



FINAL PROJECT

**TRANSLATION TECHNIQUES AND THE RESULTED GAIN
AND LOSS IN ENGLISH POP SONG LYRICS OF SLANK'S
ALBUM**

a final project
submitted in partial fulfillment of the requirements
for the degree of *Sarjana Pendidikan*
in English

by
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2015**

DECLARATION OF ORIGINALITY

I Bahrul Ulum hereby declare that this final project entitled *Translation Techniques and the Resulted Gain and Loss in English Pop Song Lyrics of SLANK'S Album* is my own work and has not been submitted in any form for another degree or diploma at any university or other institute of tertiary education. Information derived from the published and unpublished work of others has been acknowledged in the text and list of references is given in the bibliography.

Semarang, September 2015

A handwritten signature in black ink, appearing to be 'Bul' or 'Bulm', written in a cursive style.

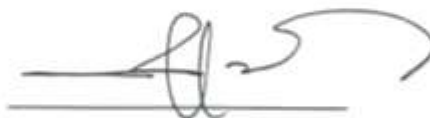
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APPROVAL

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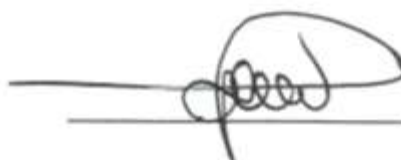
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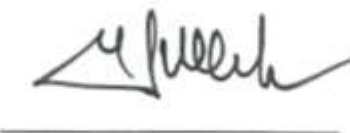
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MOTTO AND DEDICATION

Verily, with every difficulty there is relief
(Al Insyirah: 6)

Do your best and let God do the rest
(Ben Carson)

Take a chance and risk it all, or play it safe and suffer defeat
(Anonymous)

To my beloved parents (Ibu Subandaryati and
Bapak Masturi)
brother (Eka Dafid Zakaria)
sisters (Anugraheni Saputri, Feti Setyowati)
friends (Zaki, Ozy, Bagus, Taufik, Malinda,
Eman, Riza)

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Hopefully, this study can give contribution and help for the translation study, English Department students and the readers.

Bahrul Ulum

ABSTRACT

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Keywords: translation techniques, gain, loss, song, lyric.

This final project was a study which analyzed the use of translation techniques in English pop song lyrics of Slank's album and their gain and loss. The study was done qualitatively. The objectives of the study were to discuss the translation techniques used in English pop song lyrics of Slank's Album and to analyze how the gain and loss occur in the song lyrics.

In this study, the data were collected by selecting the lyrics found in the Slank's album, especially 5 songs that have Indonesian and English lyrics. After that, I analyzed and classified the translation techniques used based on Molina and Albir's classification (2002). Next, the data were counted in order to find the dominant translation techniques. At last, the gain and loss from each lyric were counted too.

The result of the study showed that there were 76 lyrics found in 5 songs. In addition, from eighteen translation techniques proposed by Molina and Albir's (2002: 509-511), there were only nine translation techniques found in this study. They were literal translation with the frequency of 24 times (21.05 %), amplification with the frequency of 22 times (19.29 %), modulation with the frequency of 20 times (17.54 %), reduction with the frequency of 11 times (9.65 %), borrowing with the frequency of 10 times (8.80 %), linguistic amplification with the frequency of 8 times (7.01 %), generalization with the frequency of 7 times (6.14 %), discursive creation with the frequency of 7 times (6.14 %), and particularization with the frequency of 5 times (4.38 %).

The gain and loss occurred for 86 times and 28 times. They were word gain with the frequency of 33 times (38.37 %), phrase gain with the frequency of 17 times (19.77 %), clause gain with the frequency of 36 times (41.86 %), word loss with the frequency of 9 times (32.14 %), phrase loss with the frequency of 6 times (21.43 %) and clause loss with the frequency of 13 times (46.43).

From the result, it can be concluded that literal translation had a great number and it dominated the translation techniques used by the translator. The resulted gain also had a great number compared to the resulted loss. It is suggested that the translator should be careful in translating song lyric since he has to consider the lyric and the rhythm of the music to make a good harmony. Moreover, he has to deal with the gain and loss of each lyric that can cause the difference of meaning.

TABLE OF CONTENTS

	Page
COVER	i
DECLARATION OF ORIGINALITY	ii
APPROVAL	iii
MOTTO AND DEDICATION	iv
ACKNOWLEDGEMENTS	v
ABSTRACT	vi
TABLE OF CONTENTS	vii
LIST OF TABLES	x
LIST OF APPENDIX	xi
LIST OF ABBREVIATIONS	xii
I INTRODUCTION	1
1.1 Background of the Study	1
1.2 Reason for Choosing the Topic	3
1.3 Research Questions	4
1.4 Objectives of the Study	4
1.5 Significance of the Study	4
1.6 Limitation of the Study	5
1.7 Outline of the Research	6

II REVIEW OF THE RELATED LITERATURE	7
2.1 Review of the Previous Studies.....	7
2.2 Review of the Theoretical Studies	11
2.2.1 Definitions of Translation	11
2.2.2 Translation Techniques.....	12
2.2.3 Definition of Song.....	20
2.2.4 Definition of Lyric.....	22
2.2.5 Popular Culture.....	22
2.2.6 Gain and Loss.....	23
2.3 Theoretical Framework.....	25
 III RESEARCH METHODOLOGY.....	 26
3.1 Research Design	26
3.2 Object of the Study.....	27
3.3 Roles of the Researcher	28
3.4 Type of Data	28
3.5 Instrument of Collecting Data	29
3.6 Procedures of Collecting Data.....	30
3.7 Procedures of Analyzing Data.....	31
3.8 Technique for Reporting Data.....	32

IV DATA ANALYSIS AND DISCUSSION	33
4.1 Translation Techniques.....	33
4.1.1 Literal Translation	36
4.1.2 Amplification	39
4.1.3 Modulation	42
4.1.4 Reduction	45
4.1.5 Borrowing	47
4.1.6 Linguistic Amplification	48
4.1.7 Generalization	51
4.1.8 Discursive Creation.....	53
4.1.9 Particularization	55
4.2 The Resulted Gain and Loss	57
4.2.1 Gain.....	58
4.2.2 Loss.....	62
V CONCLUSIONS AND SUGGESTIONS.....	68
5.1 Conclusions	68
5.2 Suggestions	69
Bibliography	71
Appendix.....	74

LIST OF TABLES

Table	Page
3.1 Translation Techniques and The Resulted Gain and Loss.....	29
3.2 Data Tabulation Form	30
3.3 Data Tabulation Form	30
4.1 Data Tabulation.....	34
4.2 Data Tabulation.....	35

LIST OF APPENDIX

Appendix	Page
1. Data of Research	74

LIST OF ABBREVIATIONS

ST	Source Text
TT	Target Text
LT	Literal Translation

CHAPTER I

INTRODUCTION

This chapter presents the background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study, limitation of the study, and outline the study.

1.1 Background of the Study

Slank is one of popular bands in Indonesia. The genre of Slank is mostly pop but sometimes they use pop-rock genre. Slank has made many albums and each album has a “top” song. Slank always makes simple songs based on reality such as love story, politics, environment, society, etc. They share the message of their songs to audience by using unusual lyrics.

