

THE COMPARATION OF TRANSLATION STRATEGIES BETWEEN THE
PROFESSIONAL AND THE AMATEUR VERSION ON *LET IT GO*
SOUNDTRACK OF DISNEY MOVIE IN INDONESIAN

THESIS

Submitted as A Partial Requirements for the Undergraduate Degree in English
Letters



By :

Rosyida Maulani

SRN. 143211006

ENGLISH LETTERS DEPARTMENT
ISLAMIC EDUCATION AND TEACHER TRAINING FACULTY
THE STATE ISLAMIC INSTITUTE OF SURAKARTA

2018

ADVISORS SHEET

Subject : Thesis of. Rosyida Maulani

SRN : 143211006

To :

The Dean of Islamic Education and

Teacher Training Faculty IAIN

Surakarta in Surakarta.

Assalamu'alaikum Wr. Wb.

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

Name : Rosyida Maulani

SRN : 143211006

Title : The Comparison of Translation Strategies Between The Professional and The Amateur Version on *Let It Go* Soundtrack of Disney Movie in Indonesian

has already fulfilled the requirements to be presented before The Board of Examiners (Munaqosyah) to gain Bachelor Degree in English Letters.

Thank you for the attention.

Wassalamu'alaikum Wr.Wb.

Surakarta, August 2018

Advisor,

Dr. Hj. Lilik Untari, M.Hum.

NIP. 19751005 199803 2 002

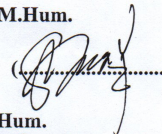
RATIFICATION

This is to certify the undergraduate degree thesis entitled 'Comparing the Translation Strategies Between The Professional Version and The Amateur Versions on *Let it Go* Soundtrack of Disney Movie in Indonesian Dubbing' by Rosyida Maulani has been approved by the Board of Thesis Examiners as the requirement for the Degree of undergraduate in English Letters.

Board of Examiners

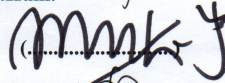
Chairman : SF Lukhfianka Sanjaya Purnama, S.S., M.Hum.

NIP 19840317 201503 1 003



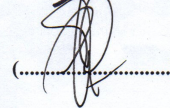
Main Examiner : Dr. SF Luthfie Arguby Purnomo, M.Hum.

NIP 19820906 200604 1 006



Secretary : Dr. Hj. Lilik Untari, M.Hum.

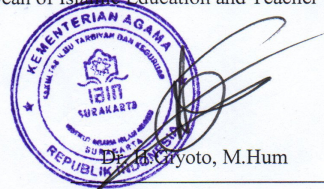
NIP 19751005 199803 2 002



Surakarta, August 2018

Approved by

The Dean of Islamic Education and Teacher Training Faculty



NIP. 196702242 200003 1 001

DEDICATION

This thesis is dedicated to :

1. My Parents
2. My Brother
3. My Friends
4. My Almamater IAIN Surakarta

MOTTO

"When you know the notes to sing you can sing most anything"

Julie Andrews in The Sound of Music

“All that I am. Or hope to be. I owe to my angel mother.”

Abraham Lincoln

“If you don't have time for Allah ,nothing is going to work out right in
your life”

Anonymous

PRONOUNCEMENT

Name : Rosyida Maulani

SRN : 143211006

Study Program : English Letters

Faculty : Islamic Education and Teacher Training Faculty

I hereby sincerely state that the thesis entitled ‘The Comparison of Translation Strategies Between The Professional and The Amateur Version on *Let It Go* Soundtrack of Disney Movie in Indonesian’ 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 repaling my thesis and academic degree.

Surakarta, August 2018

Rosyida Maulani

SRN. 143211006

ACKNOWLEDMENT

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

Alhamdulillah, all praises to Allah, the single power, the Lord of the universe, Master of the judgement, God all mighty, for all blessing and mercies so the researcher was able to finish this thesis entitled 'The Comparison of Translation Strategies Between The Professional and The Amateur Version on *Let It Go* Soundtrack of Disney Movie in Indonesian'. Peace be upon Prophed Muhammad SAW, the great leader and good inspiration of world revolution.

The researcher is sure that this thesis would not be completed without helps, support and suggestion from several sides. Thus, the researcher would like to express the deepest thanks to all of those who had helped, suported, and suggested the researcher during the process of writing this thesis. This goes to :

1. Dr. Mudhofir, M.Pd., Rector of the State Islamic Institute of Surakarta.
2. Dr. Giyoto, M.Hum., as the Dean of Islamic Education and Teacher Training Faculty.
3. Dr. Hj. Lilik Untari, M.Hum., as the Head of English Letters Department and the consultant of this thesis. Thanks for her guidance, precious, advices, and motivation for the researcher. Thanks for her corrections and help to revise the mistake during the entire process of writing this thesis.
4. Dr. S.F. Luthfie Arguby Purnomo, M.Hum., as the Academy Advisor of English Letters class A 2014.
5. Muhammad Zainal Muttaqien, S.S.,M.Hum., as the validator in this research. Thanks for willing to take a part in this thesis.
6. All Lecture of English Letters, thanks for support, guidance, advice and share the knowledge.

7. For my mother, Sukeni and my Father Muhammad Rosyidi. Thanks for your love, you teach me so well. Thanks a lot for everything, for supporting, praying for me everytime and everywhere.
8. My beloved brother, Ahmad Roy Khan Wajih, S.Pd.I. Thanks for your love and support
9. My best friends, Rika Esti Pradipta K. and Merliana Ninik. Thanks for everything.
10. For my friend, Robie Al-amin Ibnu Arrosyid. Thanks for your help and support .
11. All of my friends in English Letters especially of A Life Alive class. Thanks for your support.
12. All of my friends in the State Islamic Institute of Surakarta. Thanks for your support

Surakarta, August 2018

The researcher

ABSTRACT

Rosyida Maulani.2018. The Comparison of Translation Strategies Between The Professional and The Amateur Version on *Let It Go* Soundtrack of Disney Movie in Indonesian. Thesis. English Letters Study Program. Islamic Education and Teacher Training Faculty. The State Islamic Institute of Surakarta.

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

Keywords : Dubbing, Translation Strategies, Soundtrack, Professional and Amateur Translator

This research concern at comparing the translation strategies used by the professional and the amateur in Indonesian version. The objectives of this research are to find out the dominant strategies by the professional and the amateur translator. The professional version of the song is taken from Frozen Disney movie soundtrack. The amateur version is translated by the person who has the musical ability and has the knowledge of English study, but he is not from the translation study. The focus of this research is to find out the translation strategy based on the synchronization in the soundtrack video. The researcher uses Åkerström theory of translation strategy and uses Belle's theory of the quality in terms of equivalence.

This research uses the descriptive qualitative method because the researcher describes the strategies of byline per line. The data of this research are two Indonesian version of song lyrics. The researcher uses observations technique to collecting the data. The researcher also validities the data using investigator triangulation to make sure the data is valid. In order to analyze the data, the researcher uses Spradley's theory consist of the domain, taxonomy, componential, and cultural theme analysis.

In this research, there are 68 data which analyze. There are 34 data from the professional version of song lyrics and there are 34 data from the amateur version of song lyrics. The professional version is dominant with Omission strategy (32,3%), besides that, the amateur version is dominant using the word for word strategy (52,9%). The professional version more considering the synchronization than the amateur version. The professional version is dominant considering fully equivalent (67,6%) in 23 data, besides that, the amateur version considering partially equivalent (47%) in 16 data.

TABLE OF CONTENT

RATIFICATION.....	iii
DEDICATION.....	iv
MOTTO.....	v
PRONOUNCEMENT.....	vi
ACKNOWLEDGEMENT.....	vii
ABSTRACT.....	ix
TABLE OF CONTENT.....	xi
LIST OF APPENDICES.....	xii
CHAPTER 1 INTRODUCTION	
A. Background of study.....	1
B. Limitation of the problem.....	10
C. Problem Statement.....	11
D. The objectives of the Study.....	11
E. The Benefits of the Study.....	12
F. Key Term.....	12
CHAPTER II LITERATURE REVIEW	
A. Theory of Song Translation.....	14
B. Theory of Dubbing Translation.....	15

C. Theory of Synchronization in Dubbing.....	15
D. Theory of Translation Strategy.....	19
E. Quality Assessment.....	25
F. Information about Soundtrack of Disney Movie	27
G. Previous Study.....	28
CHAPTER III RESEARCH METHODOLOGY	
A. Research Design.....	31
B. Data and Source of Data.....	32
C. Research Instrument.....	33
D. Technique of Collecting the Data.....	34
E. Technique of Data Validation.....	36
F. Technique of Data Analysis.....	36
CHAPTER IV RESEARCH FINDING AND DISCUSSION	
A. Research Finding.....	41
B. Discussion.....	70
CHAPTER V CONCLUSSION AND SUGSESSION	
A. Conclusion.....	74
B. Sugession.....	75
BIBLIOGRAPHY.....	77

LIST OF APPENDICES

Validation Note.....

Data.....

CHAPTER 1

INTRODUCTION

A. Background of the study

Nowadays, there are many movies that employ the soundtrack in the scenes. A soundtrack is an intentional sound which accompanies moving images in the narrative film (Deutsch, 2008). The soundtrack has the purpose to accompany the story of the movie, as Aji (2016) states that the song is written to accompany some movies in relation to the story of the movies. Meanwhile, songs sometimes signify a big change in the plot of the movie such as the transformation of a character into a better or a worse person (Aminoroaya and Amirian, 2016). Furthermore, Aminoroaya and Amirian (2016) state that songs add variety to the movies and prevent the audience to be bored. Thus, the soundtrack in the movie has specific purpose.

Many movie has the soundtrack, especially in Walt Disney Animation. There are many soundtracks in Disney animated movie such as *Let it Go* in the Frozen movie, *I See the Light* in the Tangled movie, *I am Wishing* in the Snow White movie and etc. In some cases, the soundtrack is more popular than the movie because the soundtrack really awesome, as Perpetua (2013) states that there are some of the soundtracks more popular than the movies, because it is not these movies were bad — it's just that the soundtracks for them were really, really awesome.

The soundtrack is more popular because it uses the audiovisual dubbing. In audiovisual dubbing the audience is watching and hearing the song at the same time. In addition, the reason of soundtrack is more popular because the soundtrack has many version of languages. The soundtrack are made to show not only at the national level but also the global level. Therefore, many versions of the popular soundtrack are translated into several languages and cultures, because the translation as a bridge to conduct between countries with different language and culture. Thus, the translation products are useful to many people in the world.

The translation products especially in translation of song is difficult to work. Aji (2016) states that translating a song is not an easy task, it is not only a matter of the same meaning, the same style but it also has to follow the syllables (rhyme) to put in the same note. The soundtrack translation is different with other text translation because the soundtrack includes the audiovisual form which accompanied image, sound, and music. Sahin (2012) states that audiovisual translation is entirely different from literary translation in that audiovisual translations not only dependent on text, but also on visual elements like lip-synchrony, acts of the performers and facial expressions.

In order to make a good soundtrack translation, the text (lyrics) is also needed to be singable in order to combine with the music because the music and lyrics are presented directly. That is the reason the audiovisual translation need to be synchronized. The element that must be synchronized is the lip synchronization because the lip movement is presented in the audiovisual

translation of a soundtrack. Thus, a good translation of lyrics is important to be synchronized with the lip movement.

In order to synchronize the lyrics with the lip movement, the constraints of synchronization are faced by the translator. The examples of the constraints of synchronization are the text (lyrics) that is pronounced by the lip, the music/audio (the voice of the performer), and the image. According to Fodor (in O'Connell, 2003), there are three types of synchronization constraints based on the approach to dubbing within the content: there are visual (lip synchrony, syllable articulation, isochrony, and kinetic), audio (the voice of the performer), and content (semantic relation between text and image).

In visual synchronization constraints, lip synchrony is considered in the dubbing. Lip synchrony dubbing is the replacement of the original speech by a voice track which is a faithful translation of the original speech and which attempts to reproduce the timing, phrasing and lip movements of the original (Luyken, 1991:73). In addition, Diaz-Cintas (2003) says that dubbing involves replacing the original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors' lip movements are more or less synchronized. It means that lip synchrony is used to match the lip by the performer speaking of the source language in the translated language.

The aim of the lip synchrony is to give the impression that the actress on the screen (performers) speak the target language so that the audience does not

alienate (Sahin,2012). This is why the lip synchrony is important for the audience. The lip synchrony constraints take place when the lip movements (open/close) does not match with the voice in the target language. The example of lip synchrony, if a voice actor pronouncing the 'a' sound, at the time, the actress opens the mouth as if pronouncing the 'a' sound to give the impression that an actress is speaking vocal 'a'. It means the lip synchrony affects the translation process directly.

The lip synchrony is one of the difficulties of the translator's task, as Chaume (2004 :20) in Sahin (2012) stated that the translator should maintain the impression of verisimilitude fitting the open vowels and bilabial consonants into those instants in which the person on the screen in close up shoot visibly opens his/her mouth or closes his/her lips in order to articulate a bilabial vowel or consonant respectively. Beside the lip synchrony, the translator is considered the correspondence of heard and perceived syllables, correspondence of the length of utterances called isochrony, correspondence between voice heard and perceived gestures and facial expressions. That is the reason that lip synchrony is one of the constraint in dubbing translation.

