Disney Movie's Song and Their Bahasa Indonesia Translation

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ABSTRACT

The aims of this research are 1) to describe the musical devices employed in the English and Bahasa Indonesia songs, 2) to describe the strategies the translator used in translating the songs, and 3) to describe the degree of equivalence between the English songs and Bahasa Indonesia songs. This research employs descriptive qualitative method. The source of the data are the English songs and Bahasa Indonesia songs. Data are in the forms of line. in findings, in term of musical devices there are found that there are many differences in term of rhythm and rhyme, no significant differences in term of assonance and consonance, and there are no onomatopoeia employed in all the songs analyzed. Moreover, in term of translation strategies, Blank Verse Translation is the most frequent used translation strategy with 88 times, second to Blank Verse Translation is Literal Translation, and the least frequent used is Rhymed Translation with 4 times. Finally in term of degree of equivalence most of the translated version are considered partially equivalent towards the original songs. According to the finding, it can be said that the translated song is acceptable as a song as they have the same impression and are good in conveying the context of the original song.

Keywords: Song Translation, Walt Disney, Soundtrack

I. Introduction

In the world, language is one of the importan aspects in the life. Human needs languages in their daily life and also in their interaction with each other. However, the vast number of languages makes it difficult for people to interact. Language is not just a mean of talking or writing, but it is also a means of pleasure. Languages are used in many forms of entertainments created by human, such as poems, books, films and songs. Because of the different languages mentioned earlier, there are gaps between people who use different languages. Thus, translation as a bridge to overcome that difficulty is conducted. There are many books, novels, children's picture books that originating in English that have been translated into Bahasa Indonesia. Recently, translation can also be found in the form of songs. There are several examples of foreign language songs that have been translated into Bahasa Indonesia songs, such as song entitled *Hingga Akhir Waktu* by Indonesian group band *Nineball* that has been translated into *Until the End of Time*. Apart from that many English animation films also have translated song in their dubbed version into Bahasa Indonesia.

One of the important things in a particular film is the music. Music in a film is divided into two categories: *score*, the music background, and *soundtrack*, the song, usually from certain artist.

Disney movies have been considered classic, meaning that the songs are considered great and outstanding of its kind, movies that employ soundtrack to their best. People in the world definitely recognise the works of Elton John entitled Can You Feel the Love Tonight from the classic movie, The Lion King. People also recognise the song from Demi Lovato and Idina Menzel from the movie Frozen entitled Let It Go. There are lots of outstanding and great Disney's soundtracks in comparison with other animation soundtracks.

The researcher is interested in the topic because recently, there is an album containing the translated songs of the classic Disney movies' songs. The Album features many Indonesian singers, such as Regina, Nowella, Hussein from Indonesia Idol, and also features Anggun, an Indonesian legendary singer.

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 music and also put a same note. As Peter Low (2005) says in The Pentathlon Approach to Translating Songs, song must be singable, and the (translated) text must sound as it has been made for the music. Moreover, when the translator is translating the lyrics, translator must pay attention to the rhythm and rhyme for the translated lyrics to have a natural sound to the song.

Translating a song is not an easy task. There are many aspects that should be considered when the translator is translating a song. Therefore, the researcher is interested in conducting research concerning song translation. The Object of this research is a music album, entitled *We Love Disney*, which contains twelve songs, five of which are analysed. Since there are many things considered in the translation of a song, the researcher must limit the focus of this research. The researcher focuses on the musical devices, translation strategies, and the degree of equivalence.

This research focuses on three aspect. Musical Devices employed in both version, Translation Strategies, and Degree of Equivalence. Based on the three focuses the objectives of this research are to find the Musical Devices employed in both versions, to find the Translation Strategies translator used, and to analyze the degree of equivalence.

II. Theoretical Review

Translation has many different meanings based on different scholars. The widely known meaning and definition of translation is by Nida and Taber. Nida and Taber (1982: 12) state that translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, firstly in terms of meaning, secondly in terms o style. Another scholar stated that translation may be defined as the replacement of textual material in one language (Source Language)

by equivalent textual material in another language (Target Language) Catford (1962:20). In the case of the researcher's objectives, the researcher agrees with the definition proposed by Nida and Taber. Song translation may not be fully equivalent, but it is the closest natural equivalent in the target language. The lines of the song might change styles although maintaining the same meaning, or the meaning might change while maintaining the same styles.

Apart from that, Jakobson also stated that there are three categories of translation, namely Intralingual Translation, Interlingual Translation, and Intersemiotic Translation. Intralingual Translation or also known as rewording, is an interpretation of verbal signs by means of other sign of the same language; Interlingual Translation is an interpretation of verbal signs, by means of some other language; and Intersemiotic Translation also known as transmutation is an interpretation of verbal signs by means of signs of non-verbal sign system.