People love Slank because of their music instrumental and lyrics. They can perform a combination of modern and traditional music instrumental well so that the audiences can enjoy it. The lyrics of their songs are interesting and meaningful, though sometimes are controversial. They just express their own feeling including opinion, criticism, and suggestion. They want to share people’s thought and aspiration to the government through music.

In their 17th album, Slank made 2 versions of their songs, Indonesian and English for the first time. They made this album in USA when they were having international tour. They were helped by Blues Saraceno and Tom Weir to finish it.

Making a song is quite difficult. It needs appropriate wording and instrumental music components. Those wording are used to construct meaningful and interesting lyrics. The lyrics of the song and instrumental music are the main element to make a good song. They should be combined nicely. Moreover, the most important thing is to make the harmony of lyrics and rhythm in order to create a beautiful music. Slank makes this album because they want to share their songs especially to Western people and hope they can enjoy them.

This album is called “Anthem for the Broken Hearted”. It is a special album because all songs in this album are English version. Actually, 5 songs of this album are Indonesian songs which are translated into English and the others are pure English songs. Translating song lyrics is quite difficult, because it concerns in wording and rhythm. Sometimes the lyrics have to be added or omitted to get the harmony of music. So, it is normal when there are gain and loss in translated song lyrics. A song is an example of literary work, it must be translated appropriately into the target language, or it will have different meaning or even does not have any meaning at all. Therefore, some strategies should be applied in translating song lyrics in order to produce qualified translation.

In this study, the writer focuses on analyzing the translation techniques used in English pop song lyrics of *Slank's Album* and the gain and loss in translated songs. To assess the translation technique, the writer uses the translation techniques classification introduced by Molina and Albir.

1.2 Reason for Choosing the Topic

Slank is one of Indonesian bands which has many fans called Slankers. Slank was formed since 1983 by Bimbim as the leader. However, he has to change his personnel every year because of some reasons. Right now, Slank has 5 personnel, they are; Kaka (Vocalist), Bimbim (Drummer), Abdee (Guitarist), Ridho (Guitarist), and Ivanka (Bassist). Slank had made almost 16 albums since 1990 until 2007.

On July 2008, Slank made the first English album in USA. This album which was entitled “Anthem for the Broken Hearted” consisted of 10 songs. 5 songs were taken from the previous album and the rest were new songs. They cooperated with Bernie Grundman Mastering to make this album. They made 2 versions of this album, red and blue logo of Slank. The red logo was especially published in Europe whereas the blue one was published only in Indonesia.

The Slank’s album was chosen because firstly it was English full album in Indonesia. Mostly, Indonesian band just made one or two English songs in their albums but not the whole albums for example; Nidji, Ungu and J-Rocks. Secondly, the lyrics of each song were simple but interesting. The last, the number of songs could help me obtain much data to be analyzed.

For those reasons, the writer wants to find out the translation techniques used in English pop song lyrics of *Slank’s* album and their gain and loss. Hopefully, the research on the translation techniques will give some positive effects for the translator, the listeners and the slankers.

1.3 Research Questions

The research questions in this study are:

- a. What translation techniques are applied in the translated English pop song lyrics of *Slank's* album?
- b. What are the gain and loss in the translated song lyrics?

1.4 Objectives of the Study

The objectives of the study are:

- a. to analyze translation techniques within English pop song lyrics of *Slank's* album.
- b. to find out the gain and loss in the translated song lyrics.

1.5 Significance of the Study

The significance of the study that are expected from the result of the analysis are as follows:

(1) For the Translators

It is expected that the translators will improve their knowledge about translation techniques especially in translating song lyrics.

(2) For the Lecture

The result of the study will be useful in translation study; in this case, it is all about translation techniques.

(3) For Students and other Researchers

The result of the study can help them improve their knowledge and skills in translating song lyrics. In addition, it will be their references in conducting a further research on translation study.

1.6 Limitation of the Study

The research is concerned with the translation techniques which are used in English pop song lyrics of Slank's Album. The analysis of translation techniques is based on Molina and Albir's classification. Not all of the song lyrics in Slank's Album were used as the object of analysis. The writer only used 5 songs in this album. Those songs were taken from the previous album and all of them were translated into English.

The analysis in this research only focused on some songs which have both English and Indonesian versions, they are:

1. Virus (*Virus*)
2. Too sweet to forget (*Terlalu manis untuk dilupakan*)
3. Devil in you (*Gara-gara kamu*)
4. Caricature (*Karikatur*)
5. I miss you but I hate you

1.7 Outline of the Research

The study is divided into five chapters. They are presented as follows:

Chapter I is the introduction, which contains the background of the study, reasons for choosing the topic, research questions, objectives of the study, significance of the study, limitation of the study and outline of the report.

Chapter II is review of the related literature, which presents a review of the previous studies and review of theoretical study. The review of theoretical study provides theories that support this study. There are definition of translation, translation techniques, definition of song, definition of lyrics, definition of popular culture and the last is gain and loss.

Chapter III is research methodologies, which consists of object of the study, roles of the researcher, types of data, instrument for collecting data, procedures for collecting data, procedures for analyzing data, and technique for reporting data.

Chapter IV is the results and discussion, which consists of the general description and results of the study.

Chapter V presents the conclusions and suggestions.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter discusses the review of related literature which consists of review of the previous studies and review of the theoretical studies.

2.1 Review of the Previous Studies

There have been a number of research written about the related study. The followings are some of them :

Asih Yulianti (2013) wrote about *Transposition, Modulation, and Naturalization in Translating “Qomik Quran” from Indonesian to English*. The objective of her study was to describe the use of of transposition, modulation, and naturalization in translating “Qomik Quran” from Indonesian to English. She used comic entitled Qomik Quran Juz 7 “It Turned Out That” published by Anaksaleh Pratama as the object of the study. It consisted 125 pages story of Qomik Quran. In her study, Yulianti applied theory of translation procedures from Newmark (1988) especially transposition, modulation, and naturalization.

The finding of the study revealed that transposition, modulation and naturalization occurred in the Qomic Quran. They were the changes of word's form and position, the changes of term as the effect that TL had no equal grammatical structure of the SL, the changes of term/other versions of form due to the naturalness in TL, and the changes of form to eliminate lexical gap. The modulation variations which were found in the book mostly occurred by adding or omitting words which were considered not necessary. It was used to make the

message of source language to target language easy to be understood by children. Furthermore, she also tried to analyze the accuracy of meaning in the text where transposition, modulation, and naturalization occur. However, she rated the accuracy by herself, not by a rater. So, it can be said that the finding was not valid.

The next study by Ikma Qurrota A'yun who discussed *Translation Techniques of the Complex Sentences in Bilingual Textbook Biology 1 for Senior High School Year X Published by Yudhistira*. The objective of the study was to discuss the translation techniques used in bilingual textbook *BIOLOGY 1* for Senior High School Year X Published by Yudhistira in delivering the materials. This study was concerned with the analysis of complex sentences using translation techniques classification introduced by Molina and Albir.

