

**TRANSLATION TECHNIQUE AND SYNCHRONIZATION IN DUBBING  
THE ORIGINAL SOUNDTRACKS (OST) OF TANGLED 2010**

**THESIS**

Submitted as A Partial Requirements  
for the degree of *Sarjana* in English Letters



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*Wassalamu 'alaikum Wr. Wb.*

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## **DEDICATION**

Alhamdulillahirobbil alamin all praises be Allah SWT, This thesis is dedicated to:

1. My beloved Dad Sunarto and my Mom Partiyem
2. My beloved sisters Asri Wijayati M and Putry Dewi M
3. My beloved friends that could not be mention one by one
4. My beloved Lecture of English Department
5. My almamater of IAIN Surakarta

## **MOTTOS**

“When you do something beautiful and nobody noticed, do not be sad. For the Sun every morning is a beautiful spectacle and yet most of the audience still sleeps.”

-John Lennon-

If you can dream it, you can do it.

-Walt Disney-

## PRONOUNCEMENT

Name : Reza Dwi Wijayanti  
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I hereby sincerely state that the thesis titled "Translation Technique and Dubbing Synchronization the Original Soundtracks (Ost) Of Tangled 2010" is my real masterpiece. The things out of my masterpiece in this thesis are signed by citation and referred in the bibliography.

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

Surakarta, August 27, 2018

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## ACKNOWLEDGMENT

*Alhamdulillah*, all praises be to Allah, the single power, the Lord of the universe, master of the Day of Judgment, God all mighty, for all blessings and mercies so the researcher was able to finish this thesis entitled "Translation Technique and Synchronization in Dubbing of Tangled OST movie 2010". Peace be upon Prophet Muhammad SAW, the great leader and good inspiration of world revolution.

The research is sure that this thesis wouldn't be completed without the helps, supports, and suggestions from several sides. Thus, the researcher would like to express her deepest thanks to all who had helped, supported, and suggested her during the process of writing this thesis. This goes to:

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

Surakarta, August 27, 2018

The researcher



Reza Dwi Wijayanti

## TABLE OF CONTENT

TITLE .....	i
ADVISOR SHEET .....	ii
RATIFICATION .....	iii
DEDICATION .....	iv
MOTTO .....	v
PRONOUNCEMENT .....	vi
ACKNOWLEDGEMENT .....	vii
TABLE OF CONTENTS .....	viii
ABSTRACT .....	x
LIST OF TABLE .....	xi
LIST OF APPENDIX .....	xii
CHAPTER I: INTRODUCTION	
A. Background of the Study .....	1
B. Limitation of the Study .....	5
C. Problem Formulation .....	6
D. Objectives of the Study .....	6
E. Benefits of the Study .....	6
F. Definition of Key term.....	7
CHAPTER II: LITERATURE REVIEW	
A. Theoretical description .....	8
1. Translation.....	8
2. The process of translation.....	9
3. Song translation.....	10
4. Translation technique. ....	12
5. Audiovisual translation.....	21
6. Dubbing.....	25
7. Synchronization in dubbing.....	26
8. Disney movie.....	31
B. Previous study.....	32
CHAPTER III: RESEARCH METHODOLOGY	
A. Research Design .....	34
B. Data and Source of Data .....	35



C. Research Instrument .....	35
D. Technique of collecting Data .....	36
E. Technique of Analyzing Data .....	37
F. Trustworthiness of Data .....	39
 CHAPTER IV: RESEARCH FINDINGS AND DISCUSSION	
A. Research Findings .....	41
B. Discussion .....	44
 CHAPTER V: CONCLUSION AND SUGGESTION	
A. Conclusion .....	75
B. Suggestion .....	76
 BIBLIOGRAPHY .....	 78
 APPENDICES .....	 82

## ABSTRACT

**Reza Dwi Wijayanti. 2018. *Translation Technique and Synchronization in Dubbing The Original Soundtracks (OST) of Tangled 2010*.** A Thesis English Letters Study Program. Islamic Education and Teacher Training Faculty. The State Islamic Institute Of Surakarta.

Advisors : SF Lukfianka Sanjaya Purnama, S.S., M.Hum

Key Words : Translation Technique, Audiovisual Translation, Dubbing, Synchronization in Dubbing

The research aims at revealing the translation technique used by the translator. This research also aims in finding out the impact of synchronization in dubbing in term of translation techniques applied by the translator in translating song lyric dubbed in the movie entitled Tangled 2010.

This research used descriptive qualitative research. The limitation of this research is translation technique and synchronization in dubbing. The researcher observed the eight songs namely *When Will My Life Begin*, *When Will My Life Begin (Reprise)*, *Mother Knows Best*, *Mother Knows Best (Reprise)*, *I Can See The Light*, *Mother Gothel Heading Incantation*, *I've Got A Dream*, and *Healing Incantation*. The main instrument of this research was the researcher as planner, collector, and analyst of the data. The researcher used documentation as techniques of collecting data. In this research, the researcher used translation technique by Molina Albir's theory and synchronization in dubbing by Whitman Linsen's theory to analyze the data.

The result of this research showed that there were 204 data. The analysis of translation technique were 1 datum (0,5%) of transposition, 2 data (1%) of generalization, 4 data (2%) of borrowing, 4 data (2%) of compensation, 5 data (2,5%) of amplification, 5 data (2,5%) of modulation, 6 data (3%) of adaptation, 6 data (3%) of linguistic amplification, 10 data (5%) of established equivalence, 12 data (6%) of literal, 55 data (27%) of reduction, and 92 data (45,5%) of linguistic compression. The dominant translation technique is linguistic compression with 92 data because this technique is applied by synthesizing linguistic element to be simpler in the target language.

The analysis on the synchronization shows the data can be classified into three categories; visual, audio, and content. However, in this research the researcher does not discuss about audio. Visual synchrony is subdivided to lyp synchrony, syllable synchrony, isochrony, and kinetic synchrony. The researcher found that kinetic synchrony is the most applied synchrony by the translator. There are about 180 data (88,3%) of kinetic synchrony applied in the Tangled movie. The researcher found another synchrony applied by translator, there are 149 data (73,1%) of isochrony, 85 data (41,7%) of syllable synchrony, and 55 data (26,9%) of lyp synchrony. Meanwhile for content, the researcher found 174 data (85,3%). It can be concluded that the content is missing in some part of the lyrics because it is sacrificed to cover the visual and audio.

**LIST OF TABLE**

Table 1 : Types of Synchronization By Whitman ..... 27

**LIST OF APPENDIX**

Appendix 1. Table of Translation Technique .....	82
Appendix 2. Table of Synchronization .....	105

## CHAPTER I

### INTRODUCTION

#### A. Background of The Study

People interact with others in society using language. Without a language, people might get some troubles to interact. The diversity of society makes a language not only the medium to communicate but also an amusement. Poems, books, movies and songs are models of entertainment made from language variation. However, the variation of languages makes people difficult to understand. Thus, translation as a media to resolve faced the difficulties by society.

There are variations of amusement translated from original to the target languages such as novels, movies, songs, folktales, and myths. With translation, we can understand foreign entertainment. For instance, in Indonesian television, foreign movies are presented with subtitling and dubbing. So, the viewers with non-educational English language background can understand the movies without much struggle.

Subtitling and dubbing are parts of audiovisual translation mode. They look similar from their process of the language translation. However, subtitling is transferring a meaning from the source language to target language in written and dubbing is transferring a meaning from source language to target language in sound. The subtitling approach to audiovisual translation is to be preferred to dubbing (Cintas & Anderman, 2008).

Dubbing is a tool that helps to overcome linguistic and cultural differences and that rebuilds the world described in a film in an equivalent world in the target language (Sacconi, 2013:33). In other words, dubbing means a replacement of the original sound with a new sound. Normally dubbing is used for dialogues in films or movies, but most are applied or used for the film soundtracks. The aim of the film is to convey message to the viewers through the dialogue and picture. Songs and instruments are the supporting media. Dialogue is the conversation containing the story of the film. Picture is the visualization of the players and places on screen, while the songs and instruments are the sound effects to espouse atmospheres in the films. One of the movie genres which consists of songs and instruments are animation. The most popular and successful company which produces a lot of animation movies is none other than Walt Disney.

Walt Disney is the largest animation company located in America (United States), and it has more than fifty films production. This research examined one of the animation movies from Walt Disney entitles *Tangled*. According to Pallant (2011) “*Tangled* (2010) was a landmark film becoming fifteenth animated feature film to be theatrically released by Disney”. *Tangled* is animation movie which has songs since most of the movies produced by Walt Disney have songs or original soundtracks in some of their scenes to support the stories of the films. *Tangled* has twenty original soundtracks including eight songs and twelve instruments. The eight tangled songs are translated into the Indonesian version. Dubbing should be seen as difficult option in translation because the source song is transferred per syllables in order to make the speakers or singers look like speaking or singing the target song. Therefore, the translator should transfer the

message from the source language into target language properly and acceptably using some techniques.

The researcher applied translation technique from Molina and Albir. According to Molina and Albir (2002) "Translation Technique is a way to convey and move the meaning from source language to target language on the level of word, phrase, clause, or even a sentence". This technique has 18 techniques such as borrowing, calque, literal, adaptation, established equivalence, amplification, reduction, generalization, modulation, variation, transposition, description, compensation, discursive creation, linguistic compression, particularization, substitution, and linguistic amplification. For instance:

SL: Mother knows best

TL: Ibu tahu

The translator used reduction as the translation technique in this lyric. Translator translated *Mother knows best* into *Ibu tahu*. If it is translated literary it will be *ibu tahu yang terbaik*. The translator omits the word and sum up the information. This is affected by synchronization in dubbing. Because, the translator wants defend the visual synchrony especially on the lyp and syllable synchrony by eliminating word. It's proven by having 4 syllables between the original and Indonesian version. So, the length of the word is accordance with the beat of the music. The content is not appropriate with the visual though the lyric must cut off a few words and the meaning is conveyed.

The researcher also applied synchronization in dubbing. Synchronization is the process of recording a translation in any given target language in a dubbing

studio, matching the translation with the screen actors' body movements and articulatory movements (Varela, 2004). Synchronization in dubbing is divided into visual/optical synchrony, audio/acoustic synchrony, and content synchrony. Visual synchrony is subdivided to lip synchrony (the most dominant type of synchronization), syllable synchrony (the process of visual adjustment), isochrony (related to the articulation of syllable), and kinetic synchrony (to assess the pronunciation and body movement on the screen). Audio synchrony is related to the sound and the adaptation of the dubbed image on the screen and it is subdivided to idiosyncratic vocal type, paralinguistic, and cultural specifics. Content is the semantic relation between the translation and what happens on screen (images, lyric, and music) (Mayoral et al., 1988).



There is lip synchrony, because the movement of the lip is accordance with the sound produced. Below is the lip when pronounce the word *mother* and the lip when pronounce *ibu*. Exist is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). The length of the word is accordance with the beat in the music and it is part of isochrony. Then, kinetic synchrony; it can be seen as mother gothel sings the lyric and body movements



when tries to convince Rapunzel. In this lyric the translator used reduction as the translation technique, because the translator tries to defend the syllable with omits meaningless word.

Based on the instance above the lyric translates used reduction technique of translation. The impact of synchronization in dubbing is on the translation technique. The translator omits the word to defend syllables in target language.

The aim of the research is to get a better understanding of translation technique and synchronization in dubbing by examining the *Tangled's* original soundtracks. The researcher analyzes the translation of the songs from English into Indonesian songs found in the dubbed songs in *Tangled* movie. And the researcher wants to know more about the technique of the translator in translated the song which still can be sung even though already translated. Therefore, the title of this study is *Translation Technique and Synchronization in Dubbing the Original Soundtracks (OST) of Tangle 2010*.

## **B. Limitation of The Study**

The research is limited on the analysis of the translation technique and their impact on the synchronization in dubbing in terms of visual, audio, and content. The source of the data is taken from original movie of *Tangled* by Nathan Greno and Byron Howard published by Walt Disney in 2010. The Indonesian version of this movie is taken or distributed by Indoaink. The researcher focuses on translation technique from Molina and Albir's theory and synchronization in dubbing from Whitman Linsen's theory.

### **C. Problem Formulation**

1. What techniques are used by the translator to translate the OSTs of Tangled 2010 movie?
2. How is the impact of the synchronization in dubbing (visual, audio, and content) on the translation technique of the OSTs of Tangled 2010 movie?

### **D. Objectives of The Study**

The objectives of this research are as follows:

1. To reveal the techniques used by the translator in translating songs on *Tangled* 2010 movie.
2. To find out the impact of the translation technique in the synchronization in dubbing of the Indonesian version of the songs in *Tangled* movie 2010.

### **E. Benefits of The Study**

Based on the objectives of the study, the benefits of this study are:

1. Theoretical benefits

The researcher expected this research can give the contribution in translation study. This research is translation analysis of translation technique and synchronization in dubbing which has never been studied before in English Letters Department. Besides that, in this research contain information about dubbing and audiovisual translation which can be used as an additional knowledge.

## 2. Practical benefits

The researcher expected this research can be the reference for the next research who wants to do the similar research about translation analysis. Besides that, the researcher expected can give additional input in improving the ability to analyze the translation technique and synchronization in dubbing.

## **F. Definition of Key Terms**

### 1. Translation technique

Translation techniques as procedures to analyse and classify how translation equivalence works (Molina & Albir, 2002:509).

### 2. Dubbing

Dubbing is a tool that helps to overcome linguistic and cultural differences and that rebuilds the world described in a film in an equivalent world in the target language (Sacconi, 2013:33).

### 3. Synchronization

The process of recording a translation in any given target language in a dubbing studio, matching the translation with the screen actors body movements and articulatory movements (Varela, 2004:8). Synchronization is an aspect which characterized audiovisual translation and dubbing in particular (Sacconi, 2013:70).

## CHAPTER II

### LITERATURE REVIEW

#### A. Theoretical Review

In conducting this research, the researcher explains about notions of translation, the process of translation, song translation, translation technique, audiovisual translation, dubbing, synchronization in dubbing, and Disney movie. In this subchapter the researcher also explained about previous study.

##### 1. Translation

Translation means the process of transferring meaning by source language to target language. And there are many definitions of translation coming from translation scholars and experts. First, according to Catford, (1965:20) translation may be defined as follows: the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). The definition texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, etc.) and different ranks (word for word, phrase for phrase, the sentence for sentence).

Second, Nida and Taber (1969:12) explain that:

“Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and in secondly in terms of style. But this relatively simple statement requires careful evaluation of several seemingly contradictory elements”.