The other constraints of dubbing translation is content synchronization that it is matching with the semantic content of the original and dubbed script versions closely (O'Connell,2007:130). It means that the content of the original lyrics text should be matched with the translated lyrics text. In the other side, Sahin (2012) states that the original text and dubbed text is not an important issue in the eyes of the audience. It means that the audience more focus on the

content. That is the reason the translated lyrics in the dubbing use the adaptation as the situation on the screen, as Sahin (2012) states that the dubbed script are open too much adaptation/free translation to make the translator easier. Thus, the content synchronization is important for the audience.

The content synchronization is appeared when the lyrics do not mean anything when it was translated. However the lyrics have a meaning when it was synchronized with the visual image. Benjamins (2004:45) states that the translation must not only follow the source written text, but also the events on screen. In other words, it must be coherent with the communicative situation established on screen (context of the situation). That is the reason that audiovisual translation of the soundtrack need the best skills of translator in order to produce a good translation of the soundtrack.

Each of the translator has skills that it will affect their products. Nida (1964) states that no translator can avoid a certain degree of personal involvement in his work. In his interpretation of the source language message, his selection of corresponding words and grammatical forms, and his choice of stylistic equivalents. In addition, Nida (1964) says that the translator is not a machine, and he inevitably leaves the stamp of his own personality on any translation he makes. Best knowledge is important for the translator in order to produce a good translation product. Nababan, (2007:3) states that a good translator must have best knowledge and skill to be able to produce a well translated text. Thus, the competence and experience will give a big impact to the whole translation process and the result in the end.

Many people often perceive the translator's competence as bilingualism. In several translation studies, it is frequently supposed that a bilingual person is able to translate any kind of text in the expert way (Năznea, 2013:581). This ability is called 'natural translation' which defined as "the translation done by bilingualism in everyday circumstances and without special training for it" (Harris 1977:99). The natural ability can be seen through the use of interference and code switching in everyday life conversation (Năznea,2013:584). Therefore, this study is conducted to compare between the professional and the amateur translator who are both proven to be bilinguals. Certainly, the translators has their own style in translating target text. The translators style is known as the strategy in translating the song.

Strategies defined as a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it (Loescher, 1991:8 in the Ordurari, 2007). The translator needs the strategies in translating the lyrics. For example, the translator is translated the source into the target in the same syllables. It is because the number of syllables per line should be the same as the original number of syllables, as Menacho (2017) states that the new lyrics need to have the same number of syllables per line as the original so they will fit the melody. It means that the translator will either need to add words or delete words, depending on the average number of syllables in the words. The translator is deleted or added the words in order to produce singable translation. Thus, the strategy is used to produce singable text.

Singable translation is the lyrics text that can combine with the music to be sung, as Franzon (2008) says, in order to have a singable translation, there should be a certain match between lyrics and music. In order to produce a singable translation it requires aspects of the music-textual, as Franzon (2008:289) argues, if the aim of a translation is to produce a singable translation, there are certain aspects of the music-textual fit which should be given particular consideration. One of the aspects is melody. Melody is music as notated, producing lyrics that are comprehensible and sound natural when it sung (Franzon, 2008:390). Besides that, a good singable translation must have quality in order to make the equivalence of the original text.

Equivalence is important to measure of the translated text, as Panou (2013) says in the *Theory and Practice in Language Study*, the concept of equivalence has been of particular concern to translation scholars since it has been inextricably linked with both definitional and practical aspects of translating. Panou also states that the equivalence was meant to indicate that source text and target text share some kind of “sameness”. Bell (1991) states that there are four categories of assessing the equivalence, fully equivalent expression, partly equivalent expression, non-equivalent expression.

In this research, the researcher will analyze the strategies used in the professional and amateur version of song lyrics in the Indonesian soundtrack of *Let it Go*. The researcher used Åkerström framework (2009) to analyze the strategies. Since the soundtrack is part of the movie, the researcher associate the synchronization in the dubbing soundtrack in order to analyze the strategy.

Moreover, this study also assessed the quality of equivalence by Bell (1991) to assess the Indonesian translation entitled *Lepaskan and bebaskan*. The researcher is interested in the topic because translating song lyrics are not merely seen as the activity which emphasized the transfer of language. It is also inseparable from literary and linguistic aspects. For more details related to this research, the researcher will give an example of analysis.

Example 1

Original version : *That perfect girl is gone (6 syllables)*

Professional version : *yang lalu tlah pergi (6 syllables)*

Amateur version : *Gadis sempurna itu tlah pergi(10 syllables)*

Start 03:13

Finish 03:16



Table 1.1

Version	Translation Strategy										Synchronization		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Professional	-	-	-	-	√	-	-	-	-	-	3	-	PEE
Amateur	-	-	√	-	-	-	-	-	-	-	2	-	FEE

The example 1 is taken from line thirty-three of the data. In this line, the professional translator uses omission strategy because it was omitted the adjective “*the perfect girl*” of the English original version. Besides that, the amateur version uses word for word strategy because it was translated in literally/word for word.

The professional version is considered the visual synchronization such as syllable articulation, isochrony, and kinetic. It uses the syllable articulation synchrony because the number of syllable is same as the syllables of English original version. It uses isochrony synchronization because the length of the utterance is same as the length of the utterance of English original version. The length of the utterance can be seen from the duration of the time when the performer close the lip/stop singing, then the vocal is stops. Besides that, the amateur version is considered the isochrony and kinetic synchrony. It uses isochrony because the length of the utterance is same as the length of the utterance of English original . It uses kinetic synchrony because the lyrics in

accordance with the body movement of the performer. It can be seen when the performer moves as if she is ready to walking towards the future with confidently.

The professional version uses partly equivalent expression because this line was translated in the different style but it has the same meaning. Besides that, the amateur version uses fully equivalent expression because this line was translated in the same style and meaning.

B. Limitation of the Study

This research concerns the audiovisual soundtrack of Disney movie. The researcher focusses to analyze the translation strategies in the professional and the amateur version of the soundtrack in Indonesian by considered the synchronization in the dubbing. The professional song entitled *Lepaskan* that is sung by Mika Sherly Marpaung and the amateur song entitled *Bebaskan* that is translated by the translator who first time translated song lyrics. Besides that, the translator has the ability in the music. The translator comes from an English study but hasn't come from translation study. The amateur version is sung on the soundtrack video in order to compare with the professional version. The researcher also limits the problem just on translation strategies, the synchronization, and assess the quality translation in the term of equivalence.

C. Problem Statement

Based on the limitation above, the researcher focuses on three formulation below.

1. What are the translation strategies applied in the professional and the amateur version of the soundtrack entitled *Let it Go* in Indonesian ?
2. How are the dubbing synchronization of the professional and the amateur version of the soundtrack entitled *Let it Go* in Indonesian ?
3. How are the quality of the professional and the amateur version of the soundtrack entitled *Let it Go* in Indonesian ?

D. The Objectives of the Study

In the line with the research problems statements above, the objectives of the study are

1. To identify the translation strategies of the professional and the amateur version of the soundtrack entitled *Let it Go* in Indonesian
2. To find out the synchronization applied in the professional and the amateur version of soundtrack entitled *Let it Go* in Indonesian
3. To assess the quality in the terms of equivalence in the professional and the amateur version of soundtrack entitled *Let it Go* in Indonesian

E. The Benefits of the Study

Below are the benefits of the research. This research may have some benefits towards the others

1. Theoretical Benefits

The research is to enrich the study of translation, especially in terms of audiovisual translation of the soundtrack. The researcher wishes that this research will be beneficial to other translation concentration students. The researcher expects that this research will be a reference, because there are not much research that concerns about translating a song into the soundtrack.

2. Practical Benefits

The researcher also expects that this research will broaden the knowledge of song translation and beneficial for students who have the same or similar research.

F. The Definition of the Key Terms

For more understanding about this study, it is provided several definitions of the key terms. Below are some key which related to this research

1. Audiovisual Translation is a branch of Translation Studies concerned with the transfer of multimodal and multimedia texts into another language and/or culture” (Luis Perez Gonzales (2009,p. 13 in the Sahin,2012)
2. Dubbing is involved replacing the original soundtrack containing the actors’ dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the TL sounds and the actors’ lip movements are more or less synchronized (Diaz-Cintas ,2003).
3. The soundtrack is a recording of the musical accompaniment of a film (Oxford dictionaries).

4. Lyrics : (of poetry) expressing the writer's emotions, usually briefly and in stanzas or recognized forms (Oxford Dictionaries). Besides that, in the Cambridge English Dictionary states that lyrics are the words of a song.
5. Strategies defines as a potentially conscious procedure for solving a problem faced in translating a text, or any segment of it (Loescher, 1991:8 in Ordurary, 2007).

CHAPTER II

LITERATURE REVIEW

A. Theory of Song Translation

Translation has many different meanings. Lefevere (1992a: vii) stated, “translation is a rewriting of an original, which means that any text produced on the basis of another has the intention of adapting that other text to a certain ideology or to a certain poetics, and usually to both”. By this definition, it can conclude that translation is the most obviously recognizable type of rewriting that is influential in projecting and disseminating the image of original writers and their works beyond the boundaries of their culture of origin.

Petter Low (2016:116) defines translation as a target text where all significant details of meaning have been transferred. It means, the translation is the process of transferring the meaning from one language to another language.

Keleş (2015: 16) defines “translation” refers to a very close rendition of the original lyrics in the target language by keeping the tune same or very similar.

Based on some definitions above, the researcher assumes that the song translation is the process of transferring the message from the source language to the target language.

B. Theory of Dubbing Translation

Dubbing is the part of the audiovisual translation. According to Diaz-Cintas (2003), dubbing is involved replacing original soundtrack containing the actors' dialogue with a target language (TL) recording that reproduces the original message, while at the same time ensuring that the target language sounds and the actors' lip movements are more or less synchronized. It means that dubbing involves the movements of the actors' lip when filling sounds in the target language.

Thompson(1990) define dubbing as the process of replacing a part or all of the voices on the soundtrack in order to correct mistakes or rerecord the dialogue. In other words, it can be considered that dubbing is replaced by the sound to correct the mistakes or record the dialogue again..

C. Theory of Synchronization in Dubbing

Synchronization one of the key factors in audio-visual translation (Chaume, 2012: 66). It means that synchronization is very important for dubbing translation products.

Lip synchronization (lip sync) dubbing is undoubtedly the revoicing method which enjoys the highest profile and is most widely used in the language versioning of film, television programmers and videos (O'Connell,2003). The three others revoicing technique are the voiceover, narration, and free commentary. However, the four revoicing methods, it is

clearly lip-sync dubbing which really presents the greatest challenge, because of the technical and linguistic difficulty associated with it.

Fodor (1976:10) develops the concept by distinguishing between three kinds of synchrony, all of which he feels should be present to a high degree in a successfully dubbed film. They are:

(a) *phonetic synchrony* which exists ‘when unity is achieved between the articulatory movements seen and the sounds heard [...]’,

(b) *character synchrony*, which relates to the degree of correspondence between the dubbing voice, e.g. timbre, tempo, used and the original actor’s physique and manner and gestures and

(c) *content synchrony*, which is achieved when the semantic content of the original and dubbed script versions match each other closely.

A useful model for the study of dubbing has been developed more recently by Whitman-Linsen (1992), who considers the three categories of phonetic, character and content synchrony proposed by Fodor insufficiently differentiated. As an alternative, she suggests a more detailed set of headings should be utilized in order to investigate more fully the scope of dubbing synchrony. In the Whitman-Linsen model, the general concept of dubbing synchrony is broken down into:

(a). Visual/optical synchrony, Visual/optical synchrony is taken to involve :

1. *Lip synchrony* in the strictest sense of the term, which corresponds roughly to Fodor's phonetic synchrony. Lip synchrony used to match the lip of the performer speaking (actress on the screen) of the source language to the translated text. As Sahin (2012), the aim of the lip synchrony is to give the impression that the actress on the screen (performers) speak the target language so that the audience does not alienate.

The example: A voice actor pronouncing the 'oh' sound, at the time, the animated character bringing in the lips in a circular manner to give the impression that an animated character is speaking vocal 'oh'.

2. *Syllable synchrony*, which covers the number of syllables. syllabary articulation can be calculated from the number of syllables because the number of syllables can affect the length or shortness of words that it is related to isochrony.

The example : 'Sembunyikan yang sebenarnya'

Sem/bun/yi/kan/yang/se/be/nar/nya (9 syllables)

3. *Isochrony*, which related to the length of each utterance. Isochrony is the synchronization of the duration of the translation with the screen characters' utterance. i.e., the translated dialogue must fit exactly in the time between the instant the screen actor opens his/her mouth to utter the source text dialogue and the instant in

which he/she closes his/her mouth. the number of syllables can affect the *isochrony* because it will make an inappropriate duration with mouth movement.

4. *Kinetic synchrony*, which relates to gestures, deportment and facial expressions. A good standard of kinetic synchrony is achieved when the dubbing actor's delivery of the translated script matches the facial expressions and general body language of the original actor. i.e., the text must coincide with the head, arm or body movements of the characters on screen (assent, negation, surprise, etc.)

(b). Audio/acoustic synchrony covers :

1. *Idiosyncratic vocal type* is depending on the vocal characteristic.

Example : a young woman character can be voiced by either a young woman voice

2. *Paralinguistic/prosodic* elements such as tone, timbre, intonation and tempo.
3. *Cultural specifics* such as regional accents and dialects.

(c). Content synchrony.