The results of this study showed that from 113 data, there were nine translation techniques used to translate the materials from Indonesian (SL) into English (TL). Those were adaptation, amplification, borrowing, description, generalization, literal translation, particularization, reduction, and transposition. From the data result, literal translation occurred in a great number with the frequency of 109 times (42.25 %). The second was borrowing with the frequency of 94 times (36.43 %), the third was adaptation with the frequency of 22 times (8.53 %), the fourth was reduction with the frequency of 10 times (3.87 %), the fifth was particularization with the frequency of 9 times (3.49 %), the sixth was amplification with the frequency of 8 times (3.10 %), the seventh was generalization with the frequency of 3 times (1.16 %), the next was transposition

with the frequency of 2 times (0.78 %), and the smallest number was description with the frequency of 1 times (0.39 %).

The rendering of meaning of the bilingual textbook entitled *BIOLOGY 1* for Senior High School Year X published by Yudhistira was categorized as good since there was no distorted meaning at all. The whole sentences can be understood by the readers easily yet the translators should find the proper translation techniques and the most equivalence words for some special technical terms.

The research conducted by Annis Luthfiana (2014) entitled *Transposition in the English-Indonesian Translation of Terence Blacker's "The Secret Life of Ms Wiz" Novel* aimed to investigate the types of transposition that occur in the English-Indonesian translation of "*The Secret Life of Ms Wiz*" novel. The object of the study she used was both the original version novel entitled *The Secret Life of Ms Wiz* by Terence Blacker and its translation *Kehidupan Rahasia Ms Wiz* by Ramayanti. Her study concerned with the types of transposition and how transposition in the English-Indonesian translation of "*The Secret Life of Ms Wiz*" novel occurred. In analyzing the data, Annis used the theory from Catford (1965).

The results of this research showed that there were 413 transpositions found in the novel. It covered all types of transposition; the level-shift and category-shift. The amount of structure-shift occurrence led the frequency of 152 (36.80 %), followed by unit-shift with 117 (28.33%) data. The rest were occupied by level-shift with 70 (16.95 %) data, class-shift with 57 (13.80 %) data, and intra-system shift with 17 (4.12 %) data. It is also concluded that transposition

occurs in various ways as the effect of different structure (grammatical and lexical) between two languages involved, English (SL) and Indonesian (TL).

Sulistiyoko Agustina (2013) conducted a research on *Loss and Gain in Translation Process of a Comic “The Adventures of Tintin: Tintin in America Into Indonesian Version “Petualangan Tintin: Tintin di Amerika*. The objective of the study was to analyze the loss and gain in translation process of a comic “The Adventures of Tintin: Tintin in America into Indonesian version “Petualangan Tintin: Tintin di Amerika. She focused on the utterances written in the source language comic and the target language comic which showed the loss and gain in its translation process.

The finding of this study showed that there were 129 processes of loss and gain. It can be divided into two parts. The first part was the loss process. She found 110 pattern, they were 33 or 30% patterns of the word class loss, 62 or 56% patterns of the phrase class loss, and 15 or 14% of the clause class loss. The second part was gain process. She only found 19 patterns of gain process in this study. They were 15 or 79% of the word class gain, and 4 or 21% of the phrase class gain. The gain and loss processes in translating the comic occurred normally, though the translator sometimes did the loss process because of the space limitation and he tried to eliminate some words without changing the meaning or the context of the source text. In conclusion, the translation result of the comic ‘The Adventure of Tintin: Tintin in America’ into “Petualangan Tintin: Tintin di Amerika” was good and acceptable.

Among those researches, no one focused on the translation techniques of song lyrics. Translating song lyrics is different from translating bilingual books or comics. The gain and loss sometimes occur to get the harmony between lyrics and music. So, this research offers the different area of translation study and gives significant contribution to the development of research on song lyrics translation.

2.2 Review of the Theoretical Studies

In this section I would like to discuss the theoretical studies connected with the topic of the study. They are definition of translation, translation techniques, definition of song, definition of lyric, popular culture and gain and loss.

2.2.1 Definition of Translation

There are many definitions of translation defined by some experts. One of them is explained by Newmark (1988: 5) who states that “Translation is rendering the meaning of a text into another language in the way that the author intended the text”. While Miremadi (1993, p.23) says that translation is a reciprocal process from one culture to the other and from other cultures into one culture. In other words, there is a “give- and-take process”. In this process, translators deal with some non-equivalent words for which they should find an appropriate equivalent.

Another definition came from Hatim and Munday (2004: 6) who define translation as “the process of transferring a written text from source language (SL) to target language (TL)”. Nida and Taber (1982: 12), on the other hand, state that

“translating consists in reproducing in the receptor language the closest natural equivalent of the source language message”.

From the statements above it can be concluded that translation is a process of transferring, producing, conveying, and changing meaning of words from source language (SL) into target language (TL) in order to get appropriate meaning. In translating, a translator does not simply translate a word from the source language into the target language but also the cultural context. The reason is that because translation consists of studying lexicon, grammatical structure, communication situation and cultural context of source language text.

2.2.2 Translation Techniques

Translation Method is different from Translation Technique. The translation method affects the whole text; whereas translation technique affects micro-units of the text. Molina and Albir (2002: 499) state that “Translation techniques are used to describe how the result of translation functions related to the corresponding units in the source text.” In this case, Molina and Albir use the translation technique as a tool to analyze the result of the translation and classify how translation equivalence works. They have five basic characteristics:

- 1) They affect the result of the translation
- 2) They are classified by comparison with the original
- 3) They affect micro-units of text
- 4) They are by nature discursive and contextual

5) They are functional

A translator can apply more than one translation technique in one utterance or sentence. If a translator only uses one technique, it is called single technique. If a translator combines two techniques, it is called couplet technique. If it is three, then it will be triplet technique, and so on. According to Molina and Albir, there are eighteen translation techniques:

2.2.2.1 Transposition Technique

Molina and Albir (2002: 510) state that “Transposition is to change a grammatical category.” In transposition technique, the translator makes some changes in the structure of the Target Language (TL) without changing the meaning of the message. Examples:

ST (Source Text): a pair of glasses

TT (Target Text): sepasang kacamata

ST: The houses in Jakarta are built beautifully.

TT: Rumah di Jakarta bagus-bagus.

ST: new house

TT: rumah (yang) baru

2.2.2.2 Modulation Technique

Vinay and Darbelnet (2004:133) state that modulation is a variation of the form of the message, obtained by a change in the point of view, focus or cognitive category in relation to the Source Text (ST); it can be lexical or structural. Example:

ST: The problem is hard to solve

TT: Masalah itu sukar (untuk) dipecahkan

ST: Laporan itu akan saya sampaikan besok pagi

TT: I will submit the report tomorrow morning

2.2.2.3 Adaptation Technique

This technique replaces the cultural element of the source text (ST) with one of the element in the target language which is similar (Molina & Albir, 2002: 509). The purpose of this technique is to have the same response of the reader although the literal meaning might not the same. Example:

ST: Dear Sir

TT: Yang terhormat

ST: Sincerely yours

TT: Hormat saya

2.2.2.4 Amplification Technique

This technique introduces details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add *the Muslim month of fasting* to the noun *Ramadan*. Footnotes are a type of amplification. Amplification is in opposition to reduction.

2.2.2.5 Borrowing Technique

According to Molina and Albir (2002: 510), borrowing is translation technique that takes a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *lobby* in a

Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., *gol, fútbol, líder, mitin*.