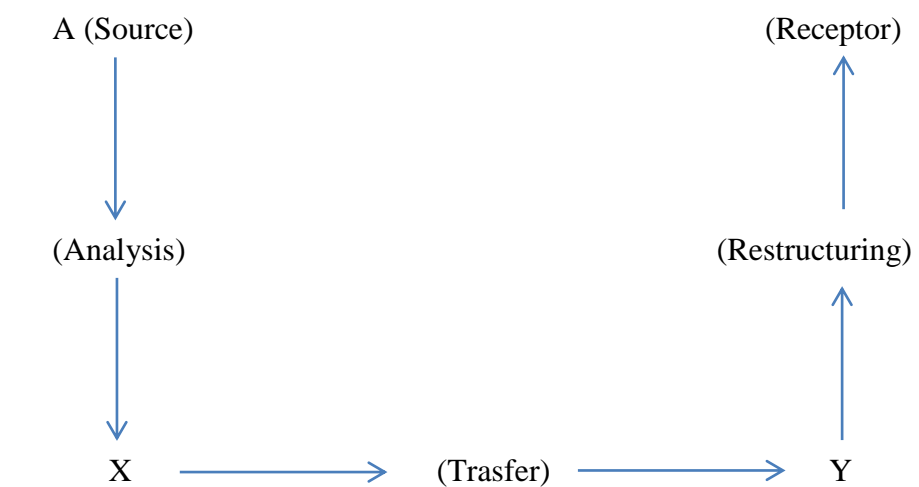
Third, Roger T. Bell (1991:5) said that: Translation is the expression in another language (or target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalence.

From the definition of translation above can be defined as a process of transferring messages from source language to target language using equivalent. The meaning is the source to emphasize if the message of source language must equivalent and transferring the meaning clearly.

## 2. The process of translation

There are many base steps in translating a word. According to Nida's concept, the process of translating has three procedures. There are analysis, transferring, and restructuring. Base in the categories above the researcher will describe one by one and show the instance of Nida's concept diagram.

### The Process of Translation



(Nida & Taber, 1974:33)

The categories above can be described as follows:

a. Analysis

The translator analyzes the source language from the linguistic aspects such as the grammatical, the meaning of word, contextual, textual meaning, and social cultural meaning.

b. Transfer

The translator transfers the source language to the target language as stated by Nida and Taber (1974:33) “..In which the analyzed material is transferred in the mind of the translator from one language to another”.

c. Restructuring

According to Nida and Taber (1974:33), “restructuring in transferred material is restructured in order to make final message is fully acceptable in the receptor language”. The translator restructures the language in the target language and it will make a sound more natural.

3. Song translation

Yu (2012) stated that there are normally three elements that make a fair song; the melody, the lyrics, and the singer’s performance. Melody is an important thing and also the main tune in a song. Rhythm is the flow of the beat in a poem and also gives a musical feel. And one of the principal tools of melody is a rhyme. Rhyme is same with rime, according to Arp and Johnson (2004); Rime is the repetition of the accented vowel sound and all succeeding sounds in important or importantly positioned words (old–cold). Rime is divided became masculine and feminine. Masculine is

a rime sound that has only one syllable as love. While feminine is a rime sound that has two or more syllables as turtle.

There is also other kind rhyme such as:

- a. Sight rhyme: It also called eye rhyme, when there are two words look same but don't sound same. For example, "daughter and laughter".
- b. Slant rhyme: It also called imperfect rhyme, when there are two words nearly rhyme but have different variation in the vowel sound. For example, "cough and enough".
- c. Identical rhyme: It also called rime riche, when there are two words spelled differently but have the same pronunciation. For example, "bed and bad".

There are three types of rhyme based on their position (Arp and Jonson (2004)):

- a. Internal rhyme : When one or both riming words are within the line.
- b. End rhyme: When both riming words are at the ends of lines.
- c. Approximate rhyme: Include words with any kind of sound similarity, from close to fairly remote.

Besides rhyme poets also use other sound effects to support such as:

- a. Alliteration: it's the repetition of the similar sound that related to words and syllables.
- b. Assonance: its the repetition of vowel sound in syllables that have different consonants sounds.
- c. Consonance: its the repetition of consonant sounds in syllables that have different vowel sounds.

d. Onomatopoeia: its the use of words which sound like the meaning of the true word.

#### 4. Translation technique

There are some definition and types of techniques in translation from the experts. Every expert has a different opinion about this and the researcher chooses the theory from Molina and Albir (2002). And they said “translation technique is a way to convey and move the meaning from a source language to target language on the level of word, phrase, clause, or even sentence”. Furthermore, there are 18 techniques by Molina and Albir:

##### a. Borrowing

This technique is applied by using or taking a word from a source language to target language. There are two types of borrowing, first is pure borrowing (without changing the word) and second is naturalized borrowing (using the spelling word in the target language).

For instance:

SL: Polish and *wax*, do laundry, and mop and shine up

TL: Semir dan *wax* cuci, ngepel sampai bersih

The word *wax* is taken directly from the source language without any changes. It means the translator using pure borrowing.



b. Calque

It is translation technique that translate phrase literally or literal.

There is interference structure from the source text to the target text.

For instance:

SL: My sister is the *Prime Minister*

TL: Kakakku *Perdana Menteri*

c. Literal

This technique is applied by translating a word for word. However, in literal translation, one word from source language is not always translated to one word on the target language.

For instance:

SL: And my nose

TL: Dan hidungku

The example shows that the sentence is transferred word for word.

It will be (and = dan, my nose = hidungku)

d. Adaptation

This technique is applied by changing or replacing cultural term from Source language to be closely related to target language. And it is used when there is no equivalent in the target language. The term

from source language and target language should have a similar concept so that doesn't omit or reduce the meaning.

For instance:

SL: Pottery *and ventriloquy*, candle making

TL: Tanah liat, *main boneka*, buat lilin

*Ventriloquy* is an act of stagecraft in which a person changes his or her voice so that it appears that the voice is coming from elsewhere. The example above shows that the word *ventriloquy* is replaced by *main boneka* in target language. Because Indonesian culture isn't there a meaning of *ventriloquy*.

e. Established Equivalence

This technique usually uses technical term that often uses in target language or term that exists in target language dictionary.

For instance:

SL: Your Sincerely

TL: Hormat Kami

The example of this technique can be seen on letter translation, *Your Sincerely* translated to *Hormat Kami*.

f. Amplification

This technique is applied by adding or introducing details that are not formulated in the source language and it is contradictory with reduction.

For instance:

SL: Immature, clumsy - please!

TL: Kekanakan dan kikuk, kau kan kesusahan

Translator translates *immature, clumsy- please!* Into *kekanakan dan kikuk, kau kan kesusahan*. If it is translated literary it will be *kekanakan, kikuk tolonglah*. The translator adds *kau kan kesusahan* as information of warning.

g. Reduction

This technique is applied by omitting some element and to sum up the information because the omitted word has no effect.

For instance:

SL: Just like they do on my birthday each year

TL: Tepat disaat ulang tahunku

The example above shows in the target language that the translator omits some words that not meaningful such as *each year*. Without them the meaning has included in the TL.

h. Generalization

This technique is applied by using general term to describe a specific term in the target language. It is the opposition of particularization.

For instance:

SL: Then after lunch it's *puzzles* and darts, and baking

TL: Habis makan lalu *main* dan memanggang

The word *main* is general term in the target language because the specific word of “puzzle” (a specific type of game) is not transferred by the translator.

i. Modulation

This technique is applied by changing the point of view, focus, cognitive category of source language in the target language. It can be structural or lexical.

For instance:

SL: Don't let him deceive you!

TL: Dia telah menipumu

The example above shows in the source language that the sentence focus on advice Rapunzel does not claim the information. If it is

translated literary, *don't let him deceive you!* into *jangan biarkan dia menipumu*. Dia telah menipumu and jangan biarkan dia menipumu has same meaning. Although, there is a different form of both sentence from imperative to be information

j. Variation

This technique is applied by changing linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual style, social dialect, and geographical dialect.

For instance:

SL: Give it to me now!

TL: Berikan barang itu ke gue sekarang!

In the target language *me* translated to *gue*, it's an Indonesian variation of language which use most people in Jakarta.

k. Transposition

This technique is applied by changing the grammatical structure of the target language or there is different language structure between source language and target language. For instance, there is a phrase in the source language changes to noun in target language.

For instance:

SL: You must get the money

TL: Uang itu harus kamu dapatkan

l. Description

This technique is applied by replacing a term or expression with a description of its form or/and function.

For instance:

SL: Green room

TL: Ruang tunggu artis sebelum mereka tampil

m. Compensation

It is deliver meaning through another form to the target language. It happens because of stylistic from source language cannot be applied to target language.

For instance:

SL: Sweep again, and by then it's like 7:15

TL: Lalu menyapu sampai sore hari

The stylistic effect from source language cannot be applied in the same place in target language. The SL is used number in description

time while the TL is used word because the translator defends the rhyme.

n. Discursive Creation

This technique is used to establish a temporary equivalence that is unpredictable out of context. The purpose is to catch the reader's attention. This technique often applies to title translation.

For instance:

SL: Husband for a year

TL: Suami sementara

o. Linguistic Compression

This technique is applied by synthesizing linguistic elements to be simpler in the target language. It is often used in simultaneous interpreting, subtitling, and dubbing.

For instance:

SL: I'll paint the walls some more, I'm sure there's room somewhere

TL: Lukis tembok lagi jika ada ruang

In this case the translator compressed the linguistic elements. Without translating all the sentence or words the message from SL is still delivered well to the TL.

p. Particularization

This technique is applied by using specific term and concrete term to indicate something. It is the opposition of generalization.

For instance:

SL: Air transportation

TL: Helicopter

q. Substitution

This technique is applied by changing the linguistic element (intonation, gesture) in source language to paralinguistic in target language.

For instance:

SL: She shakes her head

TL: Dia tidak setuju

r. Linguistic Amplification

This technique is applied by adding a linguistic element in the target language. It is often used in consecutive interpreting and dubbing to make the translation longer.

For instance:



SL: The David you are sculpting is you

TL: Patung David yang Anda ukir adalah diri Anda sendiri

## 5. Audiovisual Translation

Audiovisual translation is considered the translation of multimedia texts; (Sacconi, 2013). So, audiovisual translation is also a media as helper of others people in their situation when they cannot hear, see or need a special treatment. That way uses to make them more informative and translate one language to other language. Like when they are watching television and cannot hear the audio. Then, the party of the TV used subtitling or other technical. According to Cintas and Anderman (2008) define audiovisual translation is closely linked to technology and any new advances are bound to have a knock-on effect.

### a. Classification of audiovisual translation

Some experts have different classification in their theory. Such as Karamitrogluo (2002) has classification there are (as cited in Sacconi, 2013):

- 1) Subtitling
- 2) Dubbing (Lip-synch)
- 3) Narration (including voice-over)
- 4) And Free commentary

And Gambier (2004) has thirteen modes or classification in audiovisual translations there are (as cited in Sacconi, 2013):

### 1) Dubbing

Dubbing is a tool that helps to overcome linguistic and cultural differences and that rebuilds the world described in a film in an equivalent world in the target language (Sacconi, 2013).

### 2) Subtitling

Subtitling is same with dubbing with replacement the original language to another language. It changes the language from spoken to written. And the text presents simultaneously on the screen. Subtitling have seven strategies there are: condensate the text; omit or paraphrase; make a confused discourse clearer, so that the content is presented in a coherent way; cancel the phatic elements without transform too much the original dialogues; put together short dialogues in order to reduce the number of subtitles; use a more simple lexicon and a more simple syntax. (Petillo, 2008, as cited in Sacconi, 2013)

### 3) Voice-over

Voice-over is a production technique where a voice that is not part of narrative (non-diegetic), is used in TV, film, and theater. The main reason that some countries use voice over are connected to economic aspects: as dubbing has a great cost, those countries that cannot afford its cost prefer adopting this technique, which does not require a perfect synchronization. (Petillo, 2008, as cited in Sacconi, 2013)

#### 4) Interpreting

Interpreting is divided into simultaneous and consecutive. “..Simultaneous Interpreting is usually required, unlike the meetings such as press conferences which usually requires Consecutive Interpreting. (Amini et al, 2016)

#### 5) Surtitling

Surtitling is a part of AVT and it is used in opera performance. Sacconi (2013, p. 17) state that “...“one non-stop line displayed with no interruption”. It is displayed above the stage or on the backs of the seats and it is inserted in real time, but it has been prepared before. So, surtitling are not used in the field of screen translation.

#### 6) Free Commentary

“Free commentary consists in adaptation of a program for a new audience. This adaptation will have different goals from the original, as it is addressed to an audience that has a different culture. One of the aims of free commentary is to be as simple as possible and this is the reason why the original syntactic structures are changed in the target language: paratactic sentences and short clauses are preferred (Petillo, 2008, as cited in Sacconi, 2013)”.

#### 7) Partial Dubbing

Partial dubbing is very similar to voice-over, as it consists in “adding a spoken text to the original soundtrack giving the necessary information in the target language without providing a full translation of the dialogue” (Hendrickx, as cited in Sacconi, 2013).

#### 8) Narration

Narration seems same with voice over, it tells something by spoken. “Although it is similar to voice-over, also for the cheap cost, narration differentiates for linguistic reasons: the text that has to be narrated has been more reduced or adapted than the text for voice over”. (Perego, 2005, as cited in Sacconi, 2013)

#### 9) Simultaneous translation

Called also sight translation, simultaneous translation consists in a script or subtitles that are prepared in a second language. (Sacconi, 2013, p. 18)

#### 10) Live subtitling

An interpreter/translator refers a message that is a reduced translation of the original; a technician has to type the message very quickly (Perego, 2005, as cited in Sacconi, 2013).

#### 11) Subtitling for deaf and hard of hearing

This mode, also called with the acronym SDH, is created for people that cannot hear the dialogue of films or TV shows, so that the subtitles that appear in the bottom of the screen help them to “see” the audio (Robson as cited in Sacconi. 2013).

#### 12) Audio description

This last case is also called double dubbing, because both the original soundtrack and the images are translated: the first into the target language, the second into words (Gambier, 2003, as cited in Sacconi, 2013)

### 13) Script translation / Multimedia translation

The aim of this AVT mode is to obtain financial support for co-productions.

## 6. Dubbing

Dubbing is a tool that helps to overcome linguistic and cultural differences and that rebuilds the world described in a film in an equivalent world in the target language (Sacconi, 2013). It is also a post-production process used in film-making and video production in which additional recordings are mixed with the original production sound to create the finished soundtrack.

When the foreign language is dubbed, the translation of the original dialogue is carefully matched to the lip movements of the actors in the film. And the aim of dubbing base on Chairó (2009) to make the target dialogues look as if they are being uttered by the original actors so that viewers enjoyment of foreign products will be enhanced.

Dubbing is the type of audiovisual translation that requires the most thorough synchronization. Other subtypes of dubbing, such as partial dubbing or narration do not give synchronization the same priority (Varela, 2004:14). Voice-over does not require proper synchronization, both in terms of isochrony and lip synchrony. As far as other types are concerned, simultaneous film interpretation is fully synchronous kinetic. Obviously, the effort involved in oral translation of a film sufficiently self-sufficient without translators must take into account lip, kinetic and

synchronous synchronies into bargaining. While lip synchrony is not considered in subtitling, the other two types are: on the one hand, kinetic synchronicity is highly respected and translation is generally adjusted for the motion of the screen actor.

## 7. Synchronization in Dubbing

Synchronization (or lip-sync) is one of the key factors at stake in audiovisual translation, particularly in the context of dubbing (Varela, 2004:1). And the definition about synchronization from him is the process of recording a translation in any given target language in a dubbing studio, matching the translation with the screen actors' body movements and articulatory movements. Synchronies are several different factors of audio correlation with the image presented on the screen. For example, it would be a case of good synchrony if a young man on the screen is voiced by someone who talks like the TA expects a young man to sound (Cordèus, 2009). So, synchronization is an important thing and needs in audiovisual translation.