The content element is the semantic relation between the translation and what happens on the screen such as image and music, as Benjamins (2004:45) says, content synchrony or semantic relation between the translation and what

happens on screen (image and music), as a type of synchronization. Benjamins also says that translation must not only follow the source written text, but also the events on screen. In other words, it must be coherent with the communicative situation established on screen (context of the situation).

D. The Translation Strategy

Based on the translation problems in translating song lyrics in the soundtrack, the research tries to solve the problems by analyzing the lyrics using Åkerström's translation strategies framework (2009). Translation strategies are applied when the translator faces problems in translating song lyrics to finding a suitable solution. As Åkerström (2009), there are 10 features in the corpus of song lyrics compiled, there are word count, syllables vs words, word for word translation, addition of words, omission of words, use of metaphors/figurative, use of rhymes, reorganization of words and lines of text, use of paraphrases, use of English words in the translation. The features are divided into two categories of strategies, they are Non-Strategic Translation Strategies and Strategic Translation Strategies.

Non-Strategic Translation Strategies are analyzing the word count and the syllables count in the original. The researcher only compares the total number of words of the professional version and the amateur version in Indonesian lyrics as well as the total syllables versus words of both Indonesia lyrics texts.

Strategic Translation Strategies are analyzing literal elements to find the use of translation strategies to overcome translation problems. It consists of

Word for Word translation, Addition of Words, Omission of Words, uses of Metaphor, use of Rhymes, Reorganizations of Words, use of Paraphrase, and use of English Words.

Non-Strategic Translation Strategies

1. Word Count

Word Count is the total number of words in the song lyrics. It can be done by counting the number of words in the professional version and counting the number of words in the amateur version.

Example : ‘Tak mampu ku tahan lagi’

1 2 3 4 5

The example above is taken from the line 11 of the song. The lyrics consist of the five word count. The word counting is intended to be appropriate when the target text entered in music.

2. Syllable vs Word

Syllables Count is not much different as compared to Word Count. The researcher compares the amount of syllables of song lyrics. When counting syllables it is possible to increase/decrease the number of syllables when this is needed.

Example: ‘Tak mampu ku tahan lagi’

Tak/mam/pu/ku/ta/han/la/gi (8 syllables)

Strategic Translation Strategies

Contrast with the Non-Strategic Translation, the Strategic Translation is focus on the literal object of the lyrics text.

3. Word for Word Translation

Word-for-word Translation Strategy is a process of translation to translate into another language that uses exactly the same words.

Example : Source :The snow glows white on the mountain tonight

Target : Salju berkilau putih di gunung malam ini

From the example above is taken from the song line 1. It can be seen that the source language is translated in the word for word.

4. Addition of Words

This translation strategy focuses on any addition of words that are found after the source has been translated. One or some words are added to the translated text although they do not exist in the source language. The purpose of the addition of the word is to fill in the blank, or completing the phrase or sentence, that aim to make the translated text become clear to pronounce (Maulana,2016).

Example : Source: It's funny how some distance

Target : Ku buat jarak menjauh

From the example above can be seen that the target language add the word 'ku' which is not the word that mean 'ku' in the source.

5. Omission of Words

Contrast with the addition of words, Omission of words erase one or some words from the original text in the song lyrics.

Example : Source language : 'Don't let them in, don't let them see'

Target language : Jangan biarkan mereka lihat

The example above is taken from the line 6 of the lyrics. It can be seen the target language is omitted of '*don't let them in*'.

6. Uses of Metaphor/ Figurative

Metaphor is a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (as in drowning in money); broadly: figurative language-compare simile (Merriam Webster Dictionaries Online). As Perrine book states that metaphor is the comparison is implied that is the figurative term is substituted for or identified with the literal term.

Example :

Source : A kingdom of isolation, and it looks like I'm the Queen

Target : Aku bagaikan ratu dikerajaan terasing

The example above is taken from the line 3 of the song lyrics. it can be seen the metaphor, because it comparing I am with the Queen.

7. Use of Rhymes

Rhyme is an important element in poems or song, and a beauty is created through this element. The definition of rhyme is a repetition of similar sounding words occurring at the end of lines in poems or songs (Maulana,2016). From Aji 2016, Cuddon (1999: 751) states that there are 4 types of rhyme based on their degree.

-Full rhyme is when there are similar stressed vowel and the following sounds.

-Identical rhyme is when there are one or more sounds preceding the stressed vowel that identical.

-Vowel rhyme is when the sound preceding the stressed vowel is identical , and the following sound is not.

-Pararhyme is when the last stressed vowels are different, but the following sounds are identical. In this type there is also a term called slant rhyme which occurs when the consonant in the end sound alike although the vowel is different.

Apart from their degree, there are three types of rhyme based on their position.

- 1) End Rhyme : by placing the rhyme at the end of a line
- 2) Internal Rhyme : Repeating a sounds within lines
- 3) Approximate Rhyme : The final rhyming sounds are close, but not the same.

Example : ‘Aku bagaikan ratu dikerajaan terasing’

From the example above is taken from line 3 of song lyrics, it can be seen the rhyme in the word ‘*aku*’ and ‘*ratu*’. That it ends with the vocal ‘u’.

8. Reorganization of Words

Reorganization of words is the words in a line of text are not placed in the same spot in the translation (Åkerström,2009). It means that the words in the song lyrics have changed the structure or might have switched to the other line or the other position in one line (Maulana,2016).

Example : Source : A kingdom of isolation, and it looks like I’m the Queen

Target : Aku bagaikan ratu dikerajaan terasing

It can be seen that the structure of words of the English version has been changed of the position.

9. Use of Paraphrase

Paraphrase describe to repeat something written or spoken using different words, often in a humorous form or in a simpler and shorter form that makes the original meaning clearer (Cambridge Dictionaries Online 2010).

Example : Source : The man who came late, yesterday

Target : Pria muda yang datang terlambat kemarin

This is the paraphrase, because the target is adding the word ‘*muda*’ to explain the man who came late yesterday.

10. Use of English Word

It is the strategy that the translator chose to keep the English phrase.

Example : Source : I bought the new computer yesterday

Target : Aku membeli computer baru kemarin

E. Quality Assessment

Degree of Equivalence is one of the assessments of the translation that can be used to assess translation quality. In this research, the researcher makes use of the degree of equivalence proposed by Bell. Bell proposed four categories of the degree of equivalence namely, Fully Equivalent Expression (FEE), Partly Equivalent Expression (PEE), Non-Equivalent Expression (NEE), and Unrealized Expression (UE). But the researcher will use only three of the notion that Bell proposed because the translators are trying to produce every line of the songs into Indonesian. The three of categories are the following

a. Fully Equivalent Expression : When an expression in the source text is translated into the same type of expression in the target text both meaning and style.

Example: Source : Not a footprint to be seen

Target : Tanpa jejak terlihat

The example above shows the source text was translated into perfectly and has the same style and meaning.

b. Partly Equivalent Expression : Expression in the ST is translated into the TE but either has the same meaning or style, not both.

Example: Source : Can't get to me at all

Target: Kini tak ada lagi

The example above shows the source text was translated into the different style but it has the same meaning.

c. Non-Equivalent Expression : Source English is translated into the Target English but using different meaning and style.

Example : Source : Makes everything seem small

Target : Dari masalahku

The example above shows the source text was translated into the different style and meaning.

F. Information about the soundtrack in the Disney movie

The song of 'Let it go' is sung by the character of Elsa, the sister of Anna who was supposed to be the Queen. Elsa has amazing magical abilities.

Everything she touches will turn into ice. Once upon a time, Elsa had almost killed her sister, Anna, because of her magic. Luckily, Anna's heart was not exposed to magic, so Anna was alive. Since then, Elsa's world has changed. By her parents, Elsa was told to wear gloves so she would not get the people around her frozen. Elsa was more often confined herself in the room. It made Anna sad. She lost her only playmate. Elsa's own condition worsened. Her strength continues to grow with the fear and depression she has. Elsa lost her happiness. One day, Elsa's parents went away. Their ship was hit by a storm, so they died. Elsa lost two guardian angels (her parents). Until one day, Elsa was crowned queen. The gate of the palace which for years closed was finally opened. Elsa is afraid that people will know about her magical abilities. She is afraid of being accused of being a witch. Unlike Elsa, Anna appears cheerful. She also finds the prince of her heart. Stupidly, Anna immediately asked for blessing on Elsa to be given permission to marry a new prince that day she met. Elsa does not give the permission. There was an argument. Elsa was crazy, so her magic was unintentionally released. Everyone panicked. They are afraid, there is one of the provocateurs who declare Elsa is a witch. Elsa is frantic, sad, and scared. She ran away from the palace, moving on to the northern mountains. This is where the song *Let It Go* is sung. There are repeated lyrics, such as *Let It Go*, *Let the storm rage on*, and *The cold never bothered me anyway*. There is the expression of Elsa while singing. She expresses with a more focused face on emotions that explode and seem cruel.

Here, Let It Go is more dominated by Elsa's impulse to try to strengthen herself and not want to be overpowered by her fears.

G. Previous Study

This study will be concerned about the strategy in translating song lyrics and the quality assessment in the terms of equivalence. This study used translation strategies by Åkerström framework (2009), from the previous Descriptive Perspectives. This research uses some references from others thesis. In this part, the study will be summarized in some previous study regarding translation features and translation strategies song lyrics that will be compared to this study.

There are some researches that have a similar focus as this research. There have been researches concerning song translation before. Even though people all over the world love to listen to music, the activity of song translation is quite a few.

The first previous study was conducted a thesis by Luciana Kaross in 2013, *The Amateur Translation of Song Lyrics : A Study of Morrissey in Brazilian Media (1985-2012)*. The study found out the strategy for the analysis of the translation of the lyrics. The design of the study is a descriptive qualitative method. Thus the study analyzed the strategy amateur translation applied in translating song lyrics.

The second previous study has conducted a thesis by Jean Stephenson, the title is *Translators Dilemmas and Solutions when Translating Spanish song*

into English. The study found out the process of translation and the translator problems in translating lyrics song and also solve the problems. Thus, this study is a qualitative descriptive method.

The third previous study has conducted a thesis by Johanna Åkerström from Sodertorn University , in 2009, *Translating Song Lyrics A Study of the Translation of the Three Musicals*. The study found out the understanding of the translation process by investigating to what extent 10 translation feature. Translation strategy used when translating lyrics song. The design of the study is a proceduralist qualitative method. Thus the study analyzed the technique translation lyrics song.

The fourth previous study has conducted a thesis by Winny R. Maulana in 2016, This thesis entitled *Translation Lyrics Translation Strategies of "Terlalu Manis Translated into "Too Sweet to Forget"* is conducted to identify what translation strategies are used to translate the song lyrics. The study is a qualitative research. Thus the study is about the strategies used in translating songs.

The fifth previous study has conducted a thesis by Krisna Bayu Aji in 2016, *Analyzing Song translation of five Disney movie's English songs*. The study found out the musical devices in five songs, strategies song translation, and the equivalence. There are song lyrics elements such as harmony, rhythm, and lyrics are combined into a song. The study is about the musical devices in

the five Disney movies songs. Thus, this study is a qualitative structuralism method.

From the fourth research above have similarities with this research that is to analyze the translation strategies of the song lyrics. But the researcher analyzed the translation strategies with considered the dubbing synchronization of the soundtrack also the quality in the term of equivalence. The analysis data used translation strategies theory by Åkerström framework (2009), the dubbing synchronization theory by Whitman-Linsen, and the quality of equivalence by Bell.

CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research uses the descriptive qualitative research method, as Sugiyono (2013:2) stated that the research method is the way to get the data with the special purpose and benefit by science. Moreover, Fraenkel and Wallen (1993) state that the descriptive method is a method used to explain, analyze, and classify, something through various techniques, survey, interview, questionnaire, and test. This type of the research uses descriptive and uses openly ended examples. This research analyzes and explains through words instead of the numbers and figures. The collection of the data are presented in words and are explained thoroughly. In addition, this research uses qualitative research because the researcher only described the strategies of song lyrics in the synchronization of Indonesian dubbing and assess the quality in the terms of equivalence. Fraenkel and Wallen (1993) state that qualitative research is a research that investigates the quality of relationships, activities, situations, and materials. Besides that, Bogdan and Knopp (1992) in Frankel and Wallen (Aji ,2016:26) state that a qualitative research has five characteristics.

1. The natural setting is the direct source of data, and the researcher is the key instrument in qualitative research. This research has the natural setting which is the songs, either in English or Bahasa Indonesia.

2. Qualitative data are collected in the form of words or pictures rather than number. The data collected are in the form of words, that are song lyrics.
3. Qualitative research concerned with the process as well as product. This research concerned with the process of the research and the outcome.
4. Qualitative researchers tend to analyze their data inductively. This research uses the inductive approach to analyze the data.
5. How people make sense out their lives is a major concern of qualitative researchers. This research uses the natural setting of the data.

Based to the subject, the researcher believes that this research uses qualitative methods, as this research describes the strategies uses to analyzes between the professional and the amateur version of the song, looking at the dubbing synchronization also the quality in the terms of equivalence. In this research, there are 10 translation strategies. There are Word Count, syllables vs word count, word for word translation, the addition of words, the omission of words, use of metaphors, use of rhymes, reorganization of words and lines of text, use of paraphrases, use of English words in the translation.

B. Data and Data Source

1. Data

The data of this research are the Indonesian professional version of the song is sung by Mika Sherly Marpaung in the Frozen Disney movie entitled *Lepaskan* and the Indonesian amateur version of the song entitled

Bebaskan was translated by the translator who first time translated song lyrics, he has knowledge the music and English, but he has'nt come from translation study.