2.2.2.6 Calque Technique

Calque is literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation *Normal School* for the French *Écolenormale*.

2.2.2.7 Compensation Technique

Compensation is a translation technique that is used to introduce a source text (ST) element of information or stylistic effect in another place in the target text (TT) because it cannot be reflected in the same place as in the source text (ST).

2.2.2.8 Linguistic Amplification Technique

It is a technique that adds linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words, *En absoluto*. It is in opposition to linguistic compression.

2.2.2.9 Linguistic Compression Technique

It is a technique that synthesizes linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question *Yes, so what?* With *¿Y?*, in Spanish, instead of using a phrase with the same number of words, *¿Sí, y qué?*. It is in opposition to linguistic amplification.

2.2.2.10 Literal Translation Technique

According to Molina and Albir (2002: 501) “Literal translation is to translate a word or an expression word for word”. Example:

ST: I wear red hat

TT: Saya memakai topi merah

ST: This museum has artifacts and stories about geology, flora and fauna, daily activities of indigenous belief and arts of Dieng

TT: Museum Kailasa ini berisi artefak dan cerita tentang geologi, flora-fauna, kehidupan sehari-hari kepercayaan, serta kesenian Dieng

2.2.2.11 Description Technique

Molina and Albir (2002: 510) state “Description is to replace a term or expression with a description of its form or/and function.” It means that whenever a translator meet a term or word which cannot be translated, so he/she should describe this term in Target Text (TT). Example:

ST: ‘celengan’

TT: ‘a box made of soil, designed in the form of wild boar for saving money’

ST: ‘nasi tumpeng’

TT: ‘boiled rice, designed in the shape of cone’

2.2.2.12 Discursive Creation Technique

According to Molina and Albir (2002: 510) “To establish a temporary equivalence that is totally unpredictable out of context.” For example the Spanish translation of the film entitled ‘Rumble fish’ as ‘La ley de la calle’.

‘Rumble fish’ means ‘Ikan gemuruh’ while ‘La ley de la calle’ means ‘jalur/lintasan jalan (yang ramai)’. We can see that the meaning of each word are out of context. Another example:

ST: Terletak tak jauh dari pasar seni dan budaya Ngarsopuro, Pura Mangkunegaran adalah kediaman Pangeran Mangkunegoro yang dibangun sekitar abad 18 dengan arsitektur khas Jawa, Joglo.

TT: As the palace of the junior line of the royal family, Mangkunegaran is a unique with home designed beautiful Javanese architecture (Joglo).

The first line of the source language (SL) is talking about the location of Pura Mangkunegaran where the location is near from Ngarsopuro art and culture market. It makes the translation work slightly different from the author’s idea. The translator does not put the location of Pura Mangkunegaran but he/she changes with the palace of the junior line of the royal family. This sentence does not have any correlation with the first line of the source language (SL) which the author wants to deliver his/her idea. The first sentence of the target language (TL) Mangkunegaran is a unique with home designed beautiful Javanese architecture (Joglo) also has a different connection with one of the source language (SL) Mangkunegaran adalah kediaman Pangeran Mangkunegoro yang dibangun sekitar abad 18 dengan arsitektur khas Jawa, Joglo. So, it makes unpredictable translation and it is out of context in the source text.

2.2.2.13 Established Equivalent Technique

Molina and Albir (2002: 510) state “Established equivalent is to use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL.” Example:

ST: April fool

TT: April mob

2.2.2.14 Generalization Technique

Molina and Albir (2002: 510) state “Generalization is to use a more general or neutral term.” For example:

ST: Objek wisata itu terletak pada ***hutan lindung*** di daerah Gunung Kidul.

TT: The tourist object is located in the ***forest*** at Gunung Kidul.

In the example above, the generalization technique is applied to translate ‘hutan lindung’ into ‘forest’ in English. The real translation of ‘hutan lindung’ is ‘protected forest’, but in this case we take the general term ‘forest’ as long as it does not reduce the meaning.

2.2.2.15 Particularization Technique

Molina and Albir (2002: 510) state “Particularization is to use a more precise or concrete term.” This technique is in opposition to generalization. It translates a word by finding out the equivalent to be more specific. For example the word ‘forest’ is translated into ‘hutan lindung’ in Bahasa. Another example:

ST: People rejected the Parliament decision

TT: Rakyat menolak keputusan DPR

2.2.2.16 Reduction Technique

Molina and Albir (2002: 510) state “Reduction is to suppress a ST information item in the TT.” In this technique the translator reduces the ST in the TL but the message is implied in another part of the TT. Moreover, it reduces the redundant words or in other word called *semantic redundancy* as it is explained by Lyons in Moentaha (2006: 70). For example:

- 1) ST: just and equitable treatment

TT: hubungan yang adil

The word *just and* is not translated as the word *equitable* is quite clear and equivalent with the word ‘adil’, ‘wajar’, or ‘pantas’.

- 2) ST: The proposal was rejected and repudiated.

TT: Usulnya ditolak.

The word *rejected and repudiated* has the same negative meaning as ‘ditolak dan ditanggalkan’, so they will have *semantic redundancy*.

Thus it can be simpler by using one lexical ‘ditolak’.

2.2.2.17 Substitution Technique

Molina and Albir (2002: 510) state “Substitution (*linguistic, paralinguistic*) is to change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa.” For instance, translating the Arab gesture of putting your hand on your heart as ‘*Thank you*’. Usually it happens in interpreting.

2.2.2.18 Variation Technique

Molina and Albir (2002: 510) state “Variation is to change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc.”

The example of this technique is introducing or changing dialectal indicators for characters within a story. When someone is translating a novel into theater for children, the translator should be able to adapt the novel within the theater, for instance by changing the tone from adult into the children one. Tone itself is the way to express the feeling or convey the message in the story.

2.2.3 *Definition of Song*

According to Cambridge Advanced Learner’s Dictionary, song is a short piece of music with words which are sung. A song is a composition for voiced performed by singing or alongside musical instruments. A choral or vocal song may be accompanied by musical instruments, or it may be unaccompanied, as in the case of a capella songs. The lyrics (words) of songs are typically of a poetic, rhyming nature, though may be religious verses or free prose.

A song may be for a solo singer, a duet, trio, or larger ensemble involving more voices, although the term is generally not used for large vocal forms including opera and oratorio. Songs with more than one voice in each part are considered choral works. Songs can be broadly divided into many different forms,

depending on the criteria used. Based on culture types, there are 3 kinds of song; art songs, folk songs and popular songs.

2.2.3.1 Art Songs

Art songs are songs created for performance in their own right, usually with piano accompaniment, although they can also have other types of accompaniment such as an orchestra or string quartet, and are always notated. Generally they have an identified author and composer, they require voice training for acceptable performance.

2.2.3.2 Folk Songs

Folk songs are songs of anonymous origin (public domain) that are transmitted orally. They are frequently a major aspect of national or cultural identity. Folk songs are also transmitted non-orally (that is, as sheet music), especially in the modern era. Folk songs exist in almost every culture.

2.2.3.3 Popular Songs

Modern popular songs are typically distributed as recordings and are played on the radio, tv, and other mass media that have audio capabilities are involved. Their relative popularity is inferred from commercially significant sales of recordings, rating of stations, networks that play them, and ticket sales for concerts by the recording artists. A popular can become a modern folk song when members of the public who learn to sing it from the recorded version teach their version to others. Songs that are popular

may be called pop songs for short, although pop songs instead be considered a more commercially popular genre of popular music.

2.2.4 Definition of Lyric

Lyrics are a set of words that make up a song, usually consisting of verses and choruses. The writer of lyrics is a lyricist. The words to an extended musical composition such as an opera, however, usually known as a libretto and their writer, as a librettist. The meaning of lyrics can either be explicit or implicit. Some lyrics are abstract, almost unintelligible, and, in such cases their explication emphasizes form, articulation, meter, and symmetry of expression.

2.2.5 Popular Culture

Popular culture is the entirety of ideas, perspectives, attitudes, images, and other phenomena that are within the mainstream of a given culture, especially Western culture. The most common pop culture categories are: entertainment (movies, music, TV), sports, news, fashion, and technology.

John Storey, states that pop culture has six definition; (1) pop culture is simply culture which is widely favoured or well liked by many people, (2) the culture is left over after we have decided what is high culture, (3) the culture made possible by technological change, (4) the culture which originates from 'the people', (5) a site of struggle between the "resistance" of subordinate groups in society and the forces of "incorporation" operating in the interests of dominant

groups in society. Popular culture in this usage is not imposed culture of the mass culture theorists, nor is it an emerging from, (6) popular culture is one informed by recent thinking around the debate on postmodernism.

In addition, Brummet explains that pop culture involves the aspects of social life most actively involved in by the public. As the ‘culture of the people’, popular culture is determined by the interactions between people in their everyday activities: style of dress, the use of slang, greeting rituals and the foods that people eat are example of popular culture. Popular culture is also informed by the mass media so sometimes it is called ‘mass culture’.

2.2.6 Gain and Loss

2.2.6.1 Gain

Gain is a concept that relates to translation as a finished product. It is the enrichment or clarification of the source language text. Gain enables a language to be flexible and usable in any social circle. (McGuire 1980, p.30) describes gain as ‘the enrichment or clarification of the source language text in the process of translation’. In this manner, gain enables a language to change for the better and adapt to meet the needs of its speakers.

Gain also depends on the relative expressional abilities of a language and on the creativity of the translators. The creativity is seen when the translator reconciles language and social life so as to come up with a tangible interpretation.

Such creativity enhances our understanding of the role that language plays in social life as (Hatim and Mason 1990, p.1) state that ‘translation is a useful textcase for examining the whole issue of the role of language in social life’. Translation then becomes a very complex process which involves an analysis of the relationship which exists between a language and the social context in which it is used. Generally, gain revolves around the enrichment of the target language.

2.2.6.2 Loss

Loss is the disappearance of certain features in the target language text which are present in the source language text. In translation there is more probability of loss than gain. This is largely attributed to the lack of immediate equivalence between concepts, words, phrases and syntax in the target language, which are in the source language.

Loss is a result of disparate cultures because there are no two living languages that can have the same cultures. This suggests that there are cultural concepts which are unique to specific languages.

Moreover, According to Bassnett, loosing or gaining meaning in the TL results from language differences (1991: 30). Language differences usually result in untranslatability (Bassnett, 1991: 32), which inevitably leaves the translator no choice but to pick a TL expression that has the closest meaning. It happens due to various causes. Lack of tenses in the TL, for example, would lead to loss of temporal meaning, while different mind set between SL and TL readers may, at the same time reduce and gain meaning.

2.3 Theoretical Framework

Translation technique is very important for translators because it gives more detail information. It is only used for sentences and focuses on the smaller units of language such as words, grammatical construction, idiom, etc.

There are eighteen techniques which is commonly used in translation; (1) adaptation, (2) amplification, (3) borrowing, (4) calque, (5) compensation, (6) description, (7) discursive creation, (8) established equivalent, (9) generalization, (10) linguistic amplification, (11) linguistic compression, (12) literal translation, (13) modulation, (14) particularization, (15) reduction, (16) substitution, (17) transposition, and (18) variation.

In translating song lyrics, translators have difficulties to get equal meaning from ST to TT; therefore, they have to add and reduce some lyrics. The gain and loss are normally happen in this kind of translation especially song lyrics translation.

In this research, the writer will do identifying, classifying, and analyzing the English-Indonesian song lyrics based on translation techniques and determining the gain and loss in translated song lyrics.

CHAPTER III

RESEARCH METHODOLOGY

This chapter discusses methodology of the study in details. It covers the research design, the object of the study, roles of the researcher, type of data, instrument for collecting data, procedures for collecting data, procedures for analyzing data, and technique for reporting data.

3.1 Research Design

This final project concerns with sentences as the data analysis. Therefore, the investigation approach of this study employed descriptive qualitative method. As stated by Neill (2007), qualitative research involves analysis of data such as words, pictures, or objects. Furthermore, Bryman in Devetak (2010) claims that qualitative research is an exploratory approach emphasizing words rather than quantification in gathering and analyzing the data.

According to Mujiyanto (2011: 23), qualitative approach tried to reveal the phenomenon comprehensively and appropriate with the context through the natural data collection employing the researcher as key instrument of the study. In addition, this descriptive study tends to use inductive approach for the data analysis.

Since the descriptive qualitative research was employed, the study would concern with analyzing the data. Besides, this approach is also aimed to describe the translation techniques used in English pop song lyrics of *Slank's* album.

3.2 Object of the Study

The object of the study is English pop song lyrics of SLANK'S album. This album consists of 10 songs. 5 songs are English-Indonesian version, while the rest are English only. I only used 5 songs which have both English and Indonesian version as the object to be analyzed, they are:

1. Virus (*Virus*)
2. Too sweet to forget (*Terlalu manis untuk dilupakan*)
3. Devil in you (*Gara-gara kamu*)
4. Caricature (*Karikatur*)
5. I miss you but I hate you

The album which is entitled "Anthem for the Broken Hearted" is limited edition. Slank made this special album when they had a tour in USA. Slank took some songs from the previous album such as *virus*, *terlalu manis untuk dilupakan*, *gara-gara kamu*, *karikatur* and I miss you but I hate you. All of them were translated into English. The others were new songs made by Slank and Bernie Grundman Mastering.

Slank is the first Indonesian band that makes an English album. Some Indonesian band just make compilation of both English and Indonesian songs like Nidji, Ungu, and J-Rocks. They make two or three English songs in their album but they never make English full album.

In September 2008, the album "Anthem for the Broken Hearted" was released in USA. However, Slank lately released this album in Indonesia when they have finished their tour. It was released in August 2009.

3.3 Roles of the Researcher

In this research, I had a role as a data observer, the data collector, the data analyzer, and the data reporter.

As the data observer, I read all the data of English and Indonesian version from the song lyrics. After reading the entire data, I listed all the data in a table. After listing the data, I analyzed and classified them to get the answers of the problems. From several references, I classified the translation techniques based on Molina and Albir's classification (2002). The last, I reported the data analysis by describing my findings and providing the detail discussion of the analysis.

3.4 Type of Data

This research was a qualitative research. Like any other researches, it needed data to be analyzed and the data was taken from the object of the research itself. The object I used in this research was an album. The type of data used in this research is textual data or non-numerical data in the form of sentences in song lyrics.