There are three types of synchronization and Fodor is the first introduce of this term. Synchronization is divided to content, character, and phonetic synchrony. According to Varela (2004) describes character and content synchrony as:

[Character synchrony] covers the agreement between the voices of the dubbing actors and the expectations of the on-screen actor's voice [...] [content synchrony] the semantic relation between the translation and what happens on screen (images and music)...

Table 1. Types of synchrony (Whitman-Linsen, 1992, as cited in Cordéus, 2009)

---

**Visual/optical synchrony:**

- lip synchrony/phonetic synchrony
- syllable articulation synchrony
- length of utterance synchrony (gap synchrony or isochrony)
- gesture and facial expression synchrony (kinetic synchrony)

**Audio/acoustic synchrony:**

- idiosyncratic vocal type
  - paralinguistic elements (tone, timbre, pitch of voice)
  - prosody (intonation, melody, tempo)
  - cultural variations
  - accents and dialects
- 

According to the table above Whitman-Linsen is divided synchronization to visual/optical synchrony and audio/acoustic synchrony. And the classification of each type is detail. Then, Whitman completes this theory by adding content. So, there are three types of synchronization such as:

a. Visual/optical synchrony

This synchrony is subdivided to:

1) Lip synchrony

Lip synchrony is the most dominant type of synchronization which often used in making dubbing. When viewers are watching dubbed movie, in the first thought is the display on the screen as the image and sound or voice from the actors or actress whether appropriate or not. And this is also a process of determine in vocal word from the source language to target language.

Lip synchrony, or lip-sync, is the process of ensuring that on-screen characters, in particular during close-ups, have their utterances

correlate with the movement of their lips and body movement.  
(Cordèus, 2009:12)

## 2) Syllable synchrony

This synchrony is the process of visual adjustment. This type tells us about more or less to produce the total of the syllable from a source language to target language. So, it can determine the actors or actress on pause and stop the speaking or the dubbing.

## 3) Isochrony

This synchrony is related to the articulation of syllable.

## 4) Kinetic synchrony

According to Cordèus (2009) conclude:

“Originally referred to by Fodor (1976:72) as character synchrony, Whitman (1992:33) later employed the term kinetic synchrony. The translation must also agree with the movements of the screen characters: a shaking head indicating negation cannot be accompanied by an affirmative “yes”, or a character raising his hands to his head must pronounce an interjection to match the gesture”.

So, this type uses to assess the pronunciation or voice and body movement from the characters on the screen.

## b. Audio/acoustic synchrony

This type is related to the sound and the adaptation of the dubbed image on the screen and it is subdivided to:

### 1) Idiosyncratic vocal type

Cordèus stated “This is a broad term that covers the assignment of voice-actors depending on their vocal characteristics; an actor who is



male and adult would most likely be assigned to voice a character with a similar vocal type”.

This stage is determining the voice actors or actress to be a dubber in the film. It is also considered some aspect from the dubber such as gender, age, and a voice character.

## 2) Paralinguistic/prosodic elements

According to Crystal (1997) explain that (as cited in Cordèus, 2009):

“The laryngeal, pharyngeal, oral, and nasal cavities can all be used to produce ‘tones of voice’ which alter the meaning of what is said. These effects are sometimes referred to as effects of ‘timbre’ or ‘voice quality’, and studied under the heading of vocal paralanguage”.

This type is related to the oral or voice out of the mouth dubber.

Prosody corresponds with intonation and tempo of the dubber.

## 3) Cultural specifics

It is closely related to accents and dialects, and indeed covers similar features in speech. It can be influenced by the social standing of a character, his or her upbringing as well as the role in the story.

(Cordèus, 2009:13)

## c. Content

I consider content synchrony (Mayoral et al., 1988) or the semantic relation between the translation and what happens on screen (images and music), as a type of synchronization. Frequently, film director thinks in making a film only focus in visual and audio. Content is something

forgotten of them. Even though, it is an important part of the film. The content is missing in some part of the film because it is sacrificed to cover the visual and audio.

For instance:



SL : Mother will protect you

TL : Ibu melindungi

There is no lip synchrony, because the movement of the lip is not accordance with the sound produced. Below is the lip of original when pronounce the word *you* and the end vocal is *u*. Meanwhile, the lip of Indonesian when pronounce the word *melindungi* and the end vocal is *i*. Exist is syllable synchrony, because it has the same syllables between the original and Indonesian version (6 syllables). There is also isochrony because the length of the word is accordance with the beat in the music. Then, kinetic synchrony; it can be seen as mother Gothel sings the lyric and hold Rapunzel's hand. This lyric used the content synchronization because the target lyric is showing the situation on the screen as seen in the screenshot image above.

## 8. Disney Movie

Disney is the biggest company of movie production and most of the movie is famous in the world. It has interest and flawless animation because of the great animator. Walt Disney is an owner of Disney Company and he becomes the first animator of Disney. And other supporting animators are Frank Thomas, Flody Norman, Ollie Johnston, Les Clark, and Eric Larson. Disney began to be famous for their work called Miky Mouse. This company also makes new innovation in their animation character and Snow White and Seven Dwarf is the first animation movie with a long duration. This is several animations movies from Disney such as Lion King, Beauty and the Beast, Cinderella, Tangled, and Frozen. And now also there live action movie of Cinderella and Beauty and the Beast.

Disney movie also has a supporting song or original soundtrack, song is one of the important things in the movie because song could raise the spirit of the viewers when they are watching the movie. Songwriter is an important thing because it has many roles to make a song that appropriate to the story. This is the several songwriter of Disney such as Alan Menken, Robert B. Sherman, and Robert Lopez. Alan Menken is best known American songwriter of Disney movie and he also the songwriter of Alladin, Beauty and the Beast, and Tangled. All the Disney songs have magnetism from the lyric and the sound. The sound comes from the best voice from the singer. Mandy Moore is the singer of the all songs in Tangled movie. There are eight songs, “i see the light” is the duet song. So, this song is singing by Mandy Moore and Zachary. In Indonesia some of the Disney songs are dubbed in Indonesian

version as i see the light by The Finest Tree, a dream is a wish your heart makes by Raisa, and how far i'll go by Maudy Ayunda.

## **B. Previous Studies**

Disney song is an interesting topic to be explored and investigated. It's the biggest company of the movie production in the world. Furthermore, knowing the development of Disney will provide us better knowledge of song. In conducting this research, the researcher includes some recent study of analyzing a song to find gaps.

Previous studies consist of the similar focus with this research. The first research entitled *Song Translation Analysis of Five Disney Movie's English Songs* by Krisna Bayu Aji (2016). The research is descriptive qualitative study. The objective of the research is to find out the musical devices, the strategies of the translator, and degree of equivalence. The objects of the research are five songs taken from the album *We Love Disney*. The songs are taken from the movie *Frozen*, *The Lion King*, *Pocahontas*, *Tarzan*, and *Beauty and The Beast*. The research used subtitling as audiovisual translation while the researcher used dubbing.

The second research entitled *An Analysis of Techniques and the Accuracy of the Translation of the Song Lyrics Subtitles in the Movie Entitled Strange Magic* by Widarti Umi Sakinah (2016). The research is descriptive qualitative study. The objective of the research is to find out the translation technique and translation quality. This research is almost similar with the writer's researcher that is to analyze the translation techniques by Molina and Albir. The different

is in the categorized of synchronization in dubbing, because in the Windarti's thesis not contain of it. The object also different, which is in the research analyze *Strange Magic* while the researcher analyze *Tangled 2010*, the different also in the type of audiovisual translation used by the researcher and the relation between translation and audiovisual translation. The finding of this research is that the translator has to know the content of the situation in the movie. The translator must adjust the translation and synchronization. So, the song can be sung even though already translated.

## CHAPTER III

### RESEARCH METHODOLOGY

In this chapter, the researcher discusses about the research methodology. The researcher categorizes this chapter into research design, data and source of data, research instrument, technique of collecting data, technique of analyzing data, trustworthiness of data, and research procedure.

#### A. Research Design

The research used the descriptive qualitative research. It can be used to analyze the quality between the source text and the Indonesian version of *Tangled* 2010 movie OSTs. Sandelowski (2000:338) said that “Qualitative research is generally characterized by the simultaneous collection and analysis of data whereby both mutually shape each other”. It means that qualitative research is inquiry process of analysis the data.

Sandelowski (2000:334) also states that qualitative descriptive designs typically are an eclectic but reasonable combination of sampling, and data collection, analysis, and re-presentation techniques. It is the method of choice when straight descriptions of phenomena are desired. The data of the research based on the song lyric is analyzed descriptively in forms of word/phrase to collect the data, classifying the data, analyzing the data, and making conclusion. The researcher focused on the word (song) than a number and the researcher conducted the research by collecting the data, arranging or classifying the data, and analyzing of the research that is applied of *Tangled* ost movie 2010. The researcher

believed that the research used descriptive qualitative because it described the comparison between the English and the Indonesian version of songs. The objective of this data was technique and synchronization. As a result, the conclusion was to be drawn from data analysis.

## **B. Data and Source of Data**

In this research, the data are songs contained in the Tangled movie. The researcher decides to analyze the songs to know the translation technique and the impact of synchronization in dubbing on translation technique. The source of data are taken from the movie entitled Tangled in English version published by Walt Disney (2010) and Indonesian version which entitled Tangled (Rapunzel) published by Walt Disney Indonesia in GTV. The researcher conducting qualitative studies want to collect as much data as they can that will allow them to capture all of the elements of an event (Sandelowski, 2000).

## **C. Research Instrument**

In this research, the main research instrument was the researcher herself because it was a descriptive qualitative research. This statement is clearly stated in Creswell (2007:45) that “Researcher as key instrument. The qualitative researchers collect data themselves through examining documents, observing behavior, and interviewing participants”. Other instruments used by the researcher were notebook, note, pen, dictionary, and guidelines for writing a thesis as the hardware types of instrument and

VLC, Gome player, Mozilla Firefox, and Microsoft Office 2010 as the software types of instrument.

#### **D. Technique of Collecting Data**

The technique of collecting data was divided to observation, interview and documentation. According to Creswell (2007:45) “The qualitative researchers collect data themselves through examining documents, observing behavior, and interviewing participants”. In this research, the researcher used documentation as the method. The researcher takes and notes the data that already exists from Tangled movie. The researcher also observed the song to gather accurate information about how song can be sung. The researcher collects the data from English and Indonesian version of Tangled as the source of data.

Collecting data is an important part of a research. The researcher was also very careful when collecting the data. In this research, the researcher collects the data by writes and classifies from English and Indonesian song lyrics of Tangled’s OST as the source of data.

According to the explanation above, the researcher tends to do some steps of collecting the data in this research as follows:

1. The researcher collected Tangled 2010 movie and its Indonesian version of Tangled 2010 as data source of this research.
2. The researcher compared both English and Indonesian version of song lyrics to find the translation technique.



3. The researcher collected the data from the source data and drew a table as media to collect the data that consist of English and Indonesian song lyrics.
4. The researcher re-checked the data.
5. The researcher encoding the data.
6. The researcher put the data in the table and analyzed.
7. The researcher drawing the conclusion.

#### **E. Techniques of Analyzing Data**

According to Creswell, 1994 (as cited in Heymans, 2007), “data analysis requires that the researcher be comfortable with developing categories and making comparisons and contrasts”. The collected data were analyzed in following ways:

1. The researcher identified the data from English and Indonesian as the data source of this research.
2. The researcher classified the data based on the problem formulation.
3. After the researcher classified the data, the data are analyzed and divided into their categories of translation technique.
4. The researcher classifying the translation technique of song lyrics that found in the English and Indonesian version OST of Tangled by coding the data. In this research, the data were given codes to make the analysis of each datum easier. The data coding was done as follows:

WW : the song entitled *When Will My Life Begin?*

WWR : the song entitled *When Will My Life Begin? (Reprise)*

MK : the song entitled *Mother Knows Best*

MKR : the song entitled *Mother Knows Best (Reprise)*

IC : the song entitled *I Can See The Light*

MG : the song entitled *Mother Gothel Healing Incantation*

IG : the song entitled *I've Got A Dream*

HC : the song entitled *Healing Incantation*

1 : the number of datum

BO : technique of borrowing

CA : technique of calque

LI : technique of literal

AD : technique of adaptation

EE : technique of established equivalence

AM : technique of amplification

RE : technique of reduction

GE : technique of generalization

MO : technique of modulation

VA : technique of variation

TR : technique of transposition

DE : technique of description

CO : technique of compensation

DC	: technique of discursive creation
LC	: technique of linguistic compression
PA	: technique of particularization
SU	: technique of substitution
LA	: technique of linguistic amplifications
ST	: source text
TT	: target text

5. The researcher gives the data to the expert to ensure the translation technique of the data.

#### **F. Trustworthiness of Data**

The qualitative research needs the validity in the data because the data validation has a purpose in checking the quality of the research's result. According to Creswell (2007), "validity is used to suggest determining whether the findings are accurate from the standpoint of the researcher, the participant, or the readers of an account".

In this case, the data which would be analyzed by the researcher are the song lyrics in a movie entitled Tangled. The data were taken from the lyrics of the eight songs. Based on Moleong (2004:324), there are four criteria to check validity or trustworthiness of the data. They are credibility, transferability, dependability, and conformability.

Conformability is the criteria to check the validity by making discussion with the expert who has the knowledge in field of this research. The researcher asks a person to check the validity of the data. The person who checks the validity of the data is Bayu Dewa Murti, S.S., M.Hum as the researcher's lecture. The criteria of the validator are understand in English language, expert in the field of translation such as having competency and experience as a translator and having knowledge about translation. The researcher analysis the data and asks the expert about the data. Then the expert examined to find the valid data.

## CHAPTER IV

### RESEARCH FINDING AND DISCUSSION

This research aims to analyze the translation techniques and synchronization in dubbing used by the translator in translating the eight songs from English to Indonesian version in a movie entitled *Tangled*. This chapter presents and analyses the data to investigate the translation technique and the impact of synchronization in dubbing. This chapter consists of two parts. First is research finding and second is discussion.