2. Data Source

The data source in this research are the soundtrack from Frozen Disney movie entitled *Let it Go*. The research takes the Indonesian version of the song entitled *Lepaskan* from Frozen Disney movie as the professional version and the Indonesian version of the song entitled *Bebaskan* that translated by the amateur translator as the amateur version. Thus, the data sources are two song lyrics text, the professional and the amateur version.

C. Research Instrument

This part are some instruments to support the research. It is used for collecting the data. The instruments will make easier to finish the research. The instruments are divided into two instruments, are the main instrument and supporting instrument. The first is the researcher herself as the main support of the instrument because it uses qualitative research. According to (Meleong, 2004: 163) for a qualitative research characteristic "it uses the researcher or by helping the data analysis to other people as the research instrument", Moleong also states that in a qualitative research which is the researcher as a planner, collector, and analyst of the data. Besides that, there are some supporting instruments to collect the data of research. The supporting instruments are pens, papers, computer, books or journal related

this research as a reference and the dictionary. Those things used in collecting and analyzing the data.

D. Technique of Data Collection

This research used observation and documentation in techniques of data collection. According Sugiyono (2013:224), technique of data collection is the strategic steps in the research because the main purpose of the research is to get the data.

1. Observation

The researcher used observation to collect the data. The data are taken from the professional version of *Lepaskan* soundtrack. According to Arikunto (2006:156) observation or monitoring is the activity that loading the attention concern to the object using all of five senses (taste, sight, touch, smell, and hearing). The researcher listened to the original songs from the Frozen Disney movie and wrote down the lyrics. Then the researcher listened to the translated version of the songs taken from the translated movie that it is professional Indonesian version and wrote down the lyrics on a note to find the data. Since all the professional Indonesian version is the data, the researcher listened to the songs more than one time. Not only that the researcher took notes of the lyrics, but the researcher also listened to the rhythm in the music. The researcher also observes the amateur version of song lyrics that it is translated by the person who comes from the English study, but not experienced in the translation study. In addition, the amateur translator has the music skill.

Based on the collecting of data above, the researcher did some steps as follows:

- (a) The researcher watched and listened to the original English version of *Let it Go* soundtrack from Frozen Disney movie.
- (b) The researcher watched and listened to the translated version, that it is the professional Indonesian version of *Let it Go* to get the point of the soundtrack translation as the data
- (c) Taking the notes on all of professional Indonesian version of the soundtrack entitled *Lepaskan* from Frozen Disney movie in Indonesian
- (d) Put the Amateur song lyrics into the soundtrack video in order to sing
- (e) Analyzed the translation strategy of the professional versions and the amateur version song lyrics.
- (f) Classified the dubbing synchrony of the professional Indonesian version entitled *Lepaskan* and the Amateur Indonesian version entitled *Bebaskan* of the soundtracks.
- (g) Compared the translation strategy and the synchronization between the professional and the amateur versions.
- (h) Gave the result of analysis to the validator in order to valid the data
- (i) Gave the result of analysis to the rater in order to rate the quality of the translated data.

E. Technique of Data Validation

After analyzing the data, the researcher gives the data to the validator so the validator can check the validity of the data and make sure that the data is correct. The researcher considered the validator have criteria as follows:

- a. Mastering English and Indonesian languages
- b. Having the experience in the translator study
- c. Having the knowledge in translation study
- d. Agreeing to take a role in this research

The validator must have some criteria by including above to validate the data, as Moleong (2006:324) states there are four criteria to check the validity of the data, include credibility, transferability, dependability, and conformability. In this research, the researcher uses the triangulation technique. Method of triangulation technique can be defined as a technique which relates to get and gather the data (Santosa, 2017:58).

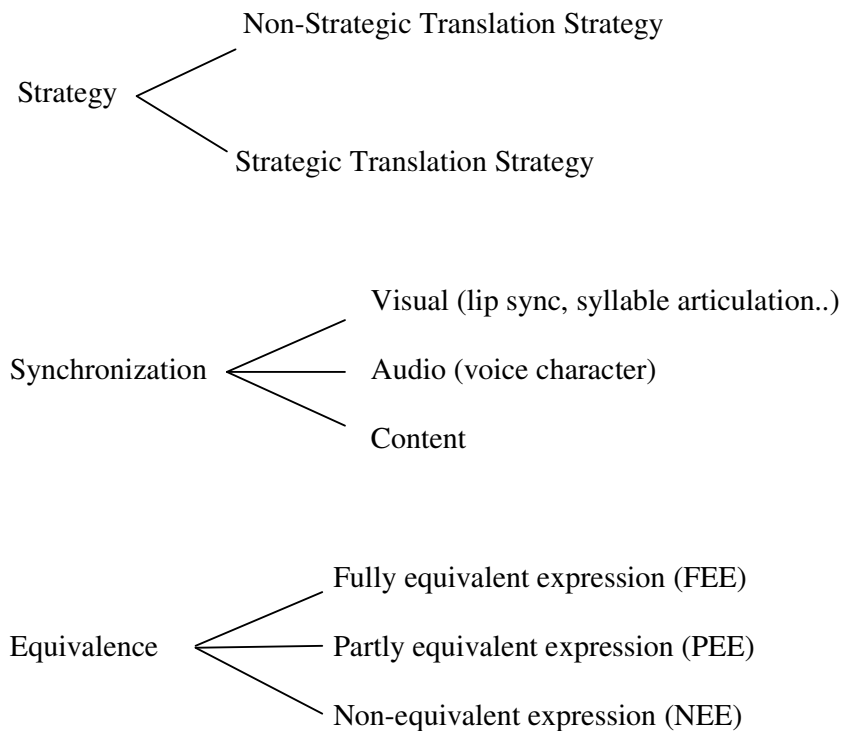
F. Technique of Data Analysis

In this qualitative research, the researcher compared the strategies and synchronization used by the translators. According to Santosa (2017:64) the qualitative inductive of data analysis uses four stages of analysis, there are domain analysis, taxonomy analysis, componential analysis and cultural theme analysis.

1. Domain Analysis

The domain analysis is to collect the correct data that will be analyzed. According to Fodor (in O'Connell,2003), there are types of synchronization constraints in the screen translation, the first, visual synchronization such as lip synchrony, syllable articulation synchrony, isochrony, and kinetic/gesture synchrony, the second is audio synchrony that depending on the vocal characteristic (young woman character can be voiced by either a young woman voice) and third is content synchrony that it is the lyrics text use free translation in order to synchronize the image or background in the video. But, the researcher focuses on the visual and content synchronization because the vocal characteristics of two versions has been voiced by the suitable voice that are woman voices.

Before the soundtrack video was made, the translating of lyrics by the translator uses the strategy to overcome synchronization constraints as mentioned above. The strategies consists of non-strategic translation strategy (word count and syllable count) and strategic translation strategies (word for word, omission, addition and etc.). In addition, the researcher uses the quality in the term of equivalence that consists of fully equivalent expression (FEE), partly equivalent expression (PEE), and non-equivalent expression (NEE). It is to explain more clearly about the domain in this research is the following:



2. Taxonomy Analysis

In taxonomy analysis, the researcher divided the data into several categories, as Spradley (1980:112), taxonomy is a set of categories organized on the basis of a single semantic relationship. The researcher classified the data into three categories, namely the translation strategy of the soundtrack, the dubbing synchronization of the soundtrack, and the quality of the translated lyrics of the soundtrack. In translation strategy there is synchronization should be considered, so the taxonomy in the bellow classified the strategy of translation, synchronization, and the quality. The following table is the example to explain about the taxonomy in this research

Table 1.2

Versions	Translation Strategy											Synchroni- zation		Q
	Wc	Sc	Wfw	Add	Om	Mt	Rh	Re	Pp	Re	v	c		
Professi- onal														
Amateur														

3. Componential Analysis

To connect between the domain analysis and taxonomy analysis is uses the component analysis. The componential analysis is a way proposed by the structural semanticists to analyze word meaning (Berisha,2016). The following table is the explanation about componential analysis :

Table 1.3

Q	Translation Strategies																			
	WC		SC		WFW		ADD		OM		MT		RH		RE		PP		EW	
	v	c	V	c	v	c	v	c	v	c	v	c	v	c	v	c	v	c	v	c
FEE																				
PEE																				
NEE																				

Explanation : In the horizontal column is the translation strategies which means the researcher classified this table based on translation strategies. The translation strategies consist of word count (WC), syllable count (SC), word

for word (WFW), addition (ADD), omission (OM), metaphor (MT), rhyme (RH), reorganization (RE), paraphrase (PP), and english word (EW). The next column of the translation strategy is the dubbing synchronization. The synchronization consists of visual (V) and content (C). In the vertical column there is word Q that means quality. The quality is in term of equivalence. Bellow on the Q column, there are fully equivalent expression (FEE), partly equivalent expression (PEE), and non-equivalent expression (NEE).

4. Cultural theme analysis

According to Spradley (1980:141), cultural theme analysis is any principle recurrent in a number of domains, tacit or explicit, and serving as the relationship among subsystems of cultural meaning. The cultural theme analysis will be present in the chapter four.

CHAPTER IV

RESEARCH FINDING AND DISCUSSION

A. Research Finding

In this chapter, the researcher presents the main point discussion of data finding of the research. In this research, there are three problem statements, the first is the translation strategies used by the professional and the amateur version. The second is the synchronization in the dubbing of the soundtrack. The third is the quality in the term of equivalence. The researcher will give the result of each problem statement by find the dominant strategies of the professional version entitled *Lepaskan* and the amateur version entitled *Bebaskan*.

1. Dominant strategies in the professional and the amateur version of Indonesian soundtrack entitled *Let it Go* of Disney Movie.

This research found the strategies that used by the professional and the amateur version. The professional version has 122 words and 280 number of syllables. There are word for word strategy, addition strategy, omission strategy, metaphor/figurative strategy, rhyme strategy, and reorganization strategy. The dominant strategy in the professional version is omission strategy. The researcher found 11 data (32,3%) which analyzed as omission strategy. The second dominant strategy is word for word strategy. The researcher found 7 data (20,6%) as word for word strategy. The third strategy is rhyme strategy which has (17,6%) found in 6 data. The fourth strategy is

metaphore which has (11,7%) used 4 times of the data. The fifth and sixth strategy is addition and reorganization which has (2,94%) used 1 time of the data.

Besides that, the amateur version has 174 words and 408 number of syllables. The dominant of the strategy in the amateur version is word for word strategy. The researcher found 18 data (52,9%) which analyzed as word for word strategy. The second dominant strategy is omission strategy. The researcher found 7 data (20,6%) as omission strategy. The third strategy is rhyme strategy which has (11,7%) used 4 times of the data. The fourth strategy is metaphore which has (5,9%) used 2 times of the data. The fifth strategy is reorganization which has (2,94%) used 1 time of the data.

Based on the first problem statement, the researcher will be analyzes using the theory of translation strategies by Åkerström framework (2009). As explained in the chapter II, Åkerström devide her strategies into two that are non-strategic translation strategies and strategic translation strategies. Non-strategic translation strategies consists of word count and syllable vs word count. Besides that, the strategic translation strategies consists of word for word, addition, omission, rhyme, metaphor, reorganization, paraphrase, and English word in translation. The researcher will gives some example of the professional and the amateur version strategies to make clearly of the discussion

The Professional Version

a. Omission

The omission is used by the translator to omit the word in order to make the lyrics match to the music of the soundtrack. The researcher found 11 data of this research. There are some examples of omission strategy in the professional version as this below :

Example 1

Start 00:36

Finish 00:41



Original version : Couldn't keep it in; Heaven knows I've tried (10 syl)

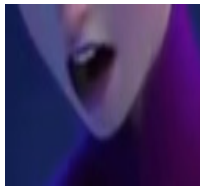
Professional version: Tak sanggup lagi ku pertahankan (10 syl)

Table 1.4

Version	Translation Strategy										Synchronization		Q
	wc	sc	Wfw	Add	om	mt	rh	re	pp	ew	v	c	
Professional	-	-	-	-	√	-	-	-	-	-	4	-	PEE

The example 1 is taken from line five of the data. The table shows that the professional version uses the omission strategy because the lyrics was omit the phrase of *'Heaven knows I've tried'* of the English original version in order to make the same syllables as English version and match in the music.

The professional version considered the visual synchronization such as lip-sync, syllable articulation, isochrony, and kinetic. It is considered the lip-sync because the lip movement is accordance with the vocal pronounced as the following image.



This image is lip movement when pronounce the word *'kupertahankan'* that ends of vocal 'a'.

It is considered the syllable articulation, because the syllable is same with the English original version, that are 10 syllables. It is considered isochrony, because the length of utterance (lyrics) is same as the length of utterance of English original version. It can be seen on the durating time when the artist closes her mouth/stop singing, then the sound stops (00:36-00:41). It also consider kinetic synchrony because the lyrics and the body movement are synchron. It can be seen on the expression of the image above that indicates she was tired to hold back.

In addition, this professional version is partly equivalent expression because the translated version was translated in the different style but has the same meaning.

Example 2

Start 00:47



Finish 00:50



Original version : Be the good girl you always have to be (10 syl)

Professional version : Jadilah sperti yang diharapkan (10 syl)

Table 1.5

Version	Translation Strategy										Synchron ization		Q
	wc	sc	wfw	Add	om	mt	R h	re	pp	ew	v	c	
Profess ional	-	-	-	-	√	-	-	-	-	-	4	-	FEE

The example 2 is taken from line seven of the data. The table shows that the professional version uses the omission strategy because the lyrics was

omit the adjective of '*the good girl*' of the English original version in order to make the same syllables as English version and match in the music.

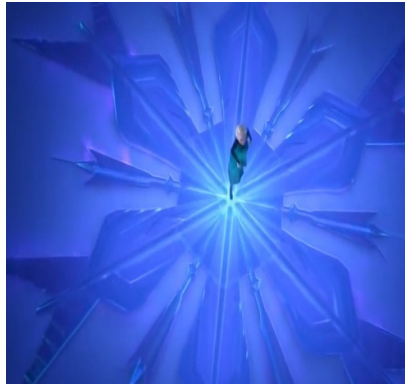
The professional version considered the visual synchronization such as lip-sync, syllable articulation, isochrony, and kinetic. It is considered the lip-sync because the lip movement in accordance the vocal pronounced. It is considered the syllable articulation, because the syllable is same with the English original version, that are 10 syllables. It is considered isochrony, because the length of utterance (lyrics) is same as the length of utterance of English original version. It can be seen on the duration time when the artist closes her mouth/stop singing, then the sound stops (00:47-00:50). It also considered kinetic synchrony because the lyrics and the body movement are synchron. It can be seen on the expression of the image above that indicates she was tired to hide of her power.

In addition, this professional version is fully equivalent expression because the translated version was translated in the same style and the meaning.

Example 3

Start 02:19

Finish 02:21



Original version : And here I'll stay (4 syllables)

Professional version : Ku berdiri (4 syllables)

Table 1.6

Version	Translation Strategy										Synchron-ization		Q
	wc	sc	wfw	Add	om	mt	rh	re	pp	ew	v	c	
Profess- ional	-	-	-	-	√	-	-	-	-	-	2	-	PEE

The example 3 is taken from line twenty-seven of the data. The table shows that the professional version uses the omission strategy because the lyrics was omit the word of 'here' of the English original version in order to make the same syllables as English version and match in the music.

The professional version are considered the visual synchronization such syllable articulation and isochrony. It is considered the syllable articulation, because the syllable is same with the English original version, that are 4

syllables. It is considered isochrony, because the length of utterance (lyrics) is same as the length of utterance of English original version. It can be seen on the duration time when the artist closes her mouth/stop singing, then the sound stops (02:19-02:21).

In addition, this professional version is partly equivalent expression because the translated version was translated in the different style but have the same meaning.

b. Word for Word

Word for word is used by the translator to deliver the message from the source in the target in literally/word for word translation. The researcher found 7 data used word for word strategy in the professional version. There are some examples of word for word strategy in the professional version as this below :

Example 4

Start 00:17



Finish 00:21



Original version : Not a footprint to be seen (7 syllables)

Professional version : Tanpa jejak terlihat (7 syllables)

Table 1.7

Version	Translation Strategy										Synchronizati on		Q
	wc	sc	wfw	add	om	mt	rh	Re	pp	ew	v	c	
Profess ional	-	-	√	-	-	-	-	-	-	-	1	-	FEE

The example 4 is taken from line two of the data. The table shows that the professional version uses the word for word strategy because the lyrics was translated in literally/word for word. Besides that, the professional version has the same syllable as English version.

The professional version is considered the visual synchronization of syllable articulation. It is considered the syllable articulation because the syllable is same with the English original version, that are 7 syllables.

In addition, this professional version is fully equivalent expression because the translated version was translated in the same style and the same meaning.

Example 5

Start 01:03

Finish 01:05



Original version : Can't hold it back anymore (7 syllables)

Professional version : Tak mampu ku tahan lagi (8 syllables)

Table 1.8

Version	Translation Strategy										Synchronizati on		Q
	we	sc	wfw	add	om	mt	rh	Re	pp	ew	v	c	
Profess ional	-	-	√	-	-	-	-	-	-	-	2	-	FEE

The example 5 is taken from line eleven of the data. The table shows that the professional version uses the word for word strategy because the lyrics was translated in literally/word for word.

The professional version is considered the visual synchronization such as isochrony and kinetic. It is considered the isochrony because the length of utterance (lyrics) is same as the length of utterance of English original version. It can be seen on the duration time when the artist closes her mouth/stop singing, then the sound stops (01:03-01:05). It is considered the kinetic because the lyrics and the body movement of the performer are synchron. It can be seen on the image above when her hands out the power that makes the snowman.

In addition, this professional version is fully equivalent expression because the translated version was translated in the same style and the same meaning.

c. Rhyme

Rhyme is used by the translator to made good sound when the lyrics is sung. The researcher found 6 data used rhyme strategy. There are some examples of rhyme strategy in the professional version as this below :

Example 6

Start 00:29



Finish 00:34



Original version : The wind is howling like this swirling storm inside (12 syllables)

Professional version : Angin menderu bak badai dalam diri (12 syllables)

Table 1.9

Version	Translation Strategy										Synchronization		Q
	we	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Professional	-	-	-	-	-	-	√	-	-	-	3	-	FEE

The example 6 is taken from line four of the data. The table shows that the professional version uses the rhyme strategy because the translated version has the rhyme of vocal 'i' between the words 'badai' and 'diri'.

The professional version is considered the visual synchronizations such as syllable articulation, isochrony and kinetic. It is considered the syllable articulation because the number of syllable is same as the English version that are 12 syllable. It is considered the isochrony because the length of utterance /lyrics is same as the length of utterance of English original version. It can be seen on the during time when the artist closes her mouth/stop singing, then the sound stops (00:29-00:34). It is considered the kinetic because the lyrics and the body movement of the performer are synchron. It can be seen on the expression of the performer.

In addition, this professional version is fully equivalent expression because the translated version was translated in the same style and the same meaning.

Example 7

Start 01:00



Finish 01:02



Original version : Let it go, Let it go (6 syllables)

Professional version : Lepaskan, Lepaskan (6 syllables)

Table 2.0

Version	Translation Strategy										Synchronization		Q
	wc	Sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Professional	-	-	-	-	-	-	√	-	-	-	4	-	FEE

Example 7 is taken from line ten of the data. The table shows that the professional version uses the rhyme strategy because the translated version has the rhyme of the word “*Lepaskan, Lepaskan*”.

The professional version is considered the visual synchronization such as syllable articulation, isochrony and kinetic. It is considered the syllable articulation because the number of syllable is same as the English version that are 6 syllables. It is considered the isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen on the duration time when the artist closes her mouth/stop singing, then the sound stops (01:00-01:02). It is considered the kinetic because the lyrics and the body movement of the performer are synchron. It can be seen on the image above, the performer is release the power from her hand.

In addition, this professional version is fully equivalent expression because the translated version was translated in the same style and the same meaning

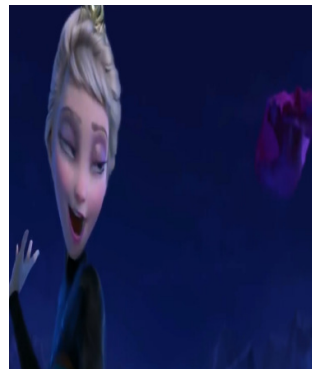
d. Metaphor/figurative

The researcher found 4 data used metaphor/figurative in the professional version. There is one of the example of metaphor/figurative strategy in the professional version as this below :

Example 8

Start 01:24

Finish 01:27



Original version : The cold never bothered me anyway (11 syllables)

Professional version : Rasa dingin ini tak pernah menggangguku (11 syllables)

Table 2.1

Version	Translation Strategy										Synchronization		Q
	wc	sc	wfw	Add	Om	mt	rh	re	pp	ew	v	c	
Professional	-	-	-	-	-	√	-	-	-	-	3	-	FEE

The Example 8 is taken from line fifteen of the data. The table shows that the professional version uses the metaphor/figurative strategy because the translated version compared the cold like the human, that it can be bother.

The professional version is considered the visual synchronization such as syllable articulation, isochrony and kinetic. It is considered the syllable articulation because the number of syllable is same as the English version that are 11 syllables. It is considered the isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen on the duration time when the artist closes her mouth/stop singing, then the sound stops (01:24-01:27). It is considered the kinetic because the lyrics and the body movement of the performer is synchron. It can be seen on the image above, the performer is throw away her robe while saying '*rasa dingin tak pernah menggangguku*'.

In addition, this professional version is fully equivalent expression because the translated version was translated in the same style and the same meaning.

e. Addition

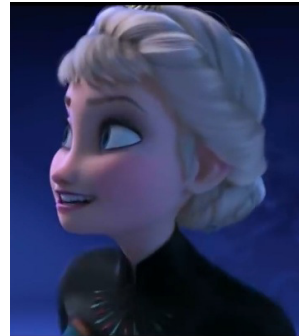
Addition is used by translator to add the word in the translated version in order to make the same number of syllable as English original version and match in the music. The researcher found 1 data used addition. There is the example of addition strategy in the professional version as this below :

Example 9

Start 01:32



Finish 01:34



Original version : It's funny how some distance (7 syllables)

Professional version : Ku buat jarak menjauh (8 syllables)

Table 2.2

Version	Translation Strategy										Synchronizati on		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Profess ional	-	-	-	√	-	-	-	-	-	-	1	√	PEE

The Example 9 is taken from line sixteen of the data. The table shows that the professional version uses the addition strategy because the translated version is add the word 'ku' in the translated version.

The professional version is considered the visual synchronization of isochrony. It is considered the isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen from the duration of the time when the artist closes her mouth/stop singing, then the sound stops (01:32-01:34). This line is

considered the content synchrony because it was translated with synchronized the image so this line also used free translation in order to synchronized of the image.

In addition, this professional version is partly equivalent expression because the translated version was translated in the different style and it has same meaning.

f. Reorganization

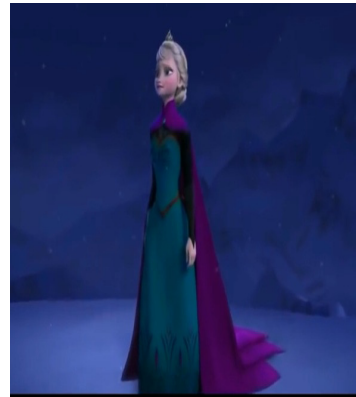
Reorganization is used by the translator to change the position of word in one line in order to make the same rhyme and good sound. The researcher found 1 data used reorganization strategy. There is the example of reorganization in the professional version as this below :

Example 10

Start 00:22



Finish 00:28



Original version : A kingdom of isolation, and it looks like I'm the queen

A

B

Professional version: Aku bagaikan ratu di kerajaan terasing

B

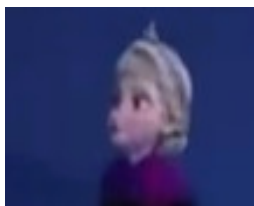
A

Table 2.3

Version	Translation Strategy										Synchron ization		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Profess ional	-	-	-	-	-	-	-	-	-	√	4	-	FEE

The Example 10 is taken from line three of the data. The table shows that the professional version uses the reorganization strategy because the translated version is change the word position in one line.

The professional version considered the visual synchronization such as lip-sync, syllable articulation, isochrony and kinetic. It is considered lip- sync because the lip movement in accordance with the vocal produced.



This image is the lip when pronounce the word 'ratu', that it is ends in vocal 'u'.



This image is the lip when pronounce the word 'terasing' that it is ends with vocal 'i'.

It is considered the syllable articulation because the number of syllable is same as the English version that are 14 syllables. It is considered the isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen on the durating time when the artist closes her mouth/stop singing, then the sound stops (00:22-00:28). It is considered the kinetic because the lyrics and the body movement of the performer are synchron. It can be seen on her expression leads to an empty field that indicates she is alone in a place no one ever.

In addition, this professional version is fully equivalent expression because the translated version was translated in the same style and the same meaning.

The Amateur version

a. Word for word

Word for word is used by the translator to deliver the message from the source in the target in literally/word for word translation. The researcher found 18 data used word for word strategy in the amateur version. There

are some examples of word for word strategy in the amateur version as this below :

Example 11

Start 00:15

Finish 00:17



Original version :The snow glows white on the mountain tonight (10 syl)

Amateur version : Salju bersinar putih di gunung malam ini(14 syl)

Table 2.4

Version	Translation Strategy										Synchron ization		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Amate ur	-	-	√	-	-	-	-	-	-	-	-	-	FEE

The Example 11 is taken from line sixteen of the data. The table shows that the amateur version uses the word for word strategy because the translated version translate in literally/word for word.

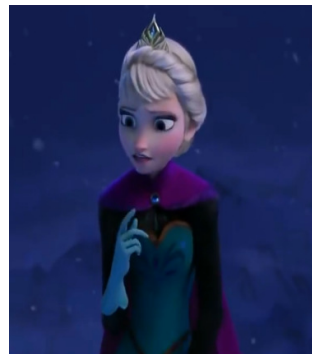
The amateur version without considered the visual synchronization.

This amateur version is fully equivalent expression because the translated version was translated in the same style and the same meaning.

Example 12

Start 00:43

Finish 00:46



Original version : Don't let them in, don't let them see (8 syllables)

Amateur version : Jangan biarkan mereka masuk, jangan biarkan mereka lihat (20 syllables)

Table 2.5

Version	Translation Strategy										Synchron ization		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Amate ur	-	-	√	-	-	-	-	-	-	-	-	-	FEE

Example 12 is taken from line sixteen of the data. The table shows that the amateur version uses the word for word strategy because the translated version was translated in literally/word for word.