3.5 Instrument of Collecting Data

The data were be obtained by collecting the song lyrics in English and Indonesian.

After that, I provided table to analyze the lyrics based on translation techniques and find out their gain and loss.

Table 3.1 Translation Technique and the Resulted Gain and Loss

No	Source Text	Literal Translation	Target Text	Translation Technique	Gain	Loss

In table 3.1, there are six columns. From the left side, the first column is the number of the data. The second column contains Indonesian version of the songs. The third column contains literal translation of the data. Then, the next side contains the English version. The fifth column describes the translation technique of each datum, the last two columns show the gain and loss in translated song lyrics.

After being classified, the data were counted to know the frequency and percentage of each translation technique occurred in the data analysis and the gain and loss. Afterwards, I would see the dominant translation techniques used in translated song lyrics. The data extrapolation would be presented in the following table:

Table 3.2 Data Tabulation Form

No	Translation Technique	Frequency	Percentage
1.			
2.			
3.			
Total			

Table 3.3 Data Tabulation Form

No.	Patterns of Gain and Loss	Gain		Loss	
		f	p	f	p
1.					
2.					
3.					
Total					

3.6 Procedures of Collecting Data

The data collection in this research was conducted through data analysis. The analysis was done by listening, reading, and identifying the language used in the song lyrics. Furthermore, the data analysis was done by classifying and determining the translation techniques used in translated song lyrics and their gain and loss.

3.7 Procedures of Analyzing Data

In this study, I used some steps in analyzing the data. They are transcription, identifying, and classifying. They are described as follows:

❖ Transcription

I transferred the source text (ST) and the target text (TT) song lyrics into a written or text form. I extracted Indonesian lyrics into sentences and places each sentence in line with English lyrics. Here, I wrote both the source text (ST) and the target text (TT) song lyrics.

❖ Identification

After I wrote and read all the data, I compiled them based on the related data to be analyzed. The identified data are collected and stored into the table. Then, I also determined the gain and loss in translated song lyrics.

❖ Classification

I classified the data into the table based on the study. The data were analyzed by using related theoretical basis of the research, which is Molina and Albir's classification (2002) i.e adaptation, amplification, borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction, substitution, transposition, and variation.

3.8 Technique for Reporting Data

The last step is reporting the data, I reported the data in appendices. Overall data is included in appendices to help the readers understanding this study.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

This chapter presents conclusions based on the findings and discussions in the previous chapter. Furthermore, some suggestions are also provided. Hopefully they will be useful for the readers, especially for the translator.

5.1 Conclusions

The analysis of English pop song lyrics of Slank's Album shows that from 76 data, there were nine translation techniques used to translate the lyrics from Indonesian (ST) into English (TT). The total frequency of translation technique usage is 114 times as most of the lyrics applied not only one translation technique, but also two and three different techniques, called doublet or couplet (two techniques) and triplet (three techniques).

The findings show that the technique mostly used is literal translation with the frequency of 24 times (21.05 %). The second is amplification with the frequency of 22 times (19.29 %); the third is modulation with the frequency of 20 times (17.54 %); the fourth is reduction with the frequency of 11 times (9.65 %); next is borrowing with the frequency of 10 times (8.80 %), followed by linguistic amplification with the frequency of 8 times (7.01 %), generalization with the frequency of 7 times (6.14 %), discursive creation with the frequency of 7 times (6.14 %), and the last one is particularization with the frequency of 5 times (4.38 %).

In translation process, a translator must deal with the gain and loss especially in translating song lyrics. The gain and loss occur because of some factors. First, the translator wants to equivalent meaning between Source Text (ST) and Target Text (TT). Second, it is to adjust the difference of cultures in between Source Text and Target Text. The last is to maintain the beauty and the harmony between the lyrics and music. In this case, how the translator chooses the appropriate words in the lyric itself by following the rhythm of the music.

Based on the result of the study, the gain occurs with the frequency of 86 times while the loss occurs with the frequency of 28 times. In general, the gain and loss are divided into three parts, they are; word, phrase, and clause. The word gain occurs 33 times (38.37 %), the phrase gain occurs 17 times (19.77 %) and the clause gain occurs 36 times (41.86 %). Meanwhile, the word loss occurs 9 times (32.14 %), the phrase loss occurs 6 times (21.43 %) and the clause loss occurs 13 times (46.43 %). The gain and loss in each lyric can sometimes cause a different meaning. This is done to maintain the harmony between the lyric and the rhythm of the music.

5.2 Suggestions

After concluding the analysis, the writer would like to propose some suggestions related to the study conducted. The writer suggests that in translating song lyrics, the translator should not only consider the meaning, but also the rhythm. However, sometimes it is difficult to maintain the meaning and the rhythm at the same time. So, the translator should use different translation techniques to get the best translation, although there might be some gains and losses.

In this research, the writer just focuses on translation technique used and gain and loss of the lyric. The writer suggests that other researchers should take another aspect in analyzing song lyric especially in term of meaning. Analyzing the difference of meaning that happens when the translator translates song lyrics from Source Text to Target Text. A further research is needed to analyze the difference of meaning in translated song lyrics due to adjustment made for the rhythm.

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APPENDIX

Translation Technique and The Resulted Gain and Loss

No	Source Text	Literal Translation	Target Text	Translation Technique	Gain	Loss
First Song (Virus)						
1.	Aku gak mau menjadi setan yang menakutimu	I don't want to be a demon which scares you	Don't ever want to be a demon which follows you around	Reduction, generalization	–	Word : (Aku gak mau menjadi setan yang menakutimu)
2.	Aku gak mau menjadi iblis yang menyesatkanmu	I don't want to be an evil that misleads you	Don't ever want to be some evil thing leading you astray	Reduction, linguistic amplification	Phrase : (Don't ever want to be some evil thing leading you astray)	Word : (Aku gak mau menjadi iblis yang menyesatkanmu)
3.	Yang aku mau kau mencoba tuk mengenal aku	I want you to try to know me	For you to know me and so love me well, there's something you must know	Modulation	Clauses : (For you to know me and so love me well, there's something you must know)	–
4.	Yang aku mau kau belajar tuk mencintai aku tulus dan apa adanya	I want you to learn to love me sincerely as the way I am	And thats to show me your love is real and take me as I am now and forever more	Modulation, amplification	Clause and phrase : (And that's to show me your love is real and take me as I am now and forever more)	Clause : (Yang aku mau kau belajar tuk mencintai aku tulus dan apa adanya)
5.	Aku gak ingin seperti api membakar hatimu	I don't want to be fire that burns your heart	I'm nothing like a raging fire consuming your heart	Amplification, particularization	Word : (I'm nothing like a raging fire consuming your heart)	–
6.	Aku gak ingin seperti duri yang melukaimu	I don't want to be nails that hurts you	Never want to be like a bed of nails piercing and wounding you	Reduction, amplification	Phrase and word : (Never want to be like a bed of nails piercing and	Word : (Aku gak mau seperti duri yang melukaimu)