#### A. Research Findings

##### 1. The translation technique used by the translator

In these research findings, there are 204 data. The data are taken from the eight songs of *Tangled* 2010. The first song entitle *Mother gothel healing incantation*; there are 4 lines of lyrics and 4 types of translation technique such as linguistic compression, modulation, and 2 data of established equivalence. *When will my life begin*; there are 22 lines of lyric and 9 types of translation technique such as transposition, borrowing, literal, compensation, generalization, established equivalence, 2 data of adaptation, 4 data of linguistic compression, and 10 data of reduction. *Mother knows best*; there are 37 lines of lyric and 9 types of translation technique such as modulation, linguistic amplification, 2 data of adaptation, 2 data of amplification, 2 data of established equivalence, 3 data of linguistic compression, 3 data of compensation, 4 data of literal, and 19 data of reduction. *When will my life begin (reprise)*; there are 10

lines of lyric and 4 types of translation technique such as linguistic amplification, literal, 3 data of linguistic compression, and 5 data of reduction. *I've got a dream*; there are 71 lines of lyric and 10 types of translation technique such as generalization, 2 data of modulation, 2 data of amplification, 2 data of adaptation, 2 data of borrowing, 4 data of established equivalence, 4 data of linguistic amplification, 6 data of literal, 6 data of reduction, and 42 data of linguistic compression. *Mother knows best (reprise)*; there are 20 lines of lyric and 6 types of translation technique such as linguistic amplification, modulation, literal, established equivalence, 6 data of reduction, and 10 data of linguistic compression. *Healing incantation*, there are 9 lines of lyric and 3 types of translation technique such as reduction, compensation, and 7 data of linguistic compression. *I can see the light*; there are 31 lines of lyric and 2 types of translation technique such as 8 data of reduction, and 22 data of linguistic compression.

There are 2 data (1%) of generalization because the translator defends visual and content synchrony, 3 data (1,5%) of borrowing because the translator wants to defend the content synchrony by maintaining the word, 5 data (2,5%) of compensation because the translator defends visual synchrony, 5 data (2,5%) of amplification because the translator defends visual and content synchrony, 5 data (2,5%) of modulation because the translator defends visual and content synchrony, 6 data (3%) of adaptation because the translator defends visual and content synchrony, 6 data (3%) of linguistic amplification because the translator defends visual synchrony,

10 data (5%) of established equivalence because the translator defends visual and content synchrony, 12 data (6%) of literal because the translator defends visual and content synchrony, 55 data (27%) of reduction because the translator defends visual synchrony with relieve the content synchrony, 92 data (45,5%) of linguistic compression because the translator defends visual synchrony, and 1 datum (0,5%) of transposition because the translator defends visual synchrony.

## 2. Synchronization In Dubbing

Synchronization in dubbing is a term used in audiovisual translation. Synchronization is needed by the translator because they have to match the synchronization (visual, audio, and content) in movie before translate the song. From all of data, there are 204 data. The researcher found visual and content. From those data, the analysis on the visual shows that the data can be classified into four categories, there is lyp synchrony, syllable synchrony, isochrony, and kinetic synchrony. The researcher found that kinetic synchrony is the most synchrony applied by the translator because kinetic is the first thing to be noticed in a film. There are about 180 data (88,3%) of kinetic synchrony applied in the Tangled movie. The researcher found another synchrony applied by translator, there are 178 data (87,3%) of isochrony because the length of the word is very influential on the rhythm and beat. So, syllables are affected of isochrony. 85 data (41,7%) of syllable synchrony because in translating lyrics the syllables can be more or fewer, this is what affects the other synchronies. And 55 data (26,9%) of lyp synchrony. This is a lower percentage of

synchrony because in this song lip synchrony is not really noticed. Moreover, the camera rarely shoots the lip movement. Meanwhile content, the researcher found 149 data (73,1%). It can be concluded that the content is missing in some part of the lyrics because it is sacrificed to cover the visual and audio. The analysis will be discussed more in the following part.

## **B. Discussion**

### 1. Translation Technique

Translation technique is classified into 18 techniques (Molina and Albir) and the researcher found 12 techniques in this research. Below is the analysis of the translation techniques:

#### a. Borrowing

This technique is applied by using or taking a word from the source language to the target language. There are two types of borrowing, first is pure borrowing (without changing the word) and second is naturalized borrowing (using the spelling word in the target language). The following is the example selected by the researcher:

#### a. Datum WW/7/BO

SL : Polish and wax, do laundry, and mop and shine up

TL : Semir dan wax cuci, ngepel sampai bersih

The datum above translated using translation technique of borrowing. The word *wax* is taken directly



from the SL without any changes. It means the translator using pure borrowing. This is affected by synchronization in dubbing. Because, the translator wants defend the content synchrony with maintain the word of *wax*. In addition, the translator also wants defend syllable synchrony with have 12 syllables between the original and Indonesian version. So, the length of the word is accordance with the beat of the music.

b. Literal

This technique is applied by translating a word for word. One word from source language is not always translated to one word on the target language. The following is the example selected by the researcher:

a. Datum MK/59/LI

SL : Mother understands

TL : Ibu mengerti

The datum above translated using translation technique of literal. The translator focuses on SL has same form with TL. It is because the example shows that the sentence is transferred word for word. It will be (Mother = Ibu, understands = mengerti). This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. It's proven by

having 5 syllables between the original and Indonesian version. So, the length of the word is accordance with the beat of the music and the content is appropriate with the visual.

c. Adaptation

This technique is applied by changing or replacing cultural term from source language to be closely related to target language. And it is used when there is no equivalent in the target language. The term from source language and target language should have a similar concept so that doesn't omit or reduce the meaning. The following are two examples selected by the researcher:

a. Datum WW/15/AD

SL : Pottery and ventriloquy, candle making

TL : Tanah liat, main boneka, buat lilin

The datum above translated using translation technique of adaptation. It is because the example above shows that the word *ventriloquy* is replaced by *main boneka* in TL. According to Merriam-Webster ventriloquy is the production of the voice in such way that the sound seems to come from a source other than the local organs of the speaker. In other hand, Indonesian culture is not there a meaning of it. This is affected by synchronization in

dubbing. In this lyric, the translator defends visual and content synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat of the music can still be followed because it is not influenced of lyp synchrony.

b. Datum MK/55/AD

SL : Sloppy, under-dressed

TL : Ceroboh dan lusuh

The datum above translated using translation technique of adaptation. It is because the example above shows that the word *under-dressed* is replaced by *lusuh* in TL. According to the Cambridge Dictionary *under-dressed* means wearing clothes that are not attractive enough. In other hand, Indonesian culture is not there a meaning of *under-dressed* and *lusuh* can represent the meaning of it. Because this word replaces cultural element which has same condition with *under-dressed*. *Under-dressed* is related with clothes *lusuh* is related with old and dirty clothes. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. It's proven by having 13 syllables between the original and Indonesian version. So, the length of the word is accordance with the beat of the music and the content is appropriate with the visual.

d. Established Equivalence

This technique usually uses technical term that often uses in target language or term that exists in target language dictionary. The following are two examples selected by the researcher:

a. Datum IG/87/EE

SL : Though I do like breaking femurs, you can count me with the dreamers

TL : Ku suka patahkan tulang, anggaplah aku– pemimpin

The datum above translated using translation technique of established equivalence. It is because the word of *breaking* translated to be *patah* (if literal meaning is *penggasakan*). The translator uses this word (*patah*) which involve in osteology. It words which is used for someone is talking about bones in Indonesia. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. It's proven by having 16 syllables between the original and Indonesian version and the movement of the lip is accordance with sound produced. So, the length of the word is accordance with the beat of the music and the content is appropriate with the visual.

b. Datum IG/105/EE

SL : And I know one day romance will reign supreme

TL : aku yakin nanti akan aku punya cinta

The datum above translated using translation technique of established equivalence. It is because the word of *one day* translated to be *nanti*. The translator uses this word to expect something. *One day* means a certain days later and *nanti* related with time. The meaning of *nanti* is equal with *one day*. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat of the music can still be followed because it is not influenced of lyp synchrony. So, the content is appropriate with the visual.

e. Amplification

This technique is applied by adding or introducing details that are not formulated in the source language and it is contradictory with reduction. The following are two examples selected by the researcher:

a. Datum Mk/57/AM

SL : Gettin' kinda chubby

TL : Ditambah lagi pipimu agak gemuk

The datum above translated using translation technique of amplification. Translator translates *getting kinda chubby* into *ditambah lagi pipimu agak gemuk*. If it is translated literary it will be *menjadi agak gemuk*. The translator adds *ditambah lagi pipimu* as information in the TL that is not formulated in the source language. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat of the music can still be followed because it is not influenced of lyp synchrony. So, the content is appropriate with the visual.

b. Datum MK/55/AM

SL : Immature, clumsy- please!

TL : Kekanakan dan kikuk, kau kan kesusahan

The datum above translated using translation technique of amplification. Translator translates *immature, clumsy- please!* Into *kekanakan dan kikuk, kau kan kesusahan*. If it is translated literary it will be *kekanakan, kikuk tolonglah*. The translator adds *kau kan kesusahan* as information of warning. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. It's proven by having 13 syllables

between the original and Indonesian version. So, the length of the word is accordance with the beat of the music and the content is appropriate with the visual.

f. Reduction

This technique is applied by omitting some element and to sum up the information because the omitted word has no effect. The following are two examples selected by the researcher:

a. Datum WW/9/RE

SL : And so I'll read a book or maybe two or three

TL : Ku kan baca buku dua atau tiga

The datum above translated using translation technique of reduction. It is because the translator omits some words that not meaningful such as *and*, *so*, and *maybe*. Without them the meaning has included in the TL. This is affected by synchronization in dubbing. In this lyric, the translator defends visual synchrony. It's proven by having 12 syllables between the original and Indonesian version. So, the length of the word is accordance with the beat of the music. The content is not appropriate with the visual though the lyric must cut off a few words and the meaning is conveyed.

b. Datum MK/32/RE

SL : Knew that soon you'd want to leave the nest

TL : Kau mau meninggalkan sarang

The datum above translated using translation technique of reduction. It is because the translator omits some words that not meaningful. Such as *knew*, *that*, and *soon*. Without them the meaning has included in the TL. This is affected by synchronization in dubbing. In this lyric, the translator defends visual synchrony especially in lyp synchrony. Although, the translator also sacrifice the syllable synchrony with translated fewer syllables in the Indonesian version. However, the beat of the music can still be followed. So, the content is not appropriate with the visual because the lyric must cut off a few words and the translation not readability.

g. Generalization

This technique is applied by using general term to describe a specific term in the target language. It is the opposition of particularization. The following are two examples selected by the researcher:

a. Datum IG/116/GE

SL : And Vladimir collects ceramic unicorns

TL : Dan lagi mengoleksi boneka kramik



The datum above translated using translation technique of generalization. The word *boneka* is general term in the target language because the specific word of the “unicorn” (kind of the magic animal) is not transferred by the translator. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat of the music can still be followed by lyp synchrony. So, the content is appropriate with the visual.

b. Datum WW/13/GE

SL : Then after lunch it's puzzles and darts, and baking

TL : Habis makan lalu main dan memanggang

The datum above translated using translation technique of generalization. The word *main* is general term in the target language because the specific word of “puzzle” (kind of a game) is not transferred by the translator. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. It's proven by having 12 syllables between the original and Indonesian version. So, the

length of the word is accordance with the beat of the music and the content is appropriate with the visual.

h. Modulation

This technique is applied by changing the point of view, focus, cognitive category of source language in the target language. It can be structural or lexical. The following are two examples selected by the researcher to be shown:

a. Datum MG/2/MO

SL : Let your power shine

TL : Muncul kekuatan

The datum above translated using translation technique of modulation. The translator changes the point of view in SL to TL, however still has same message. If it is translated literary, *let your power shine* into *biarkan kekuatanmu bersinar*. *Muncul kekuatan* and *biarkan kekuatanmu bersinar* has same meaning. Although, there is a different form of both sentence from imperative to be information. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. It's proven by having 5 syllables between the original and Indonesian version. So, the length of the word is accordance with

the beat of the music and the content is appropriate with the visual.

b. Datum MKR/154/MO

SL : Don't let him deceive you!

TL : Dia telah menipumu

The datum above translated using translation technique of modulation. If it is translated literary, *don't let him deceive you!* into *jangan biarkan dia menipumu*. *Dia telah menipumu* and *jangan biarkan dia menipumu* has same meaning. Although, there is a different form of both sentence from imperative to be information. This is affected by synchronization in dubbing. In this lyric, the translator defends visual and content synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat of the music can still be followed by lyp synchrony. So, the content is appropriate with the visual.

i. Compensation

It is deliver meaning through another form to the target language. It happens because of stylistic from source language cannot be applied to target language. The following is example selected by the researcher:

a. Datum WW/8/CO

SL : Sweep again, and by then it's like 7:15

TL : Lalu menyapu sampai sore hari

The datum above translated using translation technique of compensation. It is because the stylistic effect from source language cannot be applied in the same place in target language. The SL is used number in description time while the TL is used word because the translator defends the rhyme. This is affected by synchronization in dubbing. In this lyric, the translator defends visual synchrony. It's proven by having 11 syllables between the original and Indonesian version. The length of the word is accordance with the beat of the music. Although, the translator also sacrifice kinetic synchrony and the content is not appropriate with the visual.

j. Linguistic Compression

This technique is applied by synthesizing linguistic elements to be simpler because it already understood in the target language. It is often used in simultaneous interpreting, subtitling, and dubbing. The following are two examples selected by the researcher:

a. Datum WW/19/LC

SL : And then I'll brush and brush, and brush and brush  
my hair

TL : Lalu sisir rambut terus sisir

The datum above translated using translation technique of linguistic compression. In this case the translator compressed the linguistic elements. Without translating all the sentence or words such as *I'll* and the message from SL is still delivered well to the TL. This is affected by synchronization in dubbing. In this lyric, the translator defends visual synchrony. Although, the translator also sacrifice the syllable synchrony with translated fewer syllables in the Indonesian version. However, the beat of the music can still be followed by lyp synchrony. So, the content is appropriate with the visual.

b. Datum IC/188/LC

SL : All at once everything looks different

TL : sekarang semuanya berbeda

The datum above translated using translation technique of linguistic compression. In this case the translator compressed the linguistic elements. Without translating all the sentence or words such as *all* and *looks*, the message from SL is still delivered well to the

TL. This is affected by synchronization in dubbing. In this lyric, the translator defends visual synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat of the music can still be followed. So, the content is appropriate with the visual.

k. Linguistic Amplification

This technique is applied by adding a linguistic element in the target language. It is often used in consecutive interpreting and dubbing to make the translation longer. The following is example selected by the researcher:

a. Datum MK/49/LA

SL : Stay with mama

TL : Tinggal saja dengan ibu

The datum above translated using translation technique of linguistic amplification. In this case the translator adds the linguistic elements such as *saja* to make the translation longer. This is affected by synchronization in dubbing. In this lyric, the translator defends visual synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat

of the music can still be followed. So, the content is appropriate with the visual.

#### 1. Transposition

This technique is applied by changing the grammatical structure of the target language or there is different language structure between source language and target language. For instance, there is a singular in the source language changes to plural in target language. The following is example selected by the researcher:

##### a. Datum WW/5/TR

SL : 7 AM, the usual morning line up

TL : Jam 7 pagi lakukan hal yang rutin

The datum above translated using translation technique of transposition. From the example, it can be found shift. In SL, the form is noun phrase change into clause. It is clear that *7 am the usual morning line up* is noun phrase. And in TL *jam 7 pagi lakukan hal yang rutin* is clause. This is affected by synchronization in dubbing. In this lyric, the translator defends visual synchrony. Although, the translator also sacrifice the syllable synchrony with translated more syllables in the Indonesian version. However, the beat of the music can

still be followed. So, the content is appropriate with the visual.