Song translation is unique. Song lyrics are written in the similar way of poetry, thus song lyrics can be regarded as one. However translating a song is a much more complex task to achieve. In song translation, translators have little or no freedom in choosing between versified translation (maintaining structure) or omitting structure. The translator might change or omit a rhyme, but assigning syllables to a musical note is a quite difficult task to overcome. The translated song is considerably different from the original song, because the repetition of phrases, words is more natural in the original song, than in the translated song. There are many strategies that can be used in assessing the translation of song lyrics, Andre Lefevere (in Basnett 2002:87) a scholar in translation, proposed seven translation strategies that can be used in translating a poem. There is a limited space in song translation, because there are certain rules of musical devices that the translator must follow just like the rules found in a poem. These seven strategies are appropriate to translate a song. The seven strategies are 1) Phonemic Translation is a strategy where the translator attempts to reproduce the sound in the source language into the target language. In this strategy, the translators also try to paraphrase the sense; 2) Literal Translation is a strategy where the translators transfer the original text based not on menaing but on the literal expression. Beekman (1974) states that Literal Translation transfers the lexical units. Furthermore, this strategy does not only focuses on word-for-word, but also phrase-for-phrase and clause-for-clause; 3) Metrical Translation is a strategy which the dominant criterion is the reproduction of the meter. In highlights, the translators try to reproduce the number of syllables and stresses of the original text; 4) Verse to Prose Translation is a strategy where the translator transfers the original text into the target text in the form of prose. The target reader will get the meaning alright, but they will not get the beauty of the original text as it has lost the sense: form; 5) Rhymed Translation is a strategy where translators are focusing on two aspects, the meter and rhyme, although rhyme is the main concern. In this strategy, translators try to produce the same rhyme of the source text into the target text; 6) Blank Verse Translation is a strategy where the translator translates the text but with a tendency to ignore the rhyme of the original text. The translator tries to maintain the structure of the original text in the target text by using unrhymed lyrics. This looks very similar to a literal translation, although in this strategy, translator does not ignore the context of the original text, giving the translated version a similar impact as the original text.

Apart from that the researcher also take a look at the musical devices employed in both English and Bahasa Indonesia Songs. The musical devices analysed are 1) Rhythm and Meter, Rhythm can be analyzed through rhyme, intonation, meter, and tempo. In this research, the researcher analyzed the rhythm employed in both versions of songs by looking at the beats and pauses can also be said as the stressed and unstressed syllables. Meter according to Bambang (2000) is a pattern in a line that has been cut into chunk by accents and stresses. This is the basis of the measurement of a meter. Meter is shown by saying foot in certain chunk; 2) Rhyme is the repetition of accented vowel sounds and all succeeding sound that appear close together. Rhyme might cause confusion if compared to assonance and consonance. However, they are different with one another. Cuddon (1999: 751) states that there are 4 types of rhyme

based on their degree: full rhyme, identical rhyme, vowel rhyme, pararhyme. Apart from their degree, there are three types of rhyme based on their position: end rhyme, internal rhyme and approximate rhyme; 3) Assonance is the repetition of vowel sounds close together. Unlike rhyme, assonance is simply a repetition of vowel sounds. It is usually called vocalic rhyme; 4) Consonance is the repetition of consonant sounds. This is the opposite of assonance; 5) Onomatopoeia is the use of word whose sound imitates or reinforces its meaning. It should be noted that the relation between the sound and the referent is arbitrary; 6) Tone is what the whole song or lyrics are about. Tone represents the feeling or the atmosphere that the song try to carry.

Degree of Equivalence also important to be studied as the translated songs are related to the original songs. There are 4 types of degree of equivalence, namely fully equivalent, partially equivalent, non-equivalent, and unrealised or not translated. However, because all of the lines in the lyrics are translated into Bahasa Indonesia, the researcher omit the fourth type of degree of equivalence.

III. Research Method

This research uses the descriptive qualitative method. A descriptive qualitative method can be used to analyze and expose the quality between the source text and the target text found in the five songs of Disney's movie soundtracks and their Bahasa Indonesia translation version found in the album, *We Love Disney.* Fraenkel and Wallen (1993) state that descriptive method is a method used to explain, analyze, and classify, something through various techniques, survey, interview, questionnaire, and test. Fraenkel and Wallen also state that qualitative research is a research that investigates the quality of relationships, activities, situations, and materials. This type of research is suitable for conducting this research, because this research analyzes and explains through words instead of numbers and figures. The data collected are presