitler prefers another way of expressing rather than just as common as the original language. The reasons might be his concern to the aesthetical aspect of the song lyrics and the acceptability level of the translation. In this research, it is found only three data using this technique. The followings are the examples of the data using this technique.
Example 1

ST: Something in the way you move

TT: *Bahasa tubuhmu* (datum no. 7)

Literally, “something in the way you move” means “sesuatu dari caramu bergerak”. Nothing is strange with the meaning of the literal translation, but the subtitler paraphrase it into “*bahasa tubuhmu*”, which is considered as figurative language. The phrase “*bahasa tubuh*” is a kind of Anthropomorphic Metaphor, as stated by Pateda in Nasution (2007: 48) that this type of metaphor applies the comparison which is related to human kind such as feeling, attitude, experiences or even part of human body.

Example 2

ST: But this time there’s actually something on my mind

TT: *Tapi kali ini hatiku benar-benar merasakan sesuatu* (datum no. 97)

The literal translation of the English song lyric in example above is “*tapi kali ini sesungguhnya ada sesuatu di pikiranku*”. It is clear, that this source language is a common language, but here, the subtitler translates the phrase “my mind” into “*hatiku*” instead of “*pikiranku*”, and the subtitler also adds the verb “*merasakan*” in the target language. This is considered as metaphorical expression, because there is a comparison between non-living things ‘*hati*’ and human’s attitude or experience ‘*merasakan*’. The metaphor is included to anthropomorphic metaphor.
The three data included to this category are listed below.

Table 4.2

<table>
<thead>
<tr>
<th>Translation Technique</th>
<th>Data Number</th>
<th>Total Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common Language $\rightarrow$ Figurative Language</td>
<td>007, 058, 097</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>(2%)</td>
<td></td>
</tr>
</tbody>
</table>

3. Translating the song lyrics from figurative language (ST) into common language (TT)

This technique is applied in only three data of the whole 149 data. Here, the subtitler ignores the figurative language used by the song lyricist and applies the common language instead. The subtitler might consider that the original language has a low level of acceptability if it is translated literally. Here is an example of the data using this strategy.

Example

ST: I might not seem like the safest bet

TT: *Aku bukanlah yang terbaik* (datum no. 108)

The data above provides a good example of the application of this technique. The figurative language is dominantly shown in the simile expression “like the safest bet” which means “seerti pertaruhan teraman”. It is considered as simile because of the existence of the word “like” as the comparison of two objects (Kenney, 1966:65). However, the subtitler does not translate it with the similar form of simile. The subtitler prefers to use the common language with “yang terbaik”.  

commit to user
Example 2

ST: For years I’ve been telling myself

TT: *Bertahun-tahun kuyakinkan diriku* (datum no. 111)

The source language of the datum above contains figurative language. The clause “I’ve been telling myself” literally means “aku telah mengatakan pada diriku”. It means the subject ‘I’ tells something to him/herself, but this is the literal sense of the clause. Kenney (1966) said an image is figurative when it must be understood in some sense other than the literal. Thus, the subtitler has made a great job here by replacing the verb into “*kuyakinkan*”, which is considered as common language.

The data included to this technique are as follows.

**Table 4.3**

**Translation Technique (Figurative Language to Common Language)**

<table>
<thead>
<tr>
<th>Translation Technique</th>
<th>Data Number</th>
<th>Total Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figurative Language → Common Language</td>
<td>108, 111, 141</td>
<td>3 (2%)</td>
</tr>
</tbody>
</table>

4. Translating the song lyrics from figurative language (ST) into figurative language (TT)

This is the fourth technique applied by the subtitler to translate the song lyrics of the movie. By this technique, the subtitler keeps the way the song lyricist expresses his words in the translation version. More specifically, the application is done by rendering the source text containing figurative language into the similar...
style of language in the target text. There are 62 data which apply this technique.

Some examples of the application of the technique are exhibited below.

Example 1

ST: Every time that I look in your angel eyes

TT: Setiap kutatap mata bidadarimu (datum no. 3)

The figurative element in the data above is shown in the metaphorical phrase “your angel eyes” which literally means “mata malaikatmu”. The subtitler keeps the metaphorical expression in the target text, and he even makes it naturally in target culture by choosing the word “bidadari” instead of “malaikat”. Besides, the word “bidadari” refers to the real message of the original language which means something beautiful, in this case, the eyes of a woman is beautiful.

Example 2

ST: Don’t write me off just yet

TT: Jangan hapus dulu diriku (datum no. 101)

This is another example of the subtitler’s technique when dealing with a sentence containing figurative language. The real meaning of the sentence “don’t write me off just yet” is “don’t leave me”. The subtitler can translate it into a common style of language like “jangan tinggalkan aku” but the subtitler prefers to keep the figurative element in the target language.

Example 3

ST: I feel a hole down in my heart

TT: Kurasakan hatiku hampa (datum no. 69)
Both source language and target language of the datum above contain figurative language. In the source language, the abstract thing “a hole” which means “sebuah lubang” is compared with the concrete thing “heart”. This is a kind of metaphor: abstract-concrete metaphor. This metaphor occurs because there is a removal from concrete experience to abstract experience or vice versa (Ullman in Nasution, 2007: 49). In this example, it is seen that the subtitler keeps the metaphor in target language as he translates it into “hatiku hampa”; the concrete thing “hati” is compared with the abstract thing “hampa”.

Example 4

ST:  But the stars refuse to shine

TT:  Namun bintang enggan bersinar  
    (datum no. 133)

The next example of the application of this technique is seen in the example above. The subtitler keeps the figurative language contained in source language in his translation. The figurative language is seen in the metaphorical expression “the stars refuse” which is translated literally by the subtitler into “bintang enggan”. This is a kind of anthropomorphic metaphor, which means there is a comparison related to human feeling, attitude, experience, and part of the body. The word ‘refuse’ in English or ‘enggan’ in Indonesia is only experienced by human, but in this lyric line, the song lyricist describes the non-living thing “star” as if it is a human.
The data included to this technique are as follows.

**Table 4.4**

**Translation Technique (Figurative Language to Figurative Language)**

<table>
<thead>
<tr>
<th>Translation Technique</th>
<th>Data Number</th>
<th>Total Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Figurative Language</td>
<td>003, 004, 005, 009, 010, 011, 012, 013, 014, 017, 022, 023, 024, 025, 026, 027, 028, 029, 031, 033, 034, 042, 044, 047, 054, 055, 068, 069, 077, 078, 079, 086, 090, 091, 094, 096, 098, 102, 103, 110, 113, 115, 118, 120, 122, 123, 124, 125, 127, 128, 129, 130, 131, 133, 135, 137, 139, 142, 144, 145, 146, 149</td>
<td>62 (42%)</td>
</tr>
</tbody>
</table>

**A.2. Translation Quality Assessment**

A translation quality research should be done according to the methodology that has been determined. To assess the quality of the translation, the researcher distributes questionnaires to the raters, who are the professional translators or people who have a lot of translating experiences. In this research, there are three raters who determine the appropriateness level. The raters are asked to complete the questionnaires to determine the level of the accuracy and the acceptability of the translation. The questionnaires employ a close and an
open format, which mean the raters may answer and give comments of the translation.

**A.2.1 Accuracy**

After collecting all scores from raters, the researcher’s analysis on the accuracy level of the translation goes to two classifications. They are accurate translation and less accurate translation. From the total 149 data, 67% data or 99 lyric lines are accurately translated, and 33% data or 50 lyric lines are less accurately translated. Through the questionnaire analysis, the researcher also find no data considered as inaccurate.

The detail analysis of the accuracy level is explained below:

1. **Accurate Translation**

   In this classification, all data are considered accurate. It means that all the raters give the highest score to the data. Generally, most of the data are included into this classification. There are 98 data from 149 data or 66% data that belong to this classification. The description of an accurate datum in this classification is the song lyric in which its message is conveyed completely into the target language. There are some examples of the data included to this classification.

   **Example 1**

   ST:  Just a meaningless kiss
   TT:  *Hanyalah ciuman tak bermakna*  (Datum no. 44)

   The lyric line above is included to the third song of the movie. The song is sung by the main character, Alex Fletcher, in a stage of a reunion of a high school. The song itself tells about someone who ever loves his lover but they are finally...
separated. When they are reunited, they realize they can not be together. The lyric implicitly says that they have ever kissed to each other, but now they realize that the kiss means nothing.

The translation above is accurate. It means that based on the context of situation, the message of the source language is totally conveyed into the target language. Also, the content of the source text and the target text is equivalent, which makes it more accurate. This is proved by the assessment of the raters which shows perfect scores for this datum.

Example 2

ST: I’ve been watching

TT: Kutatap langit  

(ST: But the stars refuse to shine

TT: Namun bintang enggan bersinar

The lyric line above is included to the seventh song of the movie. The song tells about someone who has a ‘broken-heart’ because he/she has been abandoned by his/her lover, but he/she must resurrect from the pain and try to find a way back into love. The song is brought by the main character of the movie, Alex Fletcher, in a concert.

In the source text, the clause “I’ve been watching” cannot be separated from the next line, because the next line of the lyric is still in the same sentence. This is why although the word “langit” which means “sky” or “cloud” does not exist in the source language, the translation is still accurate. The word “langit” here is adapted from the word “stars” which means “bintang” on the next line.
The researcher believes that when someone is talking about the stars then these stars must be located in the sky. The raters can see this too, as they give the perfect scores for the datum.

2. Less Accurate Translation

In this classification, all the data are considered less accurate, which means the messages of the song lyrics are less perfectly conveyed into the translation. It is not appropriate with the context of situation. There are 50 data from 149 data or 33% which belong to this category. Below are some examples of the data classified into this classification.

Example 1
ST: I shouldn’t have stayed
TT: *Aku tak boleh berdiam diri*

ST: When i saw you there
TT: *Menatapnya di sana* (Datum no. 37)

ST: With another man
TT: *Bersama pria lain*

The example of the lyric above is included to the third song entitled *Meaningless Kiss*. As explained before, this song tells about someone who ever loves a woman but they are not meant to be together. Through the lyric, it is seen that the man regrets that he let the woman he loves with another man. If he does something at that time, he must have been with her now.

The translation “*Menatapnya di sana*” is considered less accurate. The reason is because the subtitler’s decision to delete the word “When”. The word is...
essential, because it has function to conjunct the previous line, as the clause “when I saw you there” is still in a same sentence with the previous line. The ignorance of the conjunction “when” which means “ketika” or “saat” will not help the readers to understand the whole meaning of the lyric.

Moreover, based on the context of situation, the word “you” in the clause “when I saw you there” means the woman, but the subtitler prefers to translate it with the suffix “-nya” attached to the verb “menatap”. This is inappropriate, and the subtitler should have translated it into “-mu” or “kamu” as “you” here is clear: the woman, or at least a human. The use of “-nya” means general including non-living things.

Example 2

ST: Boy, do you believe in karma?

TT: Kasih, kau percaya akan karma?