Based on the data research, it can be concluded the number of appearance and percentages of the translation technique from 204 of data analysis. There is 1 datum (0,5%) of transposition, 2 data (1%) of generalization, 3 data (1,5%) of borrowing, 5 data (2,5%) of compensation, 5 data (2,5%) of amplification, 5 data (2,5%) of modulation, 6 data (3%) of adaptation, 6 data (3%) of linguistic amplification, 10 data (5%) of established equivalence, 12 data (6%) of literal, 55 data (27%) of reduction, and 92 data (45,5%) of linguistic compression.

From the explanation above, the most dominant translation technique is linguistic compression with 92 data (45,5%). The high level of usage of linguistic compression is accompanied by the appearance of reduction, literal, established equivalence, linguistic amplification, adaptation, amplification, modulation, borrowing, compensation, generalization, and transposition. In this research, the researcher found linguistic compression as the dominant translation technique applied in the dubbing song lyrics. It is because linguistic compression is often used in dubbing. (Molina & Albir, 2002:510)



## 2. Synchronization In Dubbing

Synchronization (or lip-sync) is one of the key factors at stake in audiovisual translation, particularly in the context of dubbing (Varela, 2004:1). In this research the researcher analysis the impact in translation technique of synchronization as follows:

### a. Synchronization and borrowing



SL : Polish and wax, do laundry, and mop and shine up

TL : Semir dan wax cuci, ngepel sampai bersih

There is no lyp synchrony in this part, because Rapunzel focus with her activities and not pronounce the words. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). The length of the word is accordance with the beat in the music and it is part of isochrony. Then, kinetic synchrony; it can be seen when she sings the lyrics in her expression and does routine activities. This lyric used the

content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. The lyrics describe all the activities like Rapunzel did. The translator describes with simple words even though the translator copies the word of *wax*. In this lyric the translator used borrowing as the translation technique, because the translator wants to defend the syllables.

b. Synchronization and literal



SL : Mother understands

TL : Ibu mengerti

There is no lyp synchrony in this part, because mother gothel walks and disappears. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). The length of the word is accordance with the beat in the music and it is part of isochrony. Then, kinetic synchrony; it can be seen as mother gothel sings the lyrics and disappears. This lyric used the

content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. The lyric *ibu mengerti* convince Rapunzel, it's appropriate with the situation in the image above. In this lyric the translator used literal as the translation technique, because the meaning in Indonesian version is already appropriate with the syllable.

c. Synchronization and adaptation



SL : Sloppy, under-dressed

TL : Ceroboh dan lusuh

There is no lyp synchrony in this part, because mother Gothel hide her lip behind the mirror. There is no syllable synchrony and isochrony, because it has the different syllables between the original and Indonesian version (5 syllables and 6 syllables). There is kinetic synchrony; it can be seen as mother gothel sings the lyrics and show up Rapunzel's dress by the mirror. This lyric used the content synchrony because the

target lyric is showing the situation on the screen as seen in the screenshot image above. The lyric *ceroboh dan lusuh* is shocking Rapunzel when she watch herself in the mirror, it's appropriate with the situation in the image above. In this lyric the translator used adaptation as the translation technique, because under-dressed like special name for kind of clothes. Translator has to observe the meaning and considers the syllables of the lyric.

d. Synchronization and established equivalence



SL : And I know one day romance will reign supreme

TL : Aku yakin nanti akan aku punya cinta

There is no lyp synchrony in this part, because the camera shoots other people than the singer. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music. The original version has 11 syllables while the Indonesian version has 12 syllables. This

lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. In this lyric the translator used established equivalence as the translation technique, because the word of *one day* translated to be *nanti*. The translator uses this word to defend the syllables although the target syllables have more.

e. Synchronization and amplification



SL : Getti' kinda chubby

TL :Ditambah lagi pipimu agak gemuk

There is lyp snchrony, because the movement of the lip is accordance with the sound produced. Below is the lip when pronounce the word *chubby* and the lip when pronounce *gemuk*. Besides that, there is no syllable because the original version has 6 syllables and the Indonesian version has 10 syllables. This lyric has more syllables than the original version but the length of the word is accordance with the beat

in the music. It's because the translator used translation technique of reduction in the previous lyric and add some information in this part to defend the syllable by using amplification. There is kinetic synchrony, because mother Gothel want to touch Rapunzel's cheek. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above.

f. Synchronization and generalization



SL : And Vladimir collects ceramic unicorns

TL : Dan lagi mengoleksi boneka kramik

There is lyp synchrony, because the movement of the lip is accordance with the sound produced. Below is the lip when pronounce the word *ceramics* and the lip when pronounce *keramik*. Exist is syllable synchrony, because it has the same syllables between the original and Indonesian version (12

syllables). The length of the word is accordance with the beat in the music and it is part of isochrony. There is kinetic synchrony; it can be seen as a man sings the lyrics and the camera up to shoot the unicorn. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. In this lyric the translator used generalization as the translation technique, because the translator has to observe the meaning and considers the syllables of the lyric.

g. Synchronization and reduction



SL : And so I'll read a book or maybe two or three

TL : ku baca buku dua atau tiga

There is no lyp synchrony in this part, because Rapunzel just focus with her activity and not pronounce the word. There

is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). The length of the word is accordance with the beat in the music and it is part of isochrony. Then, kinetic synchrony; it can be seen when she sings the lyrics in her expression and takes some books. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. The lyrics describe when Rapunzel will read books and takes it. In this lyric the translator used reduction as the translation technique, because the translator wants to defend the syllables and omits some words that not meaningful.

h. Synchronization and modulation



SL : Let your power shine

TL : Muncul kekuatan



There is no lyp synchrony in this part, because the camera shoots the flower than mother Gothel. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). The length of the word is accordance with the beat in the music and it is part of isochrony. Then, kinetic synchrony; it can be seen as mother Gothel sings the lyric and the camera shoot the magic golden flower. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. In this lyric the translator used modulation as the translation technique, because the translator considers the syllables of the lyric.

i. Synchronization and compensation



SL : Sweep again, and by then it's like 7:15

TL : Lalu menyapu sampai sore hari

There is no lip synchrony in this part, because Rapunzel just focus with her activity and not pronounce the word. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (11 syllables). The length of the word is accordance with the beat in the music and it is part of isochrony. There is no kinetic synchrony; it can be seen when Rapunzel see the o'clock and not sweep again like in the lyric. This lyric not used the content synchrony because the target lyric is not showing the situation on the screen as seen in the screenshot image above. The o'clock point at 7:15 but the translator translates become *sore hari*. In this lyric the translator used compensation as the translation technique, because the translator considers the syllables of the lyric and the content is missing because it's sacrificed to cover the lyric.

j. Synchronization and linguistic compression



SL : And then I'll brush, and brush and brush my hair

TL : Lalu sisir rambut terus sissir

There is no lyp synchrony in this part, because Rapunzel focus to brush her hair and not pronounce the word. This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music. The original version has 13 syllables while the Indonesian version has 10 syllables. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. In this lyric the translator used linguistic compression as the translation technique.

k. Synchronization and linguistic amplification



SL : Stay with mama

TL : Tinggal saja dengan ibu

There is no lyp synchrony, because the movement of the lip is not accordance with the sound produced. Below is the lip of

original when pronounce the word *mama* and the end vocal is *a*. Meanwhile, the lip of Indonesian when pronounce the word *ibu* and the end vocal is *u*. There is no syllable because the original version has 4 syllables and the Indonesian version has 8 syllables. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music. It's because the translator used translation technique of reduction in the previous lyric. The translator omits 4 syllables and adds some information with 4 syllables in this part to defend the syllable by using linguistic amplification. There is kinetic synchrony; it can be seen as mother Gothel sings the lyric and she try to give her hand. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above.

#### 1. Synchronization and transposition



SL : 7 AM, the usual morning line up

TL : Jam 7 pagi lakukan hal yang rutin

There is no lyp synchrony, because the movement of the lip is not accordance with the sound produced. There is no syllable because the original version has 11 syllables and the Indonesian version has 12 syllables. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music. It's because the translator used translation technique of reduction in the next lyric. The translator omits a syllable and adds a syllable in this part to defend the syllable. Then, kinetic synchrony; it can be seen when Rapunzel looks at the o'clock. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. The translator uses translation technique of transposition, because the form is noun phrase change into clause.

Based on the data research, it can be concluded the number of appearance and percentages of the synchronization in dubbing from 204 of data analysis. The researcher found visual and content. From those data, the analysis on the visual shows that the data can be classified into four categories, there is lyp synchrony, syllable synchrony, isochrony, and kinetic synchrony. The researcher found that kinetic synchrony is the most synchrony applied by the translator.

There are about 180 data (88,3%) of kinetic synchrony applied in the Tangled movie. The researcher found another synchrony applied by translator, there are 178 data (87,3%) of isochrony, 85 data (41,7%) of syllable synchrony, and 55 data (26,9%) of lyp synchrony. Meanwhile content, the researcher found 149 data (73,1%). It can be concluded that the content is missing in some part of the lyrics because it is sacrificed to cover the visual and audio.

## CHAPTER V

### CONCLUSION AND SUGGESTION

This chapter divided into two parts. The first part is conclusion about the analysis and discussion as the answer toward two problems as stated in the problem formulation. The second part is suggestion.

#### A. Conclusion

This chapter will deliver the conclusion of the analysis based on the problem formulation and the conclusions are presented as follows:

1. The aim of this research to know the translation techniques and synchronization in dubbing found in ost Tangled 2010. The translator must pay attention to several characteristics of synchronization in dubbing when translating songs that will be dubbed again such as lyp synchrony, isochrony, kinetic synchrony, and content. The characteristic affects the translator to select translation techniques correctly. From those problems there are 204 data and 12 types of translation techniques. Based on the finding, the researcher found that linguistic compression is the most translation technique applied by the translator. It's because linguistic compression is often used in dubbing and the most defend of visual and content synchrony. There are 92 data (45,5%) of linguistic compression. The researcher found another techniques applied by the translator, there are 55 data (27%) of reduction, 12 data (6%) of literal, 10 data (5%) of established equivalence, 6 data (3%) of linguistic amplification, 6 data (3%) of adaptation, 5 data

(2,5%) of amplification, 5 data (2,5%) of modulation, , 4 data (2%) of borrowing, 4 data (2%) of compensation, 2 data (1%) of generalization, and 1 datum (0,5%) of transposition.

2. The analysis on the synchronization shows the data can be classified into three categories. There are visual, audio, and content. Visual synchrony is subdivided to lyp synchrony, syllable synchrony, isochrony, and kinetic synchrony. The researcher found that kinetic synchrony is the most synchrony applied by the translator. It's because the translator adjusts at gestures or body language which is appropriate with the content. There are about 180 data (88,3%) of kinetic synchrony applied in the Tangled movie. The researcher found another synchrony applied by translator, there are 149 data (73,1%) of isochrony, 85 data (41,7%) of syllable synchrony, and 55 data (26,9%) of lyp synchrony. Meanwhile content, the researcher found 174 data (85,3%). It can be concluded that the content is missing in some part of the lyrics because it is sacrificed to cover the visual and audio.

## B. Suggestion

1. To other researchers

The researcher hopes this research can motivate and useful for the other researchers to take future research relating to the audiovisual translation in terms of dubbing.



## 2. To the translators

Translation is not simple as predicted and it cannot be underestimated. Especially in translated song lyric, knowledge of music is needed. Sometimes the translators disappear or delete the lyric because of the longer translation or unneeded word. The accurate of the translation is not consideration but acceptable of the lyric is the consideration thing in translated song lyric.

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**Table of Translation Technique**

No.	Title of Song	Source Song	Target Song	Technique	Explanation
1.	Mother Gothel healing incantation	Flower, gleam and glow	Bunga bersinar	Linguistic Compression	Change the linguistic elements to be simpler. "Gleam and glow" just translated become "bersinar" not "kilau dan cahaya". Because <i>bersinar</i> is represent the meaning of it.
2.		Let your power shine	Muncul kekuatan	Modulation	Change the point of view in SL to TL, however still has same message. If it is translated literary, <i>let your power shine</i> into <i>biarkan kekuatanmu bersinar. Muncul kekuatan</i> and <i>biarkan kekuatanmu bersinar</i> has same meaning. Although, there is a different form of both sentence from imperative to be information.
3.		Make the clock reverse	Balikan waktu	Established Equivalence	It uses technical term that often uses in the target language. If the <i>make the clock</i> is translated literary means <i>membuat jam</i> . The translator uses this word (waktu), the meaning of

					<i>waktu</i> is equal with membuat <i>jam</i> .
4.		Bring back what once was mine	Balikan milikku oh milikku	Established Equivalence	It uses technical term that often uses in the target language. The word <i>balikan</i> in Indonesian usually used to ask something their own.
5.	When will my life begin	7 AM, the usual morning lineup:	Jam tujuh pagi lakukan hal yang rutin	Transposition	In SL, the form is noun phrase change into clause. It is clear that <i>7 am <u>the usual morning line up</u> is</i> noun phrase. And in TL <i>jam 7 pagi lakukan hal yang rutin</i> is clause.
6.		Start on the chores and sweep 'til the floor's all clean,	Tugas menyapu sampai lantai bersih	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. Such as omit the "start on" without it the meaning is conveyed.
7.		Polish and wax, do laundry, and mop and shine up	Semir dan wax cuci, ngepel sampai bersih	Borrowing	Using source language term to apply in target language. The translator borrow the word of "wax" because in the target language there is no the meaning of it.
8.		Sweep again, And by then	Lalu menyapu sampai disore hari	Compensation	The stylistic effect from source language cannot be applied in the same place in target

		It's like 7:15			language. The SL is used number in description time while the TL is used word because the translator defends the rhyme.
9.		And so I'll read a book or maybe two or three	Ku kan baca buku dua atau tiga	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. Omit the maybe but the meaning isn't lost.
10.		I'll add a few new paintings to my gallery	Atau membuat lukisan yang baru	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "to my gallery"
11.		I'll play guitar and knit, and cook and basically	Main gitar, merajut, dan juga memasak	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. I'll Basically
12.		Just wonder when will my life begin?	Kapankah hidupku dimualai?	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. Just wonder
13.		Then after lunch it's puzzles and darts,	Habis makan lalu main dan memanggan	Generalizati on	To describe a specific term in the Source Language become general. "Puzzles and darts"

		and baking	g		become “main”.
14.		Paper mache, a bit of ballet and chess	Buat topeng, nari balet, main catur	Adaptation	Change or replace cultural term from Source language to be closely related to Target Language “Paper mache” become “buat topeng”.
15.		Pottery and ventriloquy, candle making	Tanah liat, main boneka, buat lilin	Adaptation	Change or replace cultural term from Source language to be closely related to Target Language. “Ventriloquy” become “ main boneka”
16.		Then I'll stretch, Maybe sketch, Take a climb, sew a dress!	Olahraga, buat sketsa, memanjat atau menjahit	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. Then i'll
17.		And I'll reread the books if I have time to spare	Baca ulang buku jika ada waktu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. And i'll
18.		I'll paint the walls some more, I'm sure there's room somewhere	Lukis tembok lagi jika ada ruang	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words such as <i>i'll</i> and <i>some</i> , the message from SL is still delivered well to the TL.