The amateur version without considered the visual synchronizations

This amateur version is fully equivalent expression because the translated version was translated in the same style and the same meaning.

The lyrics can't be sung because there is more syllable and does not match with the music. This line must omit the phrase of '*don't let them see*' in order to be sung in the amateur version of the soundtrack .

b. Omission

The omission is used by the translator to ommiss the word in order to make the lyrics match to the music of the soundtrack. The researcher found 11 data of this research. There are some examples of omission strategy in the amateur version as this below :

Example 13

Start 00:29



Finish 00:34



Original version : The wind is howling like this swirling storm inside (12 syllables)

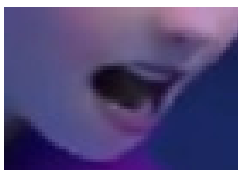
Amateur version : Angin berhembus sperti pusaran badai (12 syllables)

Table 2.6

Version	Translation Strategy										Synchroniz ation		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Amate ur	-	-	-	-	√	-	-	-	-	-	4	-	NEE

Example 13 is taken from line four of the data. The table shows that the amateur version uses the word for word strategy because the translated version translate in literally/word for word.

The amateur version considered the visual synchronization such as lip-sync, syllable articulation, isochrony, and kinetic. It is considered the lip-sync because the the lip movement in accordance with the vocal produced.



This is the image when the performer pronounced the word '*badai*' that it ends in vocal 'a'.

This amateur version also considered the syllable articulation because the number of syllable is same as the English version that are 12 syllables. It is considered isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen on the duration time when the artist closes her mouth/stop singing, then the sound stops (00:29-00:34). It is considered the kinetic because the lyrics in

accordance to the image. It is can be seen from the actress expression on the image above.

In addition, this amateur version is non-equivalent expression because the translated version was translated in the different style and the meaning.

Example 14

Start 01:42

Finish 01:45



Original version : Can't get to me at all (6 syllables)

Amateur version : Tak dapat memengaruhiku (9 syllables)

Table 2.7

Version	Translation Strategy										Synchronization		Q
	wc	Sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Amateur	-	-	-	-	√	-	-	-	-	-	2	-	PEE

Example 14 is taken from line eighteen of the data. The table shows that the amateur version uses the omission strategy because the translated version omit the words 'at, all' in the English version.

The amateur version is considered the visual synchronization such as isochrony, and kinetic. It is considered isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen on the durating time when the artist closes her mouth/stop singing, then the sound stops (01:42-01:45). It is considered the kinetic because the lyrics in accordance to the image. It is can be seen when the actress' runing while smile happy, because she doesn't worry anymore about her power.

In addition, this amateur version is partly equivalent expression because the translated version was translated in the different style and the meaning.

c. Rhyme

The researcher found 4 data used rhyme in the amateur version. There is one of the example of the rhyme strategy in amateur version as this below :

Example 15

Start 02:16



Finish 02:18



Original version : Here I stand (3 syllables)

Amateur version : Disini ku berdiri

Table 2.8

Version	Translation Strategy										Synchron ization		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Amate ur	-	-	-	-	-	-	√	-	-	-	2	-	FEE

Example 15 is taken from line twenty-six of the data. The table shows that the amateur version uses the rhyme strategy because the translated version has the rhyme of the vocal 'i' in the words 'disini' and 'berdiri'

The amateur version considered the visual synchronization such as isochrony, and kinetic. It is considered isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen from the duration of the time when the artist closes

her mouth/stop singing, then the sound stops (02:16-02:18). It is considered the kinetic because the lyrics in accordance to the image. It is can be seen when the actress stomped, stood straight while singing '*Disini*'.

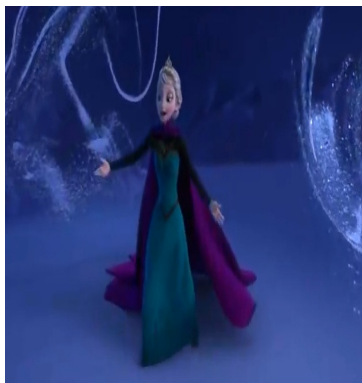
In addition, this amateur version is fully equivalent expression because the translated version was translated in the same style and the meaning.

d. Metaphor/figurative

The researcher found 2 data used metaphor/figurative in the amateur version. There is one of the example of the metaphor/figurative strategy in the amateur version as this below :

Example 16

Start 01:21



Finish 01:23



Original version : Let the storm rage on (5 syllables)

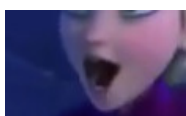
Amateur version : Biarkan badai marah (7 syllables)

Table 2.9

Version	Translation Strategy										Synchron ization		Q
	wc	sc	wfw	add	om	mt	rh	re	pp	ew	v	c	
Amate ur	-	-	-	-	-	-	√	-	-	-	2	-	PEE

Example 16 is taken from line fourteen of the data. The table shows that the amateur version uses the metaphor/figurative strategy because the storm can't be angry like the human.

The amateur version is considered the visual synchronization such as lip-sync and isochrony. It is considered lip-sync because the lip movement in accordance to the lyrics.



This image is the lip when pronounced the word 'marah'. Besides that, It is considered isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen on the duration time when the artist closes her mouth/stop singing, then the sound stops (01:21-01:23).

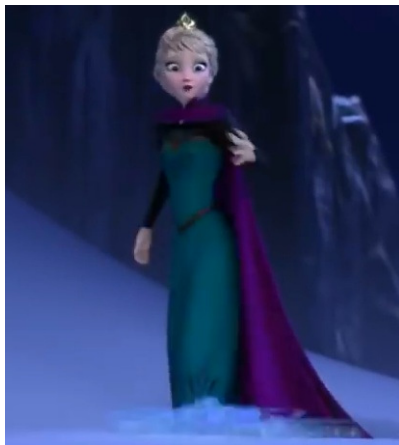
In addition, this amateur version is partly equivalent expression because the translated version was translated in the different style but has the same meaning.

e. Reorganization

The researcher found 1 data used reorganization strategy. There is one of the example of reorganization strategy in the amateur version as this below :

Example 17

Start 01:03



Finish 01:05



Original version : Can't hold it back anymore (7 syllables)

Amateur version : Tak bisa tertahankan lagi (9 syllables)

Table 3.0

Version	Translation Strategy										Synchronization		Q
	wc	sc	wfw	add	om	M t	rh	re	pp	ew	v	c	
Amateur	-	-	-	-	-	-	-	√	-	-	2	-	PEE

Example 17 is taken from line eleven of the data. The table shows that the amateur version uses the reorganization strategy because it change the active into passive form (menahan (active) – tertahankan (passive)).

The amateur version considered the visual synchronization such as isochrony and kinetic. It is considered isochrony because the length of utterance/lyrics is same as the length of utterance of English original version. It can be seen on the durating time when the artist closes her mouth/stop singing, then the sound stops (01:03-01:05).

In addition, this amateur version is partly equivalent expression because the translated version was translated in the different style but has the same meaning.

B. Discussion

This subchapter is a discussion. The discussion consists of the relationship between the dominant strategies, the amount of the synchronization, and the dominant quality of the professional version and amateur version. Below is the componential analysis of this research :

The professional version

Table 3.1

Q	Translation Strategies																			
	WC		SC		WFW		ADD		OM		MT		RH		RE		PP		EW	
	Numb		Numb		v	c	v	c	v	c	v	c	v	c	v	c	v	c	v	C
FE	122		280		6	1	1	-	6	-	3	-	3	2	1	-	-	-	-	-
PE	-	-	-	-	-	-	-	-	5	-	1	-	-	1	-	-	-	-	-	-
NE	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-

Based on the table it can be seen that the professional version has 122 word count and 280 syllables count. The tables show that the word for word strategy has 6 data that are full equivalent expression which consider the visual synchronization, it has 1 data that it is full equivalent expression which consider the content synchronization; the addition strategy has 1 data that it is fully equivalent expression which consider the visual synchronization; the omission strategy has 6 data that are fully equivalent expression which consider the visual synchronization, it has 5 data that are partially equivalent expression which consider the visual synchronization.

In addition, metaphor/figurative strategy has 3 data that are full equivalent expression which consider the visual synchronization, it has 1 data that it is partially equivalent expression which consider the visual synchronization; rhyme strategy has 3 data that are fully equivalent expression which consider the visual synchronization, it has 2 data that are fully equivalent expression

which consider the content synchronization, it has 1 data that is partially equivalent expression which consider the content expression; the reorganization strategy has 1 data that it is full equivalent expression which consider the visual synchronization.

The amateur version

Table 3.2

Q	Translation Strategies																			
	WC		SC		WFW		ADD		OM		MT		RH		RE		PP		EW	
	Numb	Numb	v	c	v	c	v	c	v	c	v	c	v	c	v	c	v	c	v	C
FE	174	408	11	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-	-	-
PE	-	-	-	-	4	-	-	-	6	-	2	-	2	-	1	-	-	-	-	-
NE	-	-	-	-	3	-	-	-	1	-	-	-	1	-	-	-	-	-	-	-

Based on the table it can be seen that the amateur version has 174 word count and 408 syllables count. The table show that word for word strategy has 11 data that are fully equivalent expression which consider the visual synchronization, it has 4 data that are partially equivalent expression which consider the visual synchronization, it has 3 data that are non equivalent expression which consider the visual synchronization; the omission strategy has 6 data that are partially equivalent expression which consider the visual synchronization, it has 1 data that it is non-equivalent expression;

metaphor/figurative strategy has 2 data that are partially equivalent expression which consider the visual synchronization.

In addition, rhyme strategy has 1 data that it is fully equivalent expression which consider the visual synchronization, it has 2 data that are partially equivalent expression which consider the visual synchronization, it has 1 data that it is non-equivalent expression which consider the visual synchronization; reorganization strategy has 1 data that it is partially equivalent expression which consider the visual synchronization.

CHAPTER V
CONCLUSION AND SUGGESTION

A. Conclusion

After discuss about the result in this research, the researcher will give several conclusion

The professional version is dominant with the strategy of omission (32,3%) uses seven times of the data in order to fit and match in the beat of music. Beside that, the amateur version is dominant with strategy of word for word (52,9%) uses eighteen times of the data in order to keep the meaning of the English original version.

In the professional version always pays attention to synchronization, that it is visual synchronization or content synchronization, or use both of synchronization. Besides that, the amateur version is less in consider the synchronization, both visual and content.

The professional version is dominant with the fully equivalent expression (67,6%) considered in 23 lines. Beside that, the amateur version is dominant with the partly equivalent expression (47%) considered in 16 lines. Thus, the professional version is more equivalence than the amateur version.

There are several amateur versions that have more the number of syllables, which has an effect on sound articulation in syllables and isochrony. In this case, song lyrics cannot be sung or will damage the song

if forced. Therefore, the lyrics must delete several words in order to be sung. The omission of words will not eliminate the meaning and message.

In addition, to translate the songs into other languages, it is not appropriate to use word for word translation strategy, because the lyrics would turn to be awkward and sound bad. The good solution is using the omission strategy.

B. Sugession

The researcher will give some suggestion related on this research

1. For the Campus

For the English literature major on campus, especially in the translation study, it is necessary to have the art of song translation subject, since the translating songs requires many aspects to be considered. The aims of the song translation subject is to increase the creativity of students in creating extensively in the field of translation. Because the song is very popular with many people, especially students, researchers believe that the song translation subject will be interesting.

2. For the translation study

Song translation is considered new in our study program to be studied. There are limited sources and references in term of song translation. However, the researcher wants to suggest to the translation concentration program to provide the material book related to the song translation or audiovisual soundtrack as the reference in order to do the research.

3. For other researcher

You need to consider in selecting the musical because this research is loss towards the analysis, the amateur version is more dominant in use '*word for word*' strategy in the song lyrics translation. It is not appropriate and sound is so bad when the lyrics was sung.

BIBLIOGRAPHY

- Aji, Krisna. (2016). *Song Translation Analysis of five Disney Movies English Song*. Yogyakarta: Yogyakarta State University
- Åkerström, Johanna. (2009). *Translating Song Lyrics A Study of the Translation of the Three Musicals by Benny Andersson and Björn Ulvaeus*. Södertörns högskola : Institutionen för kultur och kommunikation.
- Aminoroaya, Shiva and Amirian, Zahra. (2016). *Investigating the Translation of Songs in Persian Dubbed Animated Movies*.Iran: University of Isfahan.
- Arikunto.(2016).*Penelitian: Sebuah pendekatan*.Jakarta:Rineka Cipta.
- Bell,R.(1991). *Translation and Translating: Theory and Practice*.London: Logman
- Benjamins, John.(2004). *Topics in Audiovisual Translation*.Netherlands: Amsterdam /Philadelphia,pp.45.
- Chaume,Frederic.(2004a).*Synchronization in dubbing: A translational approach*.Amsterdam/Philadelphia:John Benjamins Publishing Company, 2004,pp. 35-52
- Deutsch.(2008).*The Soundtrack : Putting music in its place*. UK: Bournemouth University.
- Diaz Cintas, Jorge.(2003).*New Trends in Audiovisual Translation*.Great Britain: Cromwell Press Group Ltd.