ST: Each time you put your lips to mine

TT: Setiap bibirmu menyentuh bibirku (Datum no. 85)

The lyric line above is included to the fifth song of the movie. In the movie, the singer, Cora Corman, writes the song after she broke up with her boyfriend. She feels it was a terrible moment, and the song express her feeling to search for a delight from Buddha. Nonetheless, the bold-typed translation above is considered as less accurate. The point is at the word “each time” which literally means “setiap kali”, but here, the subtitler only translates it with “setiap”. The researcher believes the subtitler has misinterpreted the meaning of “each time”. A back-translation of “setiap bibirmu...” can be applied to prove the subtitler’s
mistake, becoming “each your lip...” which has meaning; the man has more than one lips. This is totally incorrect, because based on the context of situation, beside the word “you” here refers to “a boy/man” (as seen in the previous line), the song lyricist’s intention of the word “each time” is to emphasize the event when two lips are collided, not the boy’s lip. Moreover, one of the raters contributes on how to translate it properly as a complete translation to be “setiap kali kau mencium bibirku”.

The table below is the complete detail of data number of the classification of the translation accuracy.

<table>
<thead>
<tr>
<th>Categories</th>
<th>Data Number</th>
<th>Total Number</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accurate</td>
<td>001, 005, 006, 007, 008, 009, 011, 012, 013, 014, 016, 017, 018, 020, 024, 025, 026, 030, 032, 033, 034, 035, 038, 040, 042, 043, 044, 045, 046, 047, 048, 049, 051, 054, 055, 057, 058, 059, 060, 061, 062, 063, 065, 066, 068, 069, 070, 071, 072, 073, 074, 075, 076, 081, 082, 083, 087, 088, 089, 091, 092, 093, 094, 095, 096, 103, 106, 108, 109, 110, 111, 113, 114, 116, 117, 118, 121, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 137, 138, 139, 140, 143, 144, 145, 147, 149</td>
<td>99</td>
<td>67%</td>
</tr>
<tr>
<td>Less Accurate</td>
<td>002, 003, 004, 010, 015, 019, 021, 022, 023, 027, 028, 029, 031, 036, 037, 038, 039, 040, 042, 043, 044, 045, 046, 047, 048, 049, 051, 054, 055, 057, 058, 059, 060, 061, 062, 063, 065, 066, 068, 069, 070, 071, 072, 073, 074, 075, 076, 081, 082, 083, 087, 088, 089, 091, 092, 093, 094, 095, 096, 103, 106, 108, 109, 110, 111, 113, 114, 116, 117, 118, 121, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 137, 138, 139, 140, 143, 144, 145, 147, 149</td>
<td>50</td>
<td>33%</td>
</tr>
</tbody>
</table>
A.2.2 Acceptability

After collecting all scores from raters, the researcher’s analysis on the acceptability level of the translation goes to two classifications. They are acceptable translation and less acceptable translation. From the total 149 data, 83% data or 123 lyric lines are acceptably translated, and 17% data or 26 lyric lines are less acceptably translated. The percentage shows that most of the translations are acceptable to target readers. This means that the translation sounds natural and does not like a translation in target language. Through the questionnaire analysis, the researcher also finds no data considered as unacceptable.

The detail analysis of the classification is explained below:

1. Acceptable Translation

In this classification, all data are considered acceptable in target language. The description of an acceptable data is seen as it sounds natural as an Indonesian expression. Either the translation contains figurative language or not, which is aimed at its aesthetical purpose, the translation still sound natural and almost do not sound like a translation. The following data are some examples of acceptable translation:

| Inaccurate | - | - | - |
Example 1
ST:  Sometimes I just sit down and sob
TT:  Kadang kuhanya duduk dan menangis  (Datum no. 65)

Example 2
ST:  That I’m happy to live off my so-called former glories
TT:  Aku bahagia hidup dalam kenangan

Kejayaan masa laluku  (Datum no. 113)

These two examples are regarded as acceptable translation. All three raters gave the highest score to the data. It is seen at the example above that the translation sound natural and do not like a translation in target language. Beside the translation are grammatically correct in target language, the translator’s choice of words is acceptable enough for Indonesian viewers. All raters assess that the translator translated the lyric well.