19.		And then I'll brush and brush, and brush and brush my hair	Lalu sisir rambut terus sisir	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words such as <i>i'll</i> , the message from SL is still delivered well to the TL.
20.		Stuck in the same place I've always been	Terperangkap selalu disini	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words such as <i>I've always been</i> , the message from SL is still delivered well to the TL.
21.		And I'll keep wonderin' and wonderin', and wonderin', and wonderin'	Dan ku bertanya, bertanya,	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion.
22.		When will my life begin?	kapankah hidupku dimulai?	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words the message from SL is still delivered well to the TL.
23.		Tomorrow night the lights will appear	Besok malam lampu akan muncul	Literal	It shows that the sentence is transferred word for word

24.		Just like they do on my birthday each year	Tepat disaat ulang tahunku	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "each year"
25.		What is it like out there where they glow?	Seperti apa diluar sana?	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Where they glow?"
26.		Now that I'm older, mother might just let me go	Ku telah dewasa....bu izinkan ku pergi	Established Equivalence	It uses technical term that often uses in the target language. The word bu in Indonesian usually used to call mother.
27.	Mother knows best	Look at you, as fragile as a flower	Lihatlah kau rapuh bagaikan bunga	Literal	It shows that the sentence is transferred word for word without any addition or reduction.
28.		Still a little sapling, just a sprout	Masih muda bagai sebuah tunas	Established Equivalence	It uses technical term that often uses in the target language. The word tunas in Indonesian usually used to call the young plant.
29.		You know why we stay up in this tower	mengapa kita tinggal dimenara	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "You know"
30.		That's	membuatmu	Reduction	Omitting some

		right, to keep you safe and sound, dear	aman nyaman		element and to sum up the information because considered doesn't meaning distortion. "That's right"
31.		Guess I always knew this day was coming	ku tahu hari ini akan datang	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
32.		Knew that soon you'd want to leave the nest	kau mau meninggalkan sarang	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Knew that soon"
33.		Soon, but not yet	tapi belum waktunya	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "soon"
34.		Trust me, pet	Percayalah	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "pet"
35.		Mother knows best	Ibu tahu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "best"
36.		Mother knows best	Ibu tahu	Reduction	Omitting some element and to sum

					up the information because considered doesn't meaning distortion. "best"
37.		Listen to your mother	dengarkan ibumu	Literal	It shows that the sentence is transferred word for word without addition or reduction. It will be (listen to = dengarkan, your mother = ibumu)
38.		It's a scary world out there	diluar menakutkan	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "world"
39.		Mother knows best	ibu tahu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "best"
40.		One way or another	entah bagaimana	Compensation	The stylistic from source language cannot be applied to target language. Like <i>one way or another</i> translated into <i>entah bagaimana</i> . If the words translated literary the meaning is different.
41.		Something will go wrong, I swear	yang buruk kan terjadi	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "i swear"

42.		Ruffians, thugs, poison ivy, quicksand	bajingan, penjahat dan pohon yang beracun	Adaptation	Change or replace cultural term from Source language to be closely related to target language. "poison ivy, quicksand"
43.		Cannibals and snakes, the plague	kanibal ular, penyakit,	Literal	Using word for word translation without. It will be (cannibals = kanibal, snakes = ular, plague = penyakit)
44.		Also large bugs, men with pointy teeth and -	serangga besar, pria gigi runcing	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "men with pointy teeth"
45.		Stop, no more, you'll just upset me	sudahlah kau membuat ibu sedih	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL
46.		Mother's right here	ibu ada	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "here"
47.		Mother will protect you	ibu melindungi	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "will – you"

48.		Darling, here's what I suggest  Skip the drama	dengarlah saran ibu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "darling"
49.		Stay with mama	tinggal saja dengan  ibu	Linguistic Amplificati on	The translator adds the linguistic elements such as <i>saja</i> to make the translation longer "saja".
50.		Mother knows best	ibu tahu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "best"
51.		Mother knows best	ibu tahu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "best"
52.		Take it from your mumsy	percaya ibumu sendiri	Linguistic Compressio n	Change the linguistic elements to be simpler.
53.		On your own, you won't survive	kau bahaya	Modulation	The translator changes the point of view in SL to TL, however still has same message. If it is translated literary <i>sendiri kau tidak akan bertahan</i> . It has same meaning with <i>kau bahaya</i> .
54.		Sloppy, under- dressed	ceroboh dan luluh	Adaptation	Change or replace cultural term from Source language to be closely related to

					target language. under-dressed
55.		Immature, clumsy - please!  They'll eat you up alive	kekanakan dan kikuk  kau kan kesusahan	Amplificati on	The translator translates <i>immature</i> , <i>clumsy- please!</i> Into <i>kekanakan dan</i> <i>kikuk, kau kan</i> <i>kesusahan</i> . If it is translated literary it will be <i>kekanakan</i> , <i>kikuk tolonglah</i> . The translator adds <i>kau</i> <i>kan kesusahan</i> as information of warning.
56.		Gullible, naive Positively grubby  Ditzy and a bit, well, hmm...vague  Plus, I believe	Mudah tertipu,kamu juga jorok, bodoh dan sedikit tak jelas	Linguistic Compression	Change the linguistic elements to be simpler.
57.		Gettin' kinda chubby	Ditambah lagi pipimu agak gemuk	Amplificati on	Translator translates <i>getting kinda chubby</i> into <i>ditambah lagi</i> <i>pipimu agak gemuk</i> . If it is translated literary it will be <i>menjadi agak gemuk</i> . The translator adds <i>ditambah lagi</i> <i>pipimu</i> as information in the TL that is not formulated in the source language.
58.		I'm just saying	ku bilang karena ku	Reduction	Omitting some element and to sum

		cause I love you	cinta		up the information because considered doesn't meaning distortion. "you"
59.		Mother understands	ibu mengerti	Literal	Using word for word translation. It will be (mother = ibu, understands = mengerti)
60.		Mother's here to help you	ibu akan membantumu	Established Equivalence	It uses technical term that often uses in the target language.
61.		All I have is one request	ibu punya permintaan	Compensation	The stylistic effect from source language cannot be applied in the same place in target language. Like <i>All I have is one request</i> translated into ibu punya permintaan. If the words translated literary the meaning is different.
62.		Don't forget it You'll regret it	Jangan sampai kau menyesal	Compensation	The stylistic from source language cannot be applied to target language. Like <i>Don't forget it</i> <i>You'll regret it</i> translated into <i>jangan sampai kau menyesal</i> . If the words translated literary the meaning is different.
63.		Mother knows best	Ibu tahu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning



					distortion. “best”
64.	When will my life begin? (reprise)	Look at the world-so close, and I’m halfway to it	Dunia semakin dekat dan aku semakin sampai	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL
65.		Look at it all So big Do I even here?	begitu luas apakah aku berani lihat	Reduction	Omitting some element and to sum up the information because considered doesn’t meaning distortion. “at it all”
66.		Look at me There at last! I just have to do it	aku akhirnya harus melakukan	Reduction	Omitting some element and to sum up the information because considered doesn’t meaning distortion. “There at last!”
67.		Should? No Here I go	Haruskah? aku tidak Ku pergi	Linguistic Amplification	Translator adds the linguistic elements such as <i>kah</i> to make the translation longer
68.		Just smell the grass! The dirt! Just like I dreamed they’d be!	Cium bau rumput seperti dimimpiku	Reduction	Omitting some element and to sum up the information because considered doesn’t meaning distortion. “The dirt!”
69.		Just feel that summer bressze The way it’s calling me	Hembusan anginnya seperti memanggilk u	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well

					to the TL.
70.		For like the first time ever, I'm completely free!	Untuk pertama kali aku ingin bebas	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
71.		I could go running And racing And dancing And chasing And leaping And bounding	ku bisa lari, berlomba, menari, mengejar dan pergi, melompat, dan terbang	Literal	It shows that the sentence is transferred word for word. It will be ( <i>I could go running = ku bisa lari, racing = berlomba, dancing = menari, chasing = mengejar, and leaping = dan melompat, bounding = terbang</i> )
72.		Hair flying Heart pounding And splashing And reeling And finally feeling	Berdebar gembira haru akhirnya rasakan	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Hair flying - And splashing And reeling"
73.		That's when my life begins!	Hidupku dimulai	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "That's when"

74.	I've got a dream	I'm malicious, mean and scary	Aku berbahaya, kejam, menakutkan	Literal	It shows that the sentence is transferred word for word. It will be (i'm malicious = aku berbahaya, mean = kejam, scary = menakutkan)
75.		My sneer could curdle dairy	seringnya ku buat susu jadi kental	Linguistic Amplification	The translator adds the linguistic elements such as <i>susu</i> to make the translation longer.
76.		And violence-wise my hands are not the cleanest	Tanganku bukanlah yang paling bersih	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
77.		But despite my evil look and my temper and my hook	walau wajahku jahat emosi dan berbaik	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
78.		I've always yearned to be a concert pianist	ku selalu mau menjadi pianis kota	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
79.		Can't you see me on the stage performin	Lihatlah aku sedang bermain	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words,

		g			the message from SL is still delivered well to the TL.
80.		Mozart	Mozart	Borrowing	The word <i>Mozat</i> is taken directly from the SL without any changes. It means the translator using pure borrowing.
81.		Tickling the ivories till they gleam	bagai penggilitikus piano	Adaptation	Change or replace cultural term from Source language to be closely related to target language. "penggilitikus piano"
82.		Yep, I'd rather be called deadly for my killer show-tune medley	Yang pastilah aku hebat karena permainanku terima kasih	Linguistic Amplification	The translator adds the linguistic elements such as <i>Terimakasih</i> to make the translation longer.
83.		Cuz way down deep inside I've got a dream	Jauh di hatiku punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
84.		He's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
85.		He's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
86.		See, I ain't as cruel and vicious as	Ku tak jahat seperti yang terlihat	Linguistic Compression	Change the linguistic elements to be simpler.

		I seem			
87.		Though I do like breaking femurs, you can count me with the dreamers	Ku suka patahkan tulang anggaphlah aku pemimpin	Established Equivalence	The word of <i>breaking</i> translated to be <i>patah</i> (if lireray meaning is <i>penggasakan</i> ). The translator uses this word ( <i>patah</i> ) which involve in osteology. It words which is used for someone is talking about bones in Indonesia.
88.		Like everybody else, I've got a dream	Seperti yang lain ku punya mimpi	Literal	It shows that the sentence is transferred word for word.
89.		I've got scars and lumps and bruises	Aku punya bekas luka dan juga memar	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Lumps"
90.		Plus something here that oozes	Sedikit besar	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
91.		And let's not even mention my complexion	Belum juga warna kulitku	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL
92.		But	Tiruan	Amplificati	The translator

		despite my extra toes	jariku yang banyak	on	translates <i>But despite my extra toes</i> into <i>tiruan jarikuyang banyak</i> . The translator adds <i>tiruan</i> as information in the TL that is not formulated in the source language.
93.		And my goiter	Gondokan	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
94.		And my nose	Dan hidungku	Literal	It shows that the sentence is transferred word for word. It will be (and = dan, my nose = hidungku)
95.		I really want to make a love connection	Aku ingin punya hubungan cinta	Established Equivalence	It uses technical term that often uses in the target language. The word usually used to ask something their own.
96.		Can't you see me with a special little lady	lihat aku dengan gadis istimewa	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
97.		Rowing in a rowboat down a stream	mengayuh perahu di sungai	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words,

					the message from SL is still delivered well to the TL.
98.		Though I'm one disgusting blighter	meskipun aku menjijikkan	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
99.		I'm a lover, not a fighter	aku seorang pecinta bukan petarung	Literal	It shows that the sentence is transferred word for word.
100.		Cuz way down deep inside I've got a dream	jauh dihatiku aku punya mimpi punya mimpi	Linguistic Amplification	The translator adds the linguistic elements such as <i>punya mimpi</i> to make the translation longer.
101.		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
102.		He's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
103.		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
104.		He's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
105.		And I know one day romance will reign supreme	aku yakin nanti akan aku punya cinta	Established Equivalence	The word of <i>one day</i> translated to be <i>nanti</i> . The translator uses this word to expect something. <i>One day</i> means a certain days later and

					<i>nanti</i> related with time. The meaning of <i>nanti</i> is equal with <i>one day</i> .
106		Though my face leaves people screaming	walaupun wajahku membuat orang muak	Literal	It shows that the sentence is transferred word for word.
107		There's a child behind it dreaming	aku anak yang punya mimpi	Modulation	The translator changes the point of view in SL to TL, however still has same message. If it is translated <i>ada seorang anak di balik itu bermimpi</i> . It has same meaning with <i>aku anak yang punya mimpi</i> .
108		Like everybody else, I've got a dream	seperti yang lain punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
109		Toll would like to quit and be a florist	Kalau mau menjadi penjual bunga	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
110		Gunter does interior design	Kanter yang menata ruangan	Literal	It shows that the sentence is transferred word for word.
111		Urf is into	Joget	Established	It uses technical term



.		mime	pantomim	Equivalence	that often uses in the target language..
112		Attila's cupcakes are sublime	Kue attila sangat lezat	Borrowing	The word <i>Attila</i> is taken directly from the SL without any changes. It means the translator using
113		Bruiser knits	Merajut	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Bruiser"
114		Killer sews	Menjahit	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Killers"
115		Ven does little puppet shows	Dan bermain boneka	Adaptation	Change or replace cultural term from Source language to be closely related to target language.
116		And Vladimir collects ceramic unicorns	Dan lagi mengoleksi boneka kramik	Generalization	The word <i>boneka</i> is general term in the target language because the specific word of the "unicorn" (kind of the magic animal) is not transferred by the translator
117		I have dreams like you, no really	Aku juga punya mimpi sama seperti kalian	Amplification	The translator translates <i>I have dreams like you, no really</i> into <i>aku juga punya mimpi sama seperti kalian</i> . The translator adds sama as information in the