					wounding you)	
7.	Yang aku tau ku mencoba terbuka	What I know is (that) I try to be open	But I want to be open with you not to hurt you	Amplification, reduction	Clause : (But I want to be open with you <u>not to hurt you</u>)	Clause : (<u>Yang aku tau</u> ku mencoba terbuka)
8.	Yang aku tau ku sengaja tuk selalu bicara jujur	What I know is I deliberately speak the truth	And though the truth hurts I must speak honestly, cause that's the way I am now	Amplification, reduction	Clauses: (<u>And though the truth hurts</u> I must speak honestly, <u>cause that's the way I am now</u>)	Clause: (<u>Yang aku tau ku sengaja</u> tuk selalu bicara jujur)
	Dan apa adanya	and as the way I am	And forever more	Discursive creation (Re-creation)	Phrase : <u>And forever more</u>	Clause : <u>Dan apa adanya</u>
9.	Aku bisa saja menjadi seperti virus yang melumpuhkanmu	I can be a virus that makes you paralysed	Or I'll become like a virus which only brings you down	Generalization	Word : (<u>Or</u> I'll become like a virus which only brings you down)	—
Second Song (Too sweet to forget)						
1.	Ku ambil gitar dan mulai memainkan	I took my guitar, and began to play	I took my guitar, and I began to play	Literal	Word : (I took my guitar, and <u>I</u> began to play)	—
2.	Lagu lama yang biasa kita nyanyikan	The old songs we used to sing	Those old familiar songs, from our yesterday	Modulation, linguistic amplification, reduction	Phrase : (<u>Those old familiar</u> songs, from our yesterday)	Clause : (Lagu yang biasa <u>kita nyanyikan</u>)
3.	Tapi tak sepatah kata yang bisa terucap	But not a word said	But only half way through, the things I should have said	Modulation, amplification	Phrases: (<u>But only half way through, the things</u> I should have said)	—

4.	Hanya ingatan yang ada di kepala	Only memories in my head	Those old memories came through into my head	Linguistic amplification	Phrases : (<u>Those old memories came through</u> into my head)	—
			Oh you're so sweet, too sweet to forget Memories of being along with you, it's all in my dream You just so sweet, too sweet to forget You don't love me the same as I love you It's not to be, I regret	Amplification	Clauses : (<u>Oh you're so sweet, too sweet to forget</u> <u>Memories of being along with you, it's all in my dream</u> <u>You just so sweet, too sweet to forget</u> <u>You don't love me the same as I love you</u> <u>It's not to be, I regret</u>)	—
5.	Hari berganti angin tetap berhembus	Days are passing by the wind is still blowing	Days are passing by the wind begins to blow	Literal	—	—
6.	Cuaca berubah daun-daun tetap tumbuh	Weather is changing the leaves are still growing	Season's changing and the leaves begin to grow	Literal, generalization	Word : (Season's changing <u>and</u> the leaves begin to grow)	—
7.	Kata hatiku pun tak pernah berubah	My conscience is unchanged	But the words inside my heart will forever stay too	Modulation	Words : (<u>But</u> the words inside my heart will <u>forever</u> stay <u>too</u>)	—
8.	Berjalan dengan apa adanya	It goes as the way it is	Wherever I may go, whatever I may do	Discursive Creation (Re- creation)	Clauses : (<u>Wherever I may go, whatever I may do</u>)	Clause : (<u>Berjalan dengan apa adanya</u>)
9.			Oh you're so sweet, too sweet to forget	Amplification	Clauses : (<u>Oh you're so sweet, too sweet to</u>	

			Memories of being along with you, it's all in my dream You just so sweet, too sweet to forget You don't love me the same as I love you It's not to be, I regret		<u>forget</u> <u>Memories of being along with you, it's all in my dream</u> <u>You just so sweet, too sweet to forget</u> <u>You don't love me the same as I love you</u> <u>It's not to be, I regret</u>	
10.	Di malam yang dingin dan gelap sepi	In the cold dark and lonely night	In inside the cold dark, lonely night	Literal, reduction	Word : (In <u>inside</u> the cold dark, lonely night)	Word : (Di malam yang dingin <u>dan</u> gelap sepi)
11.	Benakku melayang pada kisah kita	My mind flies into our story	Memories of two of us begin to take fly	Amplification	Phrase : (Memories of two of us, <u>begin to take</u> fly)	Phrase : (Benakku melayang <u>pada kisah kita</u>)
12.	Terlalu manis untuk dilupakan	Too sweet to forget	Oh you're just so sweet, too sweet to forget	Literal, amplification	Clause : (<u>Oh you're just so sweet</u> , too sweet to forget)	–
13.	Kenangan yang indah bersamamu	The sweet memories along with you	Memories of being along with you	Reduction	–	Word : (Kenangan <u>yang indah</u> bersamamu)
14.	Tinggalah mimpi	Left a dream	It's all in my dream	Modulation	Word : (It's <u>all</u> in my dream)	–
15.	Terlalu manis untuk dilupakan	Too sweet to forget	You're just so sweet, too sweet to forget	Literal, amplification	Clause : (<u>You're just so sweet</u> , too sweet to forget)	–
16.	Walau kita memang tak saling cinta	Although we don't love each other	But you don't love me like I love you	Modulation	–	Word : (Walau kita <u>memang</u> tak saling

						cinta)
17.	Tak kan terjadi	It won't happen	It's not to be, I regret	Discursive Creation (Re-creation)	Clause : (<u>It's not to be, I regret</u>)	Clause : (<u>Tak kan terjadi</u>)
Third Song (Caricature)						
1.	Aku senang, aku bahagia	I'm happy, I'm happy	I feel good, I feel so happy	Linguistic amplification	Words : (I <u>feel</u> good, I <u>feel so</u> happy)	—
2.	Ada kamu disampingku	You are beside me	I get you beside me	Modulation	Clause : (<u>I get</u> you beside me)	—
3.	Tapi aku nggak berguna	But I'm useless	But I'm useless to you babe	Literal, amplification	Phrase : (But I'm useless <u>to you babe</u>)	—
4.	Masa depanku kegambar, bergambar	My future is visualized, it is sketched	And our future's drawing sketching	Modulation	—	—
5.	Karikatur karikatur gak asli gak asli	Caricature caricature it's not real-it's not real	Caricature caricature it's not real-it's not real	Borrowing, literal	—	—
6.	Karikatur karikatur palsu palsu	Caricature caricature it's fake-it's fake	Caricature caricature it's fake-it's fake	Borrowing, literal	—	—
7.	Karikatur karikatur gak asli gak asli	Caricature caricature it's not real-it's not real	Caricature caricature it's not real-it's not real	Borrowing, literal	—	—
8.	Karikatur karikatur gak lucu	Caricature caricature it's not funny	Caricature caricature it's not funny	Borrowing. literal	—	—
9.	Kamu senang kamu bahagia	You're happy you're happy	You feel good, you're gratefully glad	Linguistic amplification	Words : (You <u>feel</u> good, you're <u>gratefully</u> glad)	—
10.	Karena aku nurutin kamu	Because I follow what you want	When I am being your maid	Modulation	—	Word : (<u>Karena</u> aku nurutin kamu)