Example 3
ST:  Two broken lives
TT:  Dua hati yang remuk redam  (Datum no. 77)

Example 4
ST:  Working in harmony
TT:  Menyatu dalam irama  (Datum no. 78)

The two data above are another example of acceptable translation. Although both translation contain figurative language, the translation still sound natural for target readers as the subtitler has chosen remarkable words to his translation. In fact, the subtitler has made them even greater in terms of keeping
the aesthetical aspect of the song lyric. The researcher believes the Indonesian phrase “hati yang remuk redam” and “menyatu dalam irama” are beautiful words, and it is no doubt that the audience will feel the same.

2. Less Acceptable Translation

In this classification, all data are considered less acceptable in target language. This means the translation sound slightly unnatural for target readers. Moreover, the effort to produce an aesthetical aspect in the translation has failed, because the word choices lead to clumsy expressions. There are 26 data included to this classification. The following data are some examples of less acceptable translation.

Example 1

ST: And i haven’t felt like this
TT: Dan sejak lama ini tak kurasakan (Datum no. 104)

Example 2

ST: Since before Frankie said “Relax”
TT: Sebelum Frankie mengatakan, “Relax” (Datum no. 105)

Both translations of the lyric lines above are considered as less acceptable translation. The main reason of the lower level of acceptability is the translator’s choice of words on “sejak” and “relax”. The word “sejak” sounds a little bit clumsy if it is put to the sentence. The use of word “telah” will be more appropriate because it is actually the literal translation of the original lyrics. In addition, one of the raters feels the subtitler should have maintained the structure of the original text in order to make it acceptable such “Dan aku belum pernah
merasa seperti ini”. Similarly, the borrowing expression “relax” in second example is an unacceptable expression too. The researcher believes that it would have been more acceptable if the translator renders it into “santai”, because not all Indonesian know the meaning of “relax”

The table below is the complete detail of data number of the classification of the translation acceptability.

Table 4.6
The Classification of the Translation Acceptability

<table>
<thead>
<tr>
<th>Categories</th>
<th>Data Number</th>
<th>Total Number</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Less Acceptable</td>
<td>003, 004, 008, 018, 022, 023, 024, 027, 028, 029, 030, 031, 048, 053, 056, 063, 064, 084, 085, 090, 146</td>
<td>26</td>
<td>17%</td>
</tr>
<tr>
<td></td>
<td>097, 102, 104, 105, 119, 146</td>
<td></td>
<td></td>
</tr>
<tr>
<td>---------------</td>
<td>-----------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unacceptable</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>0%</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**B. Discussion**

This subchapter will discuss the impact of the translation technique used by the subtitler on the quality of the translation in terms of the accuracy and the acceptability. This research finds four translation techniques. They are 1) the translation of the common language into the common language, 2) the translation of the common language into the figurative language, 3) the translation of the figurative language into the common language and 4) the translation of the figurative language into the figurative language. Later on, the subchapter will cover the relationship between these translation techniques and the accuracy and the acceptability.

Through the data analysis, it is obviously seen that the data are mostly accurate and acceptable. All data using the four techniques are above 60% accurate and above 65% acceptable. The first technique, the translation of the common language into the common language is applied in 81 data from 149 data in total. The percentage, which is 54%, means that more than a half of the total data uses this technique or in other words, 81 data having the common style of language are translated into the common style of language in the target text. This technique can be applied when the subtitler considers the meaning of the source language is explicit and understandable enough for target readers, so the subtitler does not have to worry about the accuracy and the acceptability levels of his translation when he chooses to keep the song lyricist’s style of language.
As a matter of fact, there are 27 data considered as less accurate and 13 data considered as less acceptable. As has been analyzed before, these less acceptable data are indicated by the subtitler’s inappropriateness in choice of word, while the less accurate data are resulted from the subtitler’s misinterpretation toward the meaning of the source language based on the context of situation. Therefore, the messages are not fully conveyed to the target language. Nonetheless, the use of this technique is beneficial for the subtitler as he does not risk himself to a confusion that he must put an aesthetical aspect, as song lyrics typically had, to his translation, because it will lead to a further confusion for the target readers. The next problem is that the subtitler needs to learn more about his option in words or expressions as the proof of 34% less accurate data and 16% less acceptable data can not be ignored easily.