					TL that is not formulated in the source language.
118		Just much less touchy-feely They mainly happen somewhere warm and sunny	Tentang tempat yang hangat dan cerah	Reduction	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
119		On an island that I own	Sebuah pulau milikku	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
120		Tan and rested and alone	Berjemur sendirian	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
121		Surrounded by enormous piles of money	Dan dikelilingi uang yang banyak	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
122		I've got a dream	Aku punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
123		She's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be

				n	simpler.
124		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
125		She's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
126		I just want to see the floating lanterns gleam	Untuk melihat sinar lentera terbang	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "I just want "
127		And with every passing hour	dan setiap jam berlalu	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
128		I'm so glad I left my tower	ku senang tinggalkan menara	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
129		Like all you lovely folks, I've got a dream	seperti yang lain punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
130		She's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be

				n	simpler.
131		She's got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
132		They got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
133		We've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
134		So our differences ain't really that extreme	Kalau kita berbeda kita ke langit yang terang	Modulation	Change the point of view in SL to TL, however still has same message. If it is translated literary, <i>So our differences ain't really that extreme</i> into <i>jadi perbedaan kita tidak sungguh-sungguh</i> . Although, there is a different form of both sentence from imperative to be information.
135		We're one big team Call us brutal Sick Sadistic	Panggil aku brutal Gila Dan sadis	Reduction	The translator adds the linguistic elements such as <i>dan</i> to make the translation longer
136		And grotesquely optimistic	Seorang yang optimis	Linguistic Amplification	The translator adds the linguistic elements such as <i>seorang</i> to make the translation longer
137		Cuz way down deep inside we've got	Dalam hatiku punya	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the

		a dream	mimpi		sentence or words, the message from SL is still delivered well to the TL.
138		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
149		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
140		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
141		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
142		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
143		I've got a dream	Punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
144		Yes, way down deep inside, I've got a dream Yeah!	Jauh dihatiku punya mimpi	Linguistic Compression	Change the linguistic elements to be simpler.
145	Mother knows best (reprise)	Don't be dummy	Janganlah bodoh	Linguistic Amplification	The translator adds the linguistic elements such as <i>lah</i> to make the translation longer
146		Come with mummy	Pulanglah dengan ibu	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL

					is still delivered well to the TL.
147		Rapunzel knows best	Rapunzel tahu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Best"
148		Rapunzel's so mature now	Rapunzel sudah dewasa	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
149		Such a clever grown up miss	Gadis yang sangat pandai	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
150		Rapunzel knows best	Rapunzel tahu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Best"
151		Fine, if you're so sure now	baiklah jika kau yakin	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
152		Go ahead, then give him this	Berikan dia ini	Linguistic Compression	Change the linguistic elements to be simpler. Without

					translating all the sentence or words, the message from SL is still delivered well to the TL.
153		This is why he's here!	Ini buktinya	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
154		Don't let him deceive you!	Dia telah menipumu	Modulation	If it is translated literary, <i>don't let him deceive you!</i> into <i>jangan biarkan dia menipumu</i> . Dia telah menipumu and jangan biarkan dia menipumu has same meaning. Although, there is a different form of both sentence from imperative to be information.
155		Give it to him, watch, you'll see!	Nanti kau akan lihat	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Give it to him, watch"
156		Trust me, my dear	Percayalah	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "My dear "

157		That's how fast he'll leave you	Dia akan meninggalkannya	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
158		I won't say I told you so – no	Yang penting ku telah bilang	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
159		Rapunzel knows best!	Rapunzel tahu yang terbaik	Literal	It shows that the sentence is transferred word for word. It will be (knows = tahu, best = yang terbaik)
160		So if he's such a dreamboat	Kalau dia memang tampan	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
161		Go and put him to the best	Pergilah padanya	Established Equivalence	It uses technical term that often uses in the target language.
162		If he's lying	Jika bohong	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "He's"
163		Don't come	Jangan menangis	Linguistic Compression	Change the linguistic elements to be



		crying		n	simpler. Without translating all the sentence or words such as <i>come</i> , the message from SL is still delivered well to the TL.
164		Mother knows best	Ibu tahu	Reduction	And to sum up the information because considered doesn't meaning distortion. "Best"
165	Healing incantation	Flower, gleam and glow	Bunga bersinar	Linguistic Compression	Change the linguistic elements to be simpler.
166		Let your power shine	Muncul kekuatan	Linguistic Compression	Change the linguistic elements to be simpler.
167		Make the clock reverse	Balikan waktu	Linguistic Compression	Change the linguistic elements to be simpler.
168		Bring back what once was mine	Balikan milikku	Linguistic Compression	Change the linguistic elements to be simpler.
169		Heal what has been hurt	Sembuhkan luka	Linguistic Compression	Change the linguistic elements to be simpler.
170		Change the Fates' design	Ubahlah nasib	Linguistic Compression	Change the linguistic elements to be simpler.
171		Save what has been lost	Selamatkanlah	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "what has been lost"
172		Bring back what once	Kembalikan semua	Linguistic Compression	Change the linguistic elements to be

		was mine		n	simpler.
173		what once was mine	Semua milikmu	Compensation	The stylistic effect from source language cannot be applied in the same place in target language.
174	I can see the light	All those days watching from the windows	Dahulu melihat jendela,	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "From the"
175		All those years outside looking in	apa yang ada diluar	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "All those years "
176		All that time never even knowing	tak tahu seperti apa itu	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "All that time"
177		Just how blind I've been	oh sungguh ku tahu	Linguistic Compression	Change the linguistic elements to be simpler.
178		Now I'm here, blinking in the starlight	Ku disini lihat cahaya bintang	Linguistic Compression	Change the linguistic elements to be simpler.
179		Now I'm here, suddenly I see	tiba-tiba aku melihat semuanya	Linguistic Compression	Change the linguistic elements to be simpler.

180		Standing here, it's all so clear	oh sungguh jelas	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Standing here"
181		I'm where I'm meant to be	ini takdir ku	Linguistic Compression	Change the linguistic elements to be simpler.
182		And at last I see the light	Ku lihat cahaya itu	Linguistic Compression	Change the linguistic elements to be simpler.
183		And it's like the fog has lifted	kabut pun telah pergi	Linguistic Compression	Change the linguistic elements to be simpler.
184		And at last I see the light	Setidaknya kulihat	Linguistic Compression	Change the linguistic elements to be simpler.
185		And it's like the sky is new	Langit terasa baru	Linguistic Compression	Change the linguistic elements to be simpler.
186		And it's warm and real and bright	Hangatnya dan cerah	Linguistic Compression	Change the linguistic elements to be simpler.
187		And the world has somehow shifted	dunia bagai bergerak	Linguistic Compression	Change the linguistic elements to be simpler.
188		All at once everything looks different	sekarang semuanya berbeda	Linguistic Compression	Change the linguistic elements to be simpler.
189		Now that I see you	ku melihatmu	Linguistic Compression	Change the linguistic elements to be simpler.

190		All those days chasing down a daydream	Setiap waktu mengejar impian	Linguistic Compression	Change the linguistic elements to be simpler.
191		All those years living in a blur	telah lama tak tentu arah	Linguistic Compression	Change the linguistic elements to be simpler.
192		All that time never truly seeing	tak pernah benar-benar melihat	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "All that time "
193		Things, the way they were	Kenyataannya	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "Things"
194		Now she's here shining in the starlight  Now she's here, suddenly I know	Sekarang dia ada di sini dan kini aku pun tahu	Linguistic Amplification	The translator adds the linguistic elements such as <i>pun</i> to make the translation longer.
195		If she's here, it's crystal clear  I'm where I'm meant to go	karenanya semua jelas inilah takdirku	Linguistic Compression	Change the linguistic elements to be simpler.
196		And at last I see the	Kulihat cahaya itu	Linguistic Compression	Change the linguistic elements to be

		light		n	simpler.
197		And it's like the fog has lifted	dan kabut pun telah pergi	Linguistic Compression	Change the linguistic elements to be simpler.
198		And at last I see the light	setidaknya ku lihat	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words, the message from SL is still delivered well to the TL.
199		And it's like the sky is new	Dan langit terasa baru	Linguistic Compression	Change the linguistic elements to be simpler.
200		And it's warm and real and bright	hangatnya dan cerah	Reduction	Omitting some element and to sum up the information because considered doesn't meaning distortion. "And real"
201		And the world has somehow shifted	dan dunia seperti bergerak	Linguistic Compression	Change the linguistic elements to be simpler.
202		All at once, everything is different	Semua terasa berbeda	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words such <i>all at once</i> , the message from SL is still delivered well to the TL
203		Now that I see you,	ku melihatmu	Linguistic Compression	Change the linguistic elements to be simpler. Without translating all the sentence or words

					such <i>now that</i> , the message from SL is still delivered well to the TL
204 .		Now that I see you	ku melihatmu	Linguistic Comperssion	Change the linguistic elements to be simpler. Without translating all the sentence or words such as <i>now that</i> , the message from SL is still delivered well to the TL.

**Table of Synchronization**

No.	Title of Song	Source Song	Target Song	Explanation of Synchronization
1.	Mother Gothel healing incantation	Flower, gleam and glow	Bunga bersinar	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
2.		Let your power shine	Muncul kekuatan	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
3.		Make the clock reverse	Balikan waktu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist

				is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
4.		Bring back what once was mine	Balikan milikku oh milikku	Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
5.	When will my life begin	7 AM, the usual morning lineup:	Jam tujuh pagi lakukan hal yang rutin	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen when Rapunzel looks at the o'clock. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
6.		Start on the chores and sweep 'til the floor's all clean,	Tugas menyapu sampai lantai bersih	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is



				kinetic synchrony; it can be seen when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
7.		Polish and wax, do laundry, and mop and shine up	Semir dan wax cuci, ngepel sampai bersih	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. There is kinetic synchrony; it can be seen when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
8.		Sweep again, And by then It's like 7:15	Lalu menyapu sampai disore hari	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (11 syllables). There is also isochrony because the length of the word is accordance with the beat in the music.
9.		And so I'll read a book or maybe two or three	Ku kan baca buku dua atau tiga	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the Rapunzel is accordance with the lyric is included in

				kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
10.		I'll add a few new paintings to my gallery	Atau membuat lukisan yang baru	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen when Rapunzel draw a picture on the wall. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
11.		I'll play guitar and knit, and cook and basically	Main gitar, merajut, dan juga memasak	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
12.		Just wonder when will my life begin?	Kapankah hidupku dimulai?	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables).
13.		Then after lunch it's puzzles and darts, and baking	Habis makan lalu main dan memanggang	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). Exist is isochrony because the

				length of the word is accordance with the beat in the music. There is kinetic synchrony; it can be seen when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
14.		Paper mache, a bit of ballet and chess	Buat topeng, nari balet, main catur	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
15.		Pottery and ventriloquy, candle making	Tanah liat, main boneka, buat lilin	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
16.		Then I'll stretch, Maybe sketch, Take a climb, sew a	Olahraga, buat sketsa, memanjat atau menjahit	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen

		dress!		when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
17.		And I'll reread the books if I have time to spare	Baca ulang buku jika ada waktu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. There is kinetic synchrony; it can be seen when Rapunzel does her activities. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
18.		I'll paint the walls some more, I'm sure there's room somewhere	Lukis tembok lagi jika ada ruang	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen when Rapunzel draw a picture on the wall. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
19.		And then I'll brush and brush, and brush and brush my hair	Lalu sisir rambut terus sisir	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen when Rapunzel brush

				her hair. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
20.		Stuck in the same place I've always been	Terperangkap selalu disini	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen in Rapunzel's expressions. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
21.		And I'll keep wonderin' and wonderin', and wonderin', and wonderin'	Dan ku bertanya, bertanya,	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen in Rapunzel's expressions. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
22.		When will my life begin?	kapankah hidupku dimulai?	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen in Rapunzel's expressions. This lyric used the content synchronization because the target lyric is showing the situation on the screen.

23.		Tomorrow night the lights will appear	Besok malam lampu akan muncul	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is kinetic synchrony; it can be seen in Rapunzel's expressions. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
24.		Just like they do on my birthday each year	Tepat disaat ulang tahunku	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (10syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
25.		What is it like out there where they glow?	Seperti apa diluar sana?	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
26.		Now that I'm older,	Ku telah dewasa....bu	This lyric has more syllables than the original version but

		mother might just let me go	izinkan ku pergi	the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
27.	Mother knows best	Look at you, as fragile as a flower	Lihatlah kau rapuh bagaikan bunga	Exists is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music. The movement of the mother Gothel and rapunzel are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
28.		Still a little sapling, just a sprout	Masih muda bagai sebuah tunas	Exists is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the

				lyric and visual is appropriate.
29.		You know why we stay up in this tower	mengapa kita tinggal dimenara	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
30.		That's right, to keep you safe and sound, dear	membuatmu aman nyaman	The movement of the lip is accordance with the sound produced. This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
31.		Guess I always knew this day was coming	ku tahu hari ini akan datang	The movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony.



32.		Knew that soon you'd want to leave the nest	kau mau meninggalkan sarang	There is lyp snchrony, because the movement of the lip is accordance with the sound produced.
33.		Soon, but not yet	tapi belum waktunya	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
34.		Trust me, pet	Percayalah	Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
35.		Mother knows best	Ibu tahu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. Below is the lip when pronounce the word <i>mother</i> and the lip when pronounce <i>ibu</i> . There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). There is isochrony because the

				length of the word is accordance with the beat in the music. There is kinetic synchrony; it can be seen as mother gothel sings the lyric and tries to convince Rapunzel. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. The lyric <i>ibu tahu</i> convince Rapunzel, it's appropriate with the situation.
36.		Mother knows best	Ibu tahu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). There is isochrony because the length of the word is accordance with the beat in the music. There is kinetic synchrony; it can be seen as mother gothel sings the lyric and tries to convince Rapunzel. This lyric used the content synchrony because the target lyric is showing the situation on the screen as seen in the screenshot image above. The lyric <i>ibu tahu</i> convince Rapunzel, it's appropriate with the situation.
37.		Listen to your mother	dengarkan ibumu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (6 syllables). Exist is isochrony because the length of the word is

				accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
38.		It's a scary world out there	diluar menakutkan	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (7 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
39.		Mother knows best	ibu tahu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music.
40.		One way or another	entah bagaimana	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in

				the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
41.		Something will go wrong, I swear	yang buruk kan terjadi	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
42.		Ruffians, thugs, poison ivy, quicksand	bajingan, penjahat dan pohon yang beracun	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
43.		Cannibals and snakes, the plague	kanibal ular, penyakit,	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the

				length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
44.		Also large bugs, men with pointy teeth and -	serangga besar, pria gigi runcing	Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
45.		Stop, no more, you'll just upset me	sudahlah kau membuat ibu sedih	Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
46.		Mother's right here	ibu ada	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is

				accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
47.		Mother will protect you	ibu melindungi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
48.		Darling, here's what I suggest  Skip the drama	dengarlah saran ibu	Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. The meaning is conveyed though it must cut off a few word.
49.		Stay with mama	tinggal saja dengan ibu	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The

				<p>movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. This lyric used the content synchronization because the target lyric is showing the situation on the screen.</p>
50.		Mother knows best	ibu tahu	<p>There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
51.		Mother knows best	ibu tahu	<p>There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>

52.		Take it from your mumsy	percaya ibumu sendiri	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
53.		On your own, you won't survive	kau bahaya	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
54.		Sloppy, under-dressed	ceroboh dan lusuh	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. This lyric used the content synchronization because the target lyric is showing the situation on the screen.