11.	Tapi aku jadi terpaksa	But I am forced	But you force me to be like that	Modulation, amplification	Phrase : (But you force me <u>to be like that</u>)	–
12.	Masa depanku digambar berwarna	My future is drawn in colours	And our future's drawing sketching	Modulation	–	–
13.	Karikatur karikatur gak asli gak asli	Caricature caricature it's not real-it's not real	Caricature caricature it's not real-it's not real	Borrowing, literal	–	–
14.	Karikatur karikatur palsu palsu	Caricature caricature it's fake-it's fake	Caricature caricature it's fake-it's fake	Borrowing, literal	–	–
15.	Karikatur karikatur gak asli gak asli	Caricature caricature it's not real-it's not real	Caricature caricature it's not real-it's not real	Borrowing, literal	–	–
16.	Karikatur karikatur gak mau	Caricature caricature I don't want it	Caricature caricature it's not funny	Borrowing, discursive creation	Clause : Caricature caricature <u>it's not funny</u>	Phrase : Karikatur karikatur <u>gak mau</u>
Fourth Song (Devil in You)						
1.	Mengikuti kamu	Following you	The longer I hang out with you	Modulation, amplification, particularization	Phrase : (<u>The longer</u> I hangout with you)	–
2.	Lama-lama malah pusing	Eventually makes me dizzy	The more my head spins round and round	Modulation, amplification	Clause : (The more <u>my head spins round and round</u>)	–
3.	Bisa buat ak sinting	It can make me crazy	Can't keep both feet on the ground	Generalization, reduction	–	Clause : (<u>Bisa buat ak</u> sinting)
4.	Gara-gara kamu	Because of you	You've got the devil in you	Discursive Creation (Re-creation)	Clause : (<u>You've got the devil in you</u>)	Phrase : (<u>Gara-gara kamu</u>)
5.	Menuruti kamu	Following you	Always sucking up to you	Particularization	Word : <u>Always</u> sucking up to you	–

6.	Cuma bikin aku tolol	Only makes me like a fool	Only makes me like a fool	Literal	Word : Only makes me like a fool	–
7.	Otak bisa tambah jebol	My brain can be blown up	Messes with my mind	Modulation, generalization	–	–
8.	Gara-gara kamu	Because of you	You've got the devil in you	Discursive Creation (Re-creation)	Clause : (<u>You've got the devil in you</u>)	Phrase : (<u>Gara-gara kamu</u>)
9.	Kita memang beda	We're different	We're different, you and I	Literal, amplification	Phrase : (We're different, <u>you and I</u>)	–
10.	Gak bisa sama-sama (selamanya)	Can't stay together	Can't stay together forever	Literal	Word : (Can't stay together <u>forever</u>)	–
11.	Kita memang lain	We are unlike	We're just so unlike	Literal, linguistic amplification	Words : (We're <u>just so</u> unlike)	–
12.	Jangan main-main lagi	Don't play again	So don't fool around again, OK	Particularization	Words : (<u>So</u> don't fool <u>around</u> again, <u>OK</u>)	–
13.	Menggauli kamu	Mixing with you	Being mixed up with you	Modulation	–	–
14.	Duniaku jadi miring	My world becomes crazy	Has made my whole world go crazy	Literal, linguistic amplification	Phrase and word : (<u>Has made</u> my <u>whole</u> world go crazy)	–
15.	Bikin ide makin kering	Make the idea gets dried	Dries up all my thoughts	Modulation, generalization	–	Word : (<u>Bikin</u> ide makin kering)
16.	Gara-gara kamu (3x)	Because of you	You've got the devil in you You're trouble, that's you	Discursive Creation (Re-creation)	Clauses : (<u>You've got the devil in you</u>) (<u>You're trouble, that's you</u>)	Phrase : (<u>Gara-gara kamu</u>)

			You've got the devil in you		<u>(You've got the devil in you)</u>	
Fifth Song (I Miss You but I Hate You)						
1.	Waktu aku lagi tinggi	When I get high	Every time that I get high	Amplification	–	–
2.	Hilang akal sehatku	My mind is gone	I just lose my mind	Modulation	Word : (<u>I</u> just lose my mind)	–
3.	Tapi masih ingat kamu	But still remembering you	But I have no trouble remembering you	Amplification	Clause : (But <u>I have no trouble</u> remembering you)	–
4.	Hampir setiap malam hari	Almost every single night	Then almost every single night	Literal	Words : (<u>Then</u> almost every <u>single</u> night)	–
5.	Di dalam tidurku	Inside my sleep	While deep inside my sleep	Literal, linguistic amplification	Words : (<u>While deep</u> inside my sleep)	–
6.	Sering memimpikan kamu	Always dreaming of you	I am always dreaming of you	Literal	Words : (<u>I am</u> always dreaming of you)	–
7.	Banyak pulsa untuk menelepon kamu Banyak pesan yang aku tinggalkan	(I have) a lot of accounts to call you (I have) a lot of messages to leave	Try everything I know to get in touch with you	Modulation, generalization, reduction	–	Clause : (Banyak pulsa untuk menelepon kamu <u>Banyak pesan yang aku tinggalkan)</u>
8.	Tapi dimana kamu ak gak tau Jarang di rumah kebanyakan di jalan	But I don't know where you are You're rarely at home, you're mostly on the street	But you're never home, you're always out somewhere, I know	Reduction	Clause : But you're never home, you're always out somewhere, <u>I know</u>	Clause : (<u>Tapi dimana kamu ak gak tau</u> Jarang di rumah kebanyakan di jalan)
9.	I miss you but I hate	Aku kangen kamu	I miss you but I hate	Borrowing	–	–

	you my girl	tapi ak benci kamu gadisku	you my girl			
10.	Baru aja ku buka mata Kebangun pagi-pagi Langsung kepikiran kamu	–	–	Reduction	–	Clauses : (<u>Baru aja</u> <u>kubuka mata</u> <u>Kebangun pagi-pagi</u> <u>Langsung kepikiran</u> <u>kamu</u>)
11.	Setiap bunyi berdering	Every time it rings	So every time I hear it rings	Amplification	Clause : (<u>So every time I</u> <u>hear</u> it rings)	–
12.	Langsung ku angkat teleponku	I pick up my phone immediately	I run to grab my phone	Amplification, reduction	Phrase : (I <u>run to</u> grab my phone)	Word : (<u>Langsung</u> kuangkat teleponku)
13.	Berharap itu dari kamu	Hoping that it is from you	Hoping that the caller will be you	Literal, reduction, particularization	Phrase : (Hoping that <u>the</u> <u>caller</u> will be you)	–
14.	Berkali-kali aku sms kamu	So many times I text you	So many times I've sent sms to you	Amplification	Clause : (So many times <u>I've sent</u> sms to you)	–
15.	Berkata mesra yang aku ucapkan	Intimate words I said	Telling you about the way I feel	Modulation	–	Phrase : (<u>Berkata</u> <u>mesra</u> aku ucapkan)
16.	Kamu gak tau apa gak mau tau	You don't know or you don't want to know	But you don't know or you just don't want to know	Literal	Words : (<u>But</u> you don't know or you <u>just</u> don't want to know)	–
17.	Gak ada kabar gak ada penjelasan	No news and no explanation	No news from you, so none of the wiser for me and so	Amplification	Clause : (No news from you, <u>so none of the</u> <u>wiser for me and so</u>)	–
18.	I miss you but I hate you my girl	Aku kangen kamu tapi ak benci kamu gadisku	I miss you but I hate you my girl	Borrowing	–	–