The data analysis also indicates that the subtitler’s decision to apply the fourth technique, the translation of figurative language into figurative language, is relatively the correct one. Since there are no inaccurate data, the subtitler has successfully delivered the message of the song lyric into his translation, although the problems of word option and sentence arrangement lead to a 19% less acceptable data. This technique, perhaps, is the hardest technique applied by the subtitler when dealing with the song lyrics. When the song lyrics contain figurative language, the subtitler will think whether he will translate it commonly as the way the source language has in meaning or he will translate it by keeping the SL style of language, which is by using figurative language. This technique is applied for its aesthetical reason. Thus, it is better for any subtitlers to
maintain the aesthetical value of the source language—the figurative language, in this case—when translating song lyrics.

Meanwhile, in their relationship with the accuracy level, the second technique, *translation of common language into figurative language*, and the third technique, *translation of figurative language into common language*, have shared the same percentages that are 67% accurate data and 33% less accurate data. In their relationship with the acceptability level, the data of the third technique results in all perfect acceptable data and 67% acceptable data for the second technique. In the application of the second technique, the subtitler puts his concerns much to the acceptability level of his translation. From the three data using this technique, there is a same pattern used by the subtitler, that the common language of the source text will result in a low level of naturalness if it is translated using the common language in the target text. Thus, the subtitler’s decision to apply figurative language in his translation is correct in a matter of the acceptability. Another positive side of this technique is that the aesthetic value of the song lyrics can be maintained.

At the other side, the third technique has indeed the same purpose as the second technique that it will result in a low level of acceptability if it is translated into the figurative style of language. The subtitler chooses to translate it by using the common language in regards to the real meaning of the source language. It is expected that the common language ensures the message of the SL is fully delivered into the target language.
Considering the result above, the techniques used by the subtitler are relatively appropriate. It is proved by the significant numbers of the acceptable data (83%), and the accurate data (67%). It means that the subtitler has good competence in translating text especially the song lyrics from the source language into the accurate and the acceptable target language. However, the result also means that there is no a definite technique that can be applied to translate song lyrics and results in perfect accuracy and acceptability at the whole, or in other words, there are a lot of factors determining which technique should be applied to translate song lyrics, including the characteristic of the song lyric, the real meaning of the song lyric based on the context of situation, and the impact of the translation to target readers.

Table 7 and table 8 below shows the relationship between the translation techniques applied by the subtitler and the quality of the translation in terms of the accuracy level and the acceptability level. Through the table, it is seen in detail which data belong to certain technique along with their accuracy and acceptability level.

**Table 4.7**

The Relationship between the Translation Techniques and the Accuracy Level

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Accurate</th>
<th>Less Accurate</th>
<th>Inaccurate</th>
<th>Very Inaccurate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common Language</td>
<td>001, 006, 008, 016, 018,</td>
<td>002, 015, 019,</td>
<td>021, 036, 037, 041, 050,</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>020, 032, 035, 038, 040,</td>
<td>045, 046, 048,</td>
<td>053, 056, 064, 067, 080,</td>
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<td></td>
<td>043, 045, 046, 048, 049,</td>
<td>051, 057, 084,</td>
<td>085, 099, 100,</td>
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<td>051, 057, 084, 085, 099,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>100</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Figurative Language</td>
<td>007, 058</td>
<td>097</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Common Language</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>108, 111</td>
<td>141</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Common Language</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>005, 009, 011, 012, 013, 014, 017, 024, 025, 026, 033, 034, 042, 044, 047, 054, 055, 068, 069, 091, 094, 096, 103, 110, 113, 115, 118, 123, 124, 125, 127, 128, 129, 130, 131, 133, 137, 139, 144, 145, 149</td>
<td>003, 004, 010, 022, 023, 027, 028, 029, 031, 077, 078, 079, 086, 090, 098, 102, 120, 122, 135, 142, 146</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>003, 004, 010, 022, 023, 027, 028, 029, 031, 077, 078, 079, 086, 090, 098, 102, 120, 122, 135, 142, 146</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
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<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

commit to user
Table 4.8
The Relationship between the Translation Techniques and the Acceptability Level

<table>
<thead>
<tr>
<th>Strategies</th>
<th>Acceptable</th>
<th>Less Acceptable</th>
<th>Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common Language ↓</td>
<td>007, 058</td>
<td>097</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>2 (67%)</td>
<td>1 (33%)</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>108, 111, 141</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Common Language</td>
<td>3 (100%)</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>005, 009, 010, 011, 012, 013, 014, 017, 025, 026, 033, 034, 042, 044, 047, 054, 055, 068, 069, 077, 078, 079, 086, 091, 094, 096, 098, 103, 110, 113, 115, 118, 120, 122, 123, 124, 125, 127, 128, 129, 130, 131, 133, 135, 137, 139, 142, 144, 145, 149</td>
<td>003, 004, 022, 023, 024, 027, 028, 029, 031, 090, 102, 146</td>
<td>-</td>
</tr>
<tr>
<td>Figurative Language</td>
<td>50 (81%)</td>
<td>12 (19%)</td>
<td>-</td>
</tr>
</tbody>
</table>
CHAPTER V

CONCLUSION AND RECOMMENDATION

A. Conclusion

After analyzing the data based on the problems statements, conclusion can be drawn as follows:

1. There are four strategies found in the translation of the song lyrics in movie entitled “Music and Lyrics”. They are 1) the translation of the common language in SL into the common language in TL (81 data or 54%), 2) the translation of the common language in SL into the figurative language in TL (3 data or 2%), 3) the translation of the figurative language in SL into the common language in TL (3 data or 2%), and 4) the translation of the figurative language in SL into the figurative language in TL (62 data or 42%).

2. Based on the quality assessment of the translation, it is generally concluded that the translation of the song lyrics in movie entitled “Music and Lyrics” is good. In term of the accuracy, the researcher finds 98 accurate data or 66% of total data, 50 less accurate data or 33%, and one inaccurate data or 1%, and no data classified to be very inaccurate. In term of the acceptability, the researcher figures out 123 acceptable data or 83% of total data, 26 less acceptable data or 17%, and no unacceptable data found in this research.

B. Recommendation

1. The Subtitler

Through the percentages, it is seen that the use of translation technique of rendering the common language (TL) into the common language (TL) provides
the highest number of less accurate data. This means the subtitler sometimes misinterpreted some of the message of the source language. The translator should not have let this incomplete message delivery happens. Translation with incomplete message from the source language would confuse the viewers, since it is connected to the previous or the next line of the lyric.

Another suggestion would be the translator’s choice of word. Even though most of the data are acceptable, there are still few numbers of less acceptable translation. This means there are still few expressions sound uncommon to Indonesian viewers. *Kamus Besar Bahasa Indonesia* is a recommended dictionary for the translator to reduce the probability of less acceptable Indonesian expressions much better. It contains meanings of all words and terms in Bahasa Indonesia along with the examples.

2. Other Researchers

The research focuses on the way the song lyrics are translated and the quality of the translation in terms of accuracy and acceptability of song lyrics translation in “Music and Lyrics” movie. Further research can be done by analyzing the song lyrics contained in a movie with each song analysis instead of the song lyrics as the whole. The research focusing in each song analysis will be interesting because every song appeared in a movie must have had different context of situation. Moreover, it is hoped that other researcher will create a better description of the scale for the quality translation assessment, particularly the accuracy and the acceptability level.