55.		Immature, clumsy - please!  They'll eat you up alive	kekanakan dan kikuk  kau kan kesusahan	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (13 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. The meaning is conveyed though it must cut off a few word.
56.		Gullible, naive Positively grubby  Ditzy and a bit, well, hmm...vague  Plus, I believe	Mudah tertipu,kamu juga jorok, bodoh dan sedikit tak jelas	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. The meaning is conveyed though it must cut off a few word.
57.		Gettin' kinda chubby	Ditambah lagi pipimu agak gemuk	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
58.		I'm just saying cause	ku bilang	This lyric has more syllables than the original version but

		I love you	karena ku cinta	the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
59.		Mother understands	ibu mengerti	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
60.		Mother's here to help you	ibu akan membantumu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because

				the relation between the lyric and visual is appropriate.
61.		All I have is one request	ibu punya permintaan	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
62.		Don't forget it You'll regret it	Jangan sampai kau menyesal	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (8 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
63.		Mother knows best	Ibu tahu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist

				is isochrony because the length of the word is accordance with the beat in the music. The movement of the mother Gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
64.	When will my life begin? (reprise)	Look at the world- so close, and I'm halfway to it	Dunia semakin dekat dan aku semakin sampai	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
65.		Look at it all So big Do I even here?	begitu luas apakah aku berani lihat	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony

				because the relation between the lyric and visual is appropriate.
66.		Look at me There at last! I just have to do it	aku akhirnya harus melakukan	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
67.		Should? No Here I go	Haruskah? aku tidak Ku pergi	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
68.		Just smell the grass! The dirt! Just like I dreamed they'd be!	Cium bau rumput seperti dimimpiku	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called

				isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
69.		Just feel that summer bressze The way it's calling me	Hembusan anginnya seperti memanggilku	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
70.		For like the first time ever, I'm completely free!	Untuk pertama kali aku ingin bebas	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

71.		I could go running And racing And dancing And chasing And leaping And bounding	ku bisa lari, berlomba, menari, mengejar dan pergi, melompat, dan terbang	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
72.		Hair flying Heart pounding And splashing And reeling And finally feeling	Berdebar gembira haru akhirnya rasakan	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
73.		That's when my life begins!	Hidupku dimulai	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

74.	I've got a dream	I'm malicious, mean and scary	Aku berbahaya, kejam, menakutkan	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of a man is accordance with the lyric is included in kinetic synchrony. This lyric used the content synchronization because the target lyric is showing the situation on the screen.
75.		My sneer could curdle dairy	seringnya ku buat susu jadi kental	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
76.		And violence-wise my hands are not the cleanest	Tanganku bukanlah yang paling bersih	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (11 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of



				the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
77.		But despite my evil look and my temper and my hook	walau wajahku jahat emosi dan berbaik	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
78.		I've always yearned to be a concert pianist	ku selalu mau menjadi pianis kota	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the manl is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
79.		Can't you see me on the stage performing	Lihatlah aku sedang bermain	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same

				<p>syllables between the original and Indonesian version (10 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
80.		Mozart	Mozart	<p>There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (2 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
81.		Tickling the ivories till they gleam	bagai penggilitikus piano	<p>There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (9 syllables). Exist</p>

				is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
82.		Yep, I'd rather be called deadly for my killer show-tune medley	Yang pastilah aku hebat karena permainanku terima kasih	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
83.		Cuz way down deep inside I've got a dream	Jauh di hatiku punya mimpi	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (10 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in

				kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
84.		He's got a dream	Punya mimpi	There is lip synchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
85.		He's got a dream	Punya mimpi	There is lip synchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between

				the lyric and visual is appropriate.
86.		See, I ain't as cruel and vicious as I seem	Ku tak jahat seperti yang terlihat	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (11 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
87.		Though I do like breaking femurs, you can count me with the dreamers	Ku suka patahkan tulang anggaplah aku pemimpin	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (16 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

88.		Like everybody else, I've got a dream	Seperti yang lain ku punya mimpi	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
89.		I've got scars and lumps and bruises	Aku punya bekas luka dan juga memar	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
90.		Plus something here that oozes	Sedikit besar	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is

				also content synchrony because the relation between the lyric and visual is appropriate.
91.		And let's not even mention my complexion	Belum juga warna kulitku	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
92.		But despite my extra toes	Tiruan jariku yang banyak	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
93.		And my goiter	Gondokan	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has fewer syllables

				<p>than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
94.		And my nose	Dan hidungku	<p>There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
95.		I really want to make a love connection	Aku ingin punya hubungan cinta	<p>There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (11 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the</p>



				lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
96.		Can't you see me with a special little lady	lihat aku dengan gadis istimewa	There is lip synchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
97.		Rowing in a rowboat down a stream	mengayuh perahu di sungai	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (9 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

98.		Though I'm one disgusting blighter	meskipun aku menjijikkan	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (9 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
99.		I'm a lover, not a fighter	aku seorang pecinta bukan petarung	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
100.		Cuz way down deep inside I've got a dream	jauh dihatiku aku punya mimpi punya mimpi	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the

				length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
101.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
102.		He's got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

103.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
104.		He's got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
105.		And I know one day romance will reign supreme	aku yakin nanti akan aku punya cinta	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between

				the lyric and visual is appropriate.
106		Though my face leaves people screaming	walaupun wajahku membuat orang muak	There is lip synchrony, because the movement of the lip is accordance with the sound produced. Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
107.		There's a child behind it dreaming	aku anak yang punya mimpi	There is lip synchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (9 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
108.		Like everybody else, I've got a dream	seperti yang lain punya mimpi	There is lip synchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same

				<p>syllables between the original and Indonesian version (10 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
109.		Toll would like to quit and be a florist	Kalau mau menjadi penjual bunga	<p>There is syllable synchrony, because it has the same syllables between the original and Indonesian version (12 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
110.		Gunter does interior design	Kanter yang menata ruangan	<p>There is syllable synchrony, because it has the same syllables between the original and Indonesian version (9 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because</p>

				the relation between the lyric and visual is appropriate.
111.		Urf is into mime	Joget pantomim	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
112.		Attila's cupcakes are sublime	Kue attila sangat lezat	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movements of Rapunzel and the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
113.		Bruiser knits	Merajut	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (3 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the

				lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
114.		Killer sews	Menjahit	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (3 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
115.		Ven does little puppet shows	Dan bermain boneka	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (7 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
116.		And Vladimir collects ceramic	Dan lagi mengoleksi boneka kramik	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than



		unicorns		the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
117.		I have dreams like you, no really	Aku juga punya mimpi sama seperti kalian	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
118.		Just much less touchy-feely They mainly happen somewhere warm and sunny	Tentang tempat yang hangat dan cerah	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. The meaning is conveyed though it must cut off a few word.
119.		On an island that I own	Sebuah pulau milikku	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of

				the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
120.		Tan and rested and alone	Berjemur sendirian	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
121.		Surrounded by enormous piles of money	Dan dikelilingi uang yang banyak	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (11 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
122.		I've got a dream	Aku punya mimpi	There is lyp snchrony, because the movement of the lip is accordance with

				<p>the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
123.		She's got a dream	Punya mimpi	<p>There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
124.		I've got a dream	Punya mimpi	<p>There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the</p>

				length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
125.		She's got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
126.		I just want to see the floating lanterns gleam	Untuk melihat sinar lentera terbang	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

127.		And with every passing hour	dan setiap jam berlalu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
128.		I'm so glad I left my tower	ku senang tinggalkan menara	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
129.		Like all you lovely folks, I've got a dream	seperti yang lain punya mimpi	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (10 syllables). Exist

				is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
130.		She's got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
131.		She's got a dream	Punya mimpi	Tere is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is

				also content synchrony because the relation between the lyric and visual is appropriate.
132.		They got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
133.		We've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
134.		So our differences ain't really that extreme	Kalau kita berbeda kita ke langit yang terang	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with

				the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
135.		We're one big team  Call us brutal  Sick Sadistic	Panggil aku brutal  Gila  Dan sadis	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
136.		And grotesquely optimistic	Seorang yang optimis	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
137.		Cuz way down deep inside we've got a dream	Dalam hatiku punya mimpi	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the man is accordance with the lyric is included in kinetic synchrony. There is also content synchrony



				because the relation between the lyric and visual is appropriate.
138.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
139.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
140.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in

				the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
141.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
142.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
143.		I've got a dream	Punya mimpi	There is syllable synchrony, because it has the same syllables between the

				original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
144.		Yes, way down deep inside, I've got a dream Yeah!	Jauh dihatiku punya mimpi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (10 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
145.	Mother knows best (reprise)	Don't be dummy	Janganlah bodoh	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

146.		Come with mummy	Pulanglah dengan ibu	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
147.		Rapunzel knows best	Rapunzel tahu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
148.		Rapunzel's so mature now	Rapunzel sudah dewasa	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called

				isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
149.		Such a clever grown up miss	Gadis yang sangat pandai	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
150.		Rapunzel knows best	Rapunzel tahu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is

				appropriate.
151.		Fine, if you're so sure now	baiklah jika kau yakin	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother gothel l is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
152.		Go ahead, then give him this	Berikan dia ini	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
153.		This is why he's here!	Ini buktinya	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with

				the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
154.		Don't let him deceive you!	Dia telah menipumu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
155.		Give it to him, watch, you'll see!	Nanti kau akan lihat	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
156.		Trust me, my dear	Percayalah	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is

				accordance with the beat in the music. The movement of mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
157.		That's how fast he'll leave you	Dia akan meniggalkan mu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
158.		I won't say I told you so – no	Yang penting ku telah bilang	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movements of them are accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.



159.		Rapunzel knows best!	Rapunzel tahu yang terbaik	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
160.		So if he's such a dreamboat	Kalau dia memang tampan	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
161.		Go and put him to the best	Pergilah padanya	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
162.		If he's lying	Jika bohong	There is syllable synchrony, because it has the same

				<p>syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of mother gothel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
163.		Don't come crying	Jangan menangis	<p>There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.</p>
164.		Mother knows best	Ibu tahu	<p>There is syllable synchrony, because it has the same syllables between the original and Indonesian version (4 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of mother gothel is accordance with the lyric is included in</p>

				kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
165.	Healing incantation	Flower, gleam and glow	Bunga bersinar	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
166.		Let your power shine	Muncul kekuatan	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
167.		Make the clock reverse	Balikan waktu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the

				length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
168.		Bring back what once was mine	Balikan milikku	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (6 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
169.		Heal what has been hurt	Sembuhkan luka	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.

170.		Change the Fates' design	Ubahlah nasib	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
171.		Save what has been lost	Selamatkanlah	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
172.		Bring back what once was mine	Kembalikan semua	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (6 syllables). Exist is isochrony because the length of the word is

				accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
173.		what once was mine	Semua milikmu	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
174.	I can see the light	All those days watching from the windows	Dahulu melihat jendela,	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (6 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music.
175.		All those years outside looking in	apa yang ada diluar	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (8 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is

				also content synchrony because the relation between the lyric and visual is appropriate.
176.		All that time never even knowing	tak tahu seperti apa itu	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
177.		Just how blind I've been	oh sungguh ku tahu	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
178.		Now I'm here, blinking in the starlight	Ku disini lihat cahaya bintang	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
179.		Now I'm here,	tiba-tiba aku melihat	This lyric has more syllables than the original version but

		suddenly I see	semuanya	the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
180.		Standing here, it's all so clear	oh sungguh jelas	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
181.		I'm where I'm meant to be	ini takdir ku	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
182.		And at last I see the light	Ku lihat cahaya itu	This lyric has more syllables than the original version but the length of the word is accordance with the beat in



				the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
183.		And it's like the fog has lifted	kabut pun telah pergi	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (7 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
184.		And at last I see the light	Setidaknya kulihat	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (7 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
185.		And it's like the sky is	Langit terasa	There is syllable synchrony, because it has the same

		new	baru	syllables between the original and Indonesian version (7 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
186.		And it's warm and real and bright	Hangatnya dan cerah	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
187.		And the world has somehow shifted	dunia bagai bergerak	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
188.		All at once everything	sekarang semuanya	This lyric has more syllables than the original version but

		looks different	berbeda	the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
189.		Now that I see you	ku melihatmu	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
190.		All those days chasing down a daydream	Setiap waktu mengejar impian	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
191.		All those years living	telah lama tak tentu arah	This lyric has more syllables than the original version but the length of the word is

		in a blur		accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
192.		All that time never truly seeing	tak pernah benar-benar melihat	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
193.		Things, the way they were	Kenyataannya	There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
194.		Now she's here shining in the	Sekarang dia ada di sini dan kini aku pun	This lyric has more syllables than the original version but the length of the word is accordance with the beat in

		starlight Now she's here, suddenly I know	tahu	the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. The meaning is conveyed though it must cut off a few word..
195.		If she's here, it's crystal clear  I'm where I'm meant to go	karenanya semua jelas inilah takdirku	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. The meaning is conveyed though it must cut off a few word.
196.		And at last I see the light	Kulihat cahaya itu	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
197.		And it's like the fog has lifted	dan kabut pun telah pergi	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian

				version (8 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
198.		And at last I see the light	setidaknya ku lihat	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (7 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
199.		And it's like the sky is new	Dan langit terasa baru	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between

				the lyric and visual is appropriate.
200.		And it's warm and real and bright	hangatnya dan cerah	This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
201.		And the world has somehow shifted	dan dunia seperti bergerak	This lyric has more syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
202.		All at once, everything is different	Semua terasa berbeda	There is lyp snchrony, because the movement of the lip is accordance with the sound produced. This lyric has fewer syllables than the original version but the length of the word is accordance with the beat in the music and it called isochrony. The movement of the Rapunzel is accordance with the lyric is included in kinetic synchrony. There is also content synchrony

				because the relation between the lyric and visual is appropriate.
203.		Now that I see you,	ku melihatmu	There is lip synchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.
204.		Now that I see you	ku melihatmu	There is lip synchrony, because the movement of the lip is accordance with the sound produced. There is syllable synchrony, because it has the same syllables between the original and Indonesian version (5 syllables). Exist is isochrony because the length of the word is accordance with the beat in the music. The movement of the man accordance with the lyric is included in kinetic synchrony. There is also content synchrony because the relation between the lyric and visual is appropriate.



TRANSLATION TECHNIQUE AND THE NUMBER OF APPEARANCE

NO.	TECHNIQUE	DATUM	NUMBER OF APPEARANCE
1.	Linguistic Compression	1, 18, 19, 20, 22, 31, 45, 52, 56, 64, 69, 70, 76, 77, 78, 79, 83, 84, 85, 86, 90, 91, 93, 96, 97, 98, 101, 102, 103, 104, 105, 109, 110, 120, 121, 122, 123, 124, 125, 126, 128, 129, 130, 131, 132, 133, 134, 138, 139, 140, 141, 142, 143, 144, 145, 146, 148, 150, 151, 153, 154, 155, 159, 160, 162, 165, 167, 168, 169, 170, 171, 172, 174, 179, 180, 181, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 196, 197, 199, 201, 202, 203, 204	92
2.	Modulation	2, 53, 108, 135, 156,	5
3.	Established Equivalence	3, 4, 26, 28, 60, 87, 95, 106, 112, 163,	10
4.	Transposition	5,	1
5.	Reduction	6, 9, 10, 11, 12, 16, 17, 21, 24, 25, 29, 30, 32, 33, 34, 35, 36, 38, 39, 41, 44, 46, 47, 48, 50, 51, 58, 63, 65, 66, 68, 72, 73, 89, 114, 115, 119, 127, 136, 149, 152, 157, 158, 164, 166, 173, 176, 177, 178, 182, 194, 195, 198, 200, 49,	55
6.	Borrowing	7, 80, 113,	3
7.	Compensation	8, 40, 61, 62, 175,	5
8.	Generalization	13, 117,	2
9.	Adaptation	14, 15, 42, 54, 81, 116,	6
10.	Literal	23, 27, 37, 43, 59, 71, 74, 88, 94, 99, 107, 111, 161,	12

11.	Linguistic Amplification	67, 75, 82, 100, 137, 147,	6
12.	Amplification	55, 57, 92, 118,	5