- Franzon, Johan.(2005). *Musical Comedy Translation: Fidelity and Format in the Scandinavian My Fair Lady*. In GORLEE, D.L.*Song and Significance: Virtues and Vices of vocal Translation*. Amsterdam and New York:Rodopi,2005,pp.263-297
- Franzon,Johan.(2008). *Choices in Song Translation: Singability in Print, Subtitles and Sung Performance* .In *The Translation*, vol.14,no.2,pp.373-399
- Harris,Brian.(1997). *The Importance of Natural Translation*. Working Papers on Bilingualism 12-114
- Kaross, Luciana. 2013. *The Amateur Translation of Song Lyrics: A study of Morrissey in Brazilian Media (1985-2012)*. Manchester: University of Manchester.
- LUYKEN,Georg-Michael, THOMAS, Herbs, LANGHAM-BROWN, JO, REID,Helen, & SPINHOF, Hermann.(1991). *Overcoming language barriers in television: Dubbing and Subtitling for the European audience*. EIM Media Monographs. Manchester:European Institute for the Media,1991.
- Maulana, Windy.(2016). *Lyrics Translation Strategies “Terlalu Manis” translated into “Too Sweet to Forget”*.Semarang. Dian Nuswantoro University.
- Moleong.(2006). *Peneliti Kualitatif*.Bandung: PT Remaja Rosdakarya Offset
- Naznean, Andrea.(2013). *Bilingualism versus translation* : University of Lasi.
- Nida, E. (1964). *Toward A Science of Translating Laiden* : E.J.Brill.

- Ordundari, M.(2007,July). *Translation Procedures, Strategies and Methods*.
Journal volume 11,no.3
- O'Connell,Eithne.(2003).*Minority Language Dubbing for Children:Screen
Translation from German to Irish*. Germany: Publication Universitaires
Europeennes.pp.130
- Perpetua, Matthew.(2013). *26 Soundtracks that were way Better than the
movies*: BuzzFeed
- Sahin, Ayhan.(2012). *Dubbing As A Type of Audiovisual Translation: A
Study of As Methods and Constraints focusing on SHREK 2*. Ankara :
ATILM Universitesi
- Santosa,R.(2017). *Metode Penelitian Kualitatif Kebahasaan*.Surakarta:UNS
Press.
- Spradley,J.P.(1980). *Participant Observation*.United States of America:
Holt,Rinehart and Winston,Inc.
- Sugiyono.(2013).*Metode Penelitian*.Bandung:Alfabeta.
- Stephenson, jean. Quizas, Quizas, Quizas". Translators' Dilemmas and
Solutions When Translating Spanish Songs into English. Spanish.

APPENDICES

Professional version**LEPASKAN**

The snow glows white on the mountain tonight

Salju berkilau merenda malam

Not a footprint to be seen.

Tanpa jejak terlihat

A kingdom of isolation, and it looks like I'm the Queen

Aku bagaikan ratu di kerajaan terasing

The wind is howling like this swirling storm inside

Angin menderu bak badai dalam diri

Couldn't keep it in; Heaven knows I've tried

Tak sanggup lagi ku pertahankan

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

Jangan biarkan mereka lihat.

Be the good girl you always have to be

Jadilah seperti yang diharapkan

Conceal, don't feel, don't let them know

Sembunyikan yang sebenarnya

Well now they know

Sekarang mereka tahu

Let it go, let it go

Lepaskan, lepaskan

Can't hold it back anymore

Tak mampu kutahan lagi

Let it go, let it go

Lepaskan, lepaskan

Turn away and slam the door

Ku berpaling menjauh

I don't care what they're going to say

Tak peduli yang mereka bilang

Let the storm rage on.

Biar badai mengamuk

The cold never bothered me anyway

Rasa dingin tak pernah mengganggu

It's funny how some distance

Kubuat jarak menjauh

Makes everything seem small

Dari masalahku

And the fears that once controlled me

Takut yang dulu kurasa

Can't get to me at all

Kini tak ada lagi

It's time to see what I can do

Saatnya melihat kemampuanku

To test the limits and break through

Menguji kekuatanku

No right, no wrong, no rules for me,

Tanpa ada yang mengatur

I'm free!

Ku bebas

Let it go, let it go

Lepaskan, lepaskan

I am one with the wind and sky

Berkuasa di udara

Let it go, let it go

Lepaskan, lepaskan

You'll never see me cry

Ku takkan menangis

Here I stand

Disini

And here I'll stay

Ku berdiri

Let the storm rage on

Biar badai mengamuk

My power flurries through the air into the ground

Kekuatanku menembus ke seluruh bumi

My soul is spiraling in frozen fractals all around

Jiwaku berputar didalam butiran beku

And one thought crystallizes like an icy blast

Lewat pikiranku membekukan semua

I'm never going back, the past is in the past

Ku takkan kembali , Biarlah berlalu

Let it go, let it go

Lepaskan, lepaskan

And I'll rise like the break of dawn

Bersinar bagai mentari

Let it go, let it go

Lepaskan, lepaskan

That perfect girl is gone

Yang lalu telah pergi

Here I stand

berdiri

In the light of day

Di terang mentari

Let the storm rage on

Biar badai mengamuk

The cold never bothered me anyway!

Rasa dingin tak pernah menggangguku

Amateur version

BEBASKAN

The snow glows white on the mountain tonight

Salju bersinar putih di gunung malam ini

Not a footprint to be seen.

Tanpa jejak terlihat

A kingdom of isolation, and it looks like I'm the Queen

Sebuah kerajaan kecil, dan seperti akulah ratunya

The wind is howling like this swirling storm inside

Angin berhembus seperti pusaran badai

Couldn't keep it in; Heaven knows I've tried

Tak dapat menjaganya, Langit tahu aku t'lah mencoba

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

Jangan biarkan mereka masuk, jangan biarkan mereka lihat

Be the good girl you always have to be

Jadilah gadis baik yang seharusnya

Conceal, don't feel, don't let them know

Sembunyikan, jangan rasakan, jangan biarkan mereka tahu

Well now they know

Sekarang mereka mengetahuinya

Let it go, let it go

Bebaskan, bebaskan

Can't hold it back anymore

Tak bisa tertahankan lagi

Let it go, let it go

Bebaskan, bebaskan

Turn away and slam the door

Kembali dan tutup pintunya

I don't care what they're going to say

Ku tak peduli apa yang mereka akan katakan

Let the storm rage on.

Biarkan badai marah

The cold never bothered me anyway

Dingin ini tak pernah mengusikku

It's funny how some distance

Betapa jarak bisa

Makes everything seem small

Membuat semua terlihat kecil

And the fears that once controlled me

Dan ketakutan yang pernah menguasaiku

Can't get to me at all

Tak dapat memengaruhiku

It's time to see what I can do

Saatnya melihat apa yang bisa kulakukan

To test the limits and break through

Tuk menguji batas dan melampauinya

No right, no wrong, no rules for me,

Tak benar, tak salah, tak ada aturan untukku

I'm free!

Ku bebas

Let it go, let it go

Bebaskan, bebaskan

I am one with the wind and sky

Aku menyatu dengan angin dan langit

Let it go, let it go

Bebaskan, bebaskan

You'll never see me cry

Kau takkan pernah melihatku menangis

Here I stand

Disini ku berdiri

And here I'll stay

Di terangnya hari

Let the storm rage on

Biarkan badai marah

My power flurries through the air into the ground

Kekuatanku mengalir melalui udara ke tanah

My soul is spiraling in frozen fractals all around

Jiwaku berputar dalam bekuan sekitar

And one thought crystallizes like an icy blast

Dan satu pikiran menjadi nyata seperti hembusan dingin

I'm never going back, the past is in the past

Ku takkan kembali, kenangan ada di masa lalu

Let it go, let it go

Bebaskan, bebaskan

And I'll rise like the break of dawn

Dan ku kan bangkit seperti terbitnya pagi

Let it go, let it go

Bebaskan, bebaskan

That perfect girl is gone

Gadis sempurna itu tlah pergi

Here I stand

Disini ku berdiri

In the light of day

Di terangnya hari

Let the storm rage on

Biarkan badai marah

The cold never bothered me anyway!

Dingin ini takkan pernah mengusikku

STRATEGY OF THE PROFESSIONAL VERSION

SOURCE	TARGET	STRATEGY	VALIDATOR'S NOTE	SCORE
The snow glows white on the mountain tonight	Salju berkilau merenda malam	- Omission : because erase the word 'mountain'		
Not a footprint to be seen	Tanpa jejak terlihat	- Reorganization of word : because it is replaces the word class into another (footprint means 'jejak kaki' but it translated only 'jejak') - Word for word translation		
A kingdom of isolation, and it looks like I'm the Queen	Aku bagaikan ratu dikerajaan terasing	- Use metaphor : because compare with the queen (simile) - Reorganization of word : because it change the position in one line. - Use of rhyme : ak <u>u</u> bagaikan rat <u>u</u>		
The wind is howling like this swirling storm inside	Angin menderu bak badai dalam diri	- Word for word translation - Use rhyme : bak badai <u>i</u> dalam diri <u>i</u>		

Couldn't keep it in; Heaven knows I've tried	Tak sanggup lagi kupertahankan	- Omission : erase the words 'Heaven, knows and tried'		
Don't let them in, don't let them see	Jangan biarkan mereka lihat	- Omission : erase the phrase 'Don't let them in'		
Be the good girl you always have to be	Jadilah seperti yang diharapkan	- Omission : erase the adjective 'good girl'		
Conceal, don't feel, don't let them know	Sembunyikan yang sebenarnya	- Omission : erase the word 'don't feel'		
Well now they know	Sekarang mereka tahu	- Word for word trans.		
Let it go, let it go	Lepaskan , lepaskan	- Word for word translation - Use of rhyme		
Can't hold it back anymore	Tak mampu ku tahan lagi	- Word for word translation		
Turn away and slam the door	Ku berpaling menjauh	- Addition : add the word 'ku' in the target text		
I don't care <u>what</u> they're <u>going</u> to	Tak peduli yang	- Omission : erase the word 'I'		

say	mereka bilang			
The cold never bothered me anyway	Rasa dingin tak pernah mengganguku	<ul style="list-style-type: none"> - Word for word trans. - Use of metaphor (personifikasi) 		
It's funny how some distance	Ku buat jarak menjauh	<ul style="list-style-type: none"> - Omission : erase the word 'funny' - Addition : add the word 'ku' in the target text 		
Makes everything seem small	Dari masalahku	<ul style="list-style-type: none"> - Omission : erase the word 'everything' 		
And the fears that once controlled me	Takut yang dulu kurasa	<ul style="list-style-type: none"> - Omission : erase the words 'controlled and me' - Addition : add the word 'kurasa' in target text 		
Can't get to me at all	Kini tak ada lagi	<ul style="list-style-type: none"> - Omission : erase the word 'me' - Use rhyme : <u>Kini</u> tak ada lagi 		
It's time to see what I can do	Saatnya melihat kemampuanku	<ul style="list-style-type: none"> - Word for word trans 		
To test the limits and break through	Menguji kekuatanku	<ul style="list-style-type: none"> - Omission : erase the words 'break and through' 		
No right, no wrong, no rules for	Tanpa ada yang	<ul style="list-style-type: none"> - Omission : erase the words 'no, right and wrong' 		

me.	mengatur			
I'm free!	Ku bebas	- Word for word translation		
I am one with the wind and sky	Berkuasa di udara	- Omission : erase the word 'I am , the one' - Use rhyme : Berkuasa <u>a</u> di udara <u>a</u>		
You'll never see me cry	Ku takkan menangis	- Omission : erase the word 'you'll '		
Here I stand	Disini	- Omission : erase the word 'stand'		
And here I'll stay	Ku berdiri	- Omission : erase the word 'stay'		
My power flurries through the air into the ground	Kekuatanku menembus keseluruhan bumi	- Omission : erase the word 'air' - Use of metaphor (hiperbole)		
My soul is spiraling in frozen fractals all around	Jiwaku berputar didalam butiran beku	- Use of rhyme : Jiwaku <u>u</u> berputar didalam butiran beku <u>u</u>		
And one thought crystallizes like an icy blast	Lewat pikiran ku membekukan semua	- Use of metaphor (personifikasi)		
I'm never going back, the past is	Ku takkan kembali,	- Use of rhyme : ku takkan kembali, biarlah berlalu <u>u</u>		

in the past	biarlah berlalu			
And I'll rise like the break of dawn	Bersinar bagai mentari	- Omission : erase the word 'and, I, will ' - Use of metaphore (simile)		
That perfect girl is gone	Yang lalu tlah pergi	- Omission : erase the adjective 'perfect girl'		
In the light of day	Di terang mentari	- Omission : erase the word 'day' - Use of rhyme : <u>Di</u> terang <u>mentari</u>		

STRATEGIES OF THE AMATEUR VERSION

No	Text	Word Count vs Syllable Count	The Strategy	The Reason used the Strategy
1.	SL : The snow glows white on the mountain tonight TL : Salju berkilau putih di gunung malam	8 vs10	The proposed version (TL) use the word for word translation strategy because the original version has the same form and meaning to the proposed version.	The researcer deduces that the translation result of proposed version (TL) does match the lip synchrony of the film actress. The dubber sound articulation of the final syllable of 'tonight' in the original song and the articulation of the final syllable of 'ini' in the proposed version make the similar lip

	ini	7 vs 14		movement to a great extent, as these words end in /i:t/ and /i/ respectively.
2.	SL : Not a footprint to be seen. TL : Tanpa jejak terlihat	6 vs 7 3 vs 7	Reorganization of word : <i>a footprint</i> means <i>jejak kaki</i> while in the TL translated become <i>jejak</i> . Between <i>jejak kaki</i> and <i>jejak</i> has same meaning. This strategy replaces the word class with another, without changing the meaning of message.	The researcher deduces that this strategy used to maintain the syllables in the original version. In the proposed version (TL) has 7 syllable which is same as the original version. However the syllable certainly affect the harmonization of the song.

3.	<p>SL : A kingdom of isolation, and it looks like I'm the Queen</p> <p>TL : Sebuah kerajaan kecil,dan sperti akulah ratunya</p>	<p>11 vs 15</p> <p>7 vs 18</p>	<ol style="list-style-type: none"> 1. Word for word translation: because the original version has the same form and meaning to the target. 2. Use of Metaphor (simile) : <i>'Dan sperti akulah ratuya'</i> : (comparing her self to a queen) 	<p>The researcher deduces that the reason used the strategies of word for word translation and also use of metaphor because the proposed translator tries to follow the rhythm of the original version. Because the original version (SL) translated word for word translation, it is certainly have same meaning, while the original version use of metaphor, the proposed version is also use same metaphor.</p>
4.	<p>SL : The wind is howling like this swirling storm inside</p> <p>TL : Angin berhembus</p>	9 vs 12	<ol style="list-style-type: none"> 1. Omission : The translator omit the word "inside" in the original version to translate the proposed version to becomes the same to 12 syllables. 2. Paraphrase : the translator use 	<p>The researcher deduces that the reason used the strategies because the proposed version (TL) try to follow the rhythm and adjust the lip synchronization. The dubber sound articulation of the final syllable of <i>'inside'</i> in the original song and the articulation of the</p>

	sperti pusaran badai	5 vs 12	<p>paraphrase in translating '<i>the wind is howling like this swirling storm inside</i>' become '<i>angin berhembus sperti pusaran badai</i>'.</p> <p>3. Use of Metaphor (personification) : '<i>Angin berhembus sperti pusaran badai</i>' (because the wind doesn't actually howl)</p>	final syllable of ' <i>badai</i> ' in the proposed version make the similar lip movement to a great extent, as these words end in /a:d/ and /a:i/ respectively.
5.	<p>SL : Couldn't keep it in; Heaven knows I've tried</p> <p>TL : Tak dapat menjaganya, Langit tahu ku t'lah mencoba</p>	8 vs 10 8 vs	<p>1. word for word translation : because the original version has the same form and meaning to the target.</p> <p>2. Use of rhyme (internal rhyme): '<i>Tak dapat menjaganya, Langit</i></p>	The researcher deduces that the strategies used to follow the rhythm and try to adjust adjust the lip synchronization. The dubber sound articulation of the final syllable of ' <i>tried</i> ' in the original song and the articulation of the final syllable of ' <i>mencoba</i> ' in the proposed version make the similar lip

		16	<i>tahu ku t'lah mencoba</i> ' .	movement to a great extent, as these words end in /a:d/ and /a/ respectively.
6.	SL : Don't let them in, don't let them see TL : Jangan biarkan mereka masuk, jangan biarkan mereka lihat	8 vs 8 8 vs 20	Word for word translation : Because the original version has the same form and meaning to the target.	The researcher deduces that word for word translation is used to make the number of words the same.
7.	SL : Be the good girl you always have to be TL : Jadilah gadis baik yang seharusnya	9 vs 10 5 vs 12	1. Omission: The translator omit the word 'you' to translating the target. 2. Use of Paraphrase : 'you always have to be' become	The researcher deduces that the strategy is used to following the rhythm

			' <i>yang seharusnya</i> '. It changing grammatical structure but the meaning as the same as the original	
8.	SL : Conceal, don't feel, don't let them know TL : Sembunyikan, jangan rasakan, jangan biarkan mereka tahu	: 7 vs 8 7 vs 20	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to make the number of words the same, it is also appropriate with the lip synchronization. The dubber sound articulation of the final syllable of ' <i>know</i> ' in the original song and the articulation of the final syllable of ' <i>tahu</i> ' in the proposed version make the similar lip movement forming a close rounding of the lips , as these words end in /o:w/ and /u/ respectively. The artist's opens her mouth to deliver the lines from the source text and the instant in which she closes her mouth It calls the isochrony.

9.	<p>SL : Well now they know</p> <p>TL : Sekarang mereka tahu</p>	<p>4 vs 4</p> <p>3 vs 8</p>	<ol style="list-style-type: none"> 1. Reorganization of word : the SL is a clause with conjunction 'well' but when it is translated into TL, the conjunction is shifting with the result. The SL has a compound complex form turns into simple form. 2. Omission : the translator omit the word 'well' when translating into TL. 	<p>The researcher deduces that the strategies used to make the same rhythm and appropriate with the lip synchronization. The dubber sound articulation of the final syllable of 'know' in the original song and the articulation of the final syllable of 'tahu' in the proposed version make the similar lip movement forming a close rounding of the lips , as these words end in /o:w/ and /u/ respectively . it used to overcome the isochrony problem.</p>
10.	<p>SL : Let it go, let it go</p> <p>TL : Bebaskan, Bebaskan</p>	<p>6 vs 6</p> <p>2 vs 6</p>	<ol style="list-style-type: none"> 1. word for word translation : because the original version has the same form and meaning to the target. 2. Use of rhyme (end rhyme) : 'bebaskan, bebaskan' (has the 	<p>The researcher deduces that the strategies used to make the same rhythm and syllable count. This is the perfect combination to overcome the isochrony problem. The proposed version (TL) make the similar lip movement forming open of the lips.</p>

			end rhyme)	
11.	SL : Can't hold it back anymore TL : Tak bisa tertahankan lagi	5 vs 7 4 vs 9	1. Reorganization of word : the translation of the word ' <i>can't</i> ' as SL to become ' <i>tak mampu</i> ' in the TL. It is change the word structure. 2. Paraphrase : between SL into TL was changing the form without changing the meaning.	The researcher deduces the strategies used to following the rhythm of the original version.
12.	SL : Turn away and slam the door TL : Kembali dan tutup	6 vs 7 4 vs 9	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm and make the similar lip movement, the artist's opens her mouth to deliver the lines from the source text and the instant in which she closes her mouth

	pintunya			It calls the isochrony.
13.	SL : I don't care <u>what</u> they're <u>going</u> to say TL : Ku tak peduli, yang mereka bilang	8 vs 8 6 vs 10	Omission : to translate the TL, the translator omit some words in the SL such as ' <i>I, what, going</i> '.	The researcher deduces that the strategy is used to set the rhythm when sung in the target language. It also used to overcome the isochrony problem. The proposed version (TL) make the similar lip movement forming open the lips , as these words end in /a:y/ and /a:g/
14.	SL : Let the storm rage on. TL: Biarkan badai marah	5 vs 5 3 vs 7	1. word for word translation: because the original version has the same form and meaning to the target. 2. Use of metaphore (personification) : Biarkan	The researcher deduces that the strategy is used to appropriate with the lip synchronization related isochrony. It seems like the similar lip movement forming a open the lip. Thus it is overcome the isochrony problem. The proposed version make the similar lip movement forming open the lips ,

			badai marah: because the storm can't be rage on	as these words end in /o:n/ and /a:h/
15.	SL : The cold never bothered me anyway TL : Dingin ini tak pernah mengusikku	6 vs 10 5 vs 11	1. Omission : In translating into the TL, the translator omit the word of 'anyway' 2. Paraphrase : The proposed version (TL) is the simple form than the original version (SL) without changing the meaning.	The researcher deduces that the strategy is used to following the rhythm.
16.	SL : Makes everything seem small TL : Membuat semua terlihat kecil	4 vs 6 4 vs 11	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm.
17.	SL : And the fears that once controlled me	7 vs 8	Word for word translation : because the original version has the same form	The researcher deduces that the strategy is used to following the rhythm.

	TL : Dan ketakutan yang pernah menguasaiku	5 vs 14	and meaning to the target.	
18.	SL : Can't get to me at all TL : Tak dapat memengaruhiku	6 vs 6 3 vs 9	Paraphrase : because the word ' <i>can't get to me at all</i> ' as original version (SL) become ' <i>tak dapat memengaruhiku</i> '. The word 'get to me' is translated in the specific term to become 'menguasaiku'. It is the different meaning in the TL but not changing the meaning of the message.	The researcher deduces that the strategy is used to following the rhythm.
19.	SL : It's time to see what I can do TL : Saatnya melihat apa	8 vs 8 6 vs 15	Word for ford translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm.

	yang bisa kulakukan			
20.	<p>SL : To test the limits and break through</p> <p>TL : Tuk menguji batas dan kekuatanku.</p>	<p>7 vs 8</p> <p>5 vs 12</p>	<p>Paraphrase : the word '<i>break through</i>' become '<i>kekuatanku</i>' there is different form of the TL but not changing the meaning of the message</p>	<p>The researcher deduces that the strategy is used to following the rhythm and the second reason is to overcome the lip synchrony of the film actress. The dubber sound articulation of the final syllable of '<i>through</i>' in the original song and the articulation of the final syllable of '<i>kekuatanku</i>' in the proposed version make the similar lip movement to a great extent, as these words end in /u/ and /u/ respectively.</p>
21.	<p>SL : No right, no wrong, no rules for me.</p> <p>TL : Tak benar, tak salah,</p>	<p>8 vs 8</p> <p>8 vs 15</p>	<p>Word for ford translation : because the original version has the same form and meaning to the target.</p>	<p>The researcher deduces that the strategy is used to following the rhythm.</p>

	tak ada aturan untukku			
22.	SL : I'm free! TL : Ku bebas	2 vs 2 2 vs 3	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm and word count of the original version.
23	SL : I am one with the wind and sky TL : Aku menyatu dengan angin dan langit	8 vs 7 6 vs 12	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm and to overcome the lip synchrony of the film actress. The dubber sound articulation of the final syllable of ' <i>sky</i> ' in the original song and the articulation of the final syllable of ' <i>langit</i> ' in the proposed version make the similar lip movement to a great extent, as these words end in /y and /i/ respectively.
24.	SL : You'll never see me cry	5 vs 6	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm and to overcome the lip synchrony of the film actress. The

	TL : Kau takkan pernah melihatku menangis	5 vs 12		dubber sound articulation of the final syllable of 'cry' in the original song and the articulation of the final syllable of 'menangis' in the proposed version make the similar lip movement to a great extent, as these words end in /y and /i/ respectively.
25.	SL : Here I stand TL : Disini ku berdiri	3 vs 3 3 vs 7	1. Word for word translation : because the original version has the same form and meaning to the target. 2. Use of rhyme : Disin <u>i</u> ku berdir <u>i</u>	The researcher deduces that the strategy is used to following the rhythm and word count of the original version.
26.	SL : And here I'll stay TL : Di terangnya hari	4 vs 4 3 vs 6	Use of rhyme : Di <u>i</u> terangnya hari <u>i</u>	The researcher deduces that the lyrics translate used the rhyme strategy to following the rhythm and to overcome the lip synchrony of the film actress. The dubber sound articulation of the final syllable of 'stay' in

				the original song and the articulation of the final syllable of 'hari' in the proposed version make the similar lip movement to a great extent, as these words end in /y and /i/ respectively.
27.	SL : My power flurries through the air into the ground TL : Kekuatanku mengalir melalui udara ke atas bumi	9 vs 10 6 vs 18	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm.
28.	SL : My soul is spiraling in frozen fractals all around TL : Jiwaku berputar	9 vs 14 5 vs 14	Word for word translation : because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm

	dalam bekuan sekitar			
29.	<p>SL : And one thought crystallizes like an icy blast</p> <p>TL : Dan satu pikiran menjadi nyata seperti hembusan dingin</p>	<p>8 vs 12</p> <p>8 vs 19</p>	<p>Word for word translation : because the original version has the same form and meaning to the target.</p>	<p>The researcher deduces that the strategy is used to following the rhythm</p>
30.	<p>SL : I'm never going back, the past is in the past</p> <p>TL : Ku takkan</p>	10 vs 12	<p>Word for ford translation : because the original version has the same form and meaning to the target.</p>	<p>The researcher deduces that the strategy is used to following the rhythm</p>

	kembali, kenangan ada di masa lalu	8 vs 16		
31.	SL : And I'll rise like the break of dawn TL : Dan ku kan bangkit s'perti terbitnya pagi	8 vs 8 7 vs 12	Word for word translation : because because the original version has the same form and meaning to the target.	The researcher deduces that the strategy is used to following the rhythm
32.	SL : That perfect girl is gone TL : Gadis sempurna itu t'lah pergi	5 vs 6 5 vs 10	Word for word translation : because because the original version has the same form and meaning to the target.	The researcher deduces that the strategy used to make the number of words the same. It is certainly affect the rhythm or metter of the song.

33.	<p>SL : In the light of day</p> <p>TL : Di terangnya hari</p>	<p>5 vs 5</p> <p>3 vs 6</p>	<p>Word for word translation : because because the original version has the same form and meaning to the target.</p>	<p>The researcher deduces that the strategy used to follow the rhythm and also the lip synchronization. The dubber sound articulation of the final syllable of 'day' in the original song and the articulation of the final syllable of 'hari' in the proposed version make the similar lip movement, as these words end in /a:y/ and /a:i/ respectively .</p>
-----	--	--------------------------------	--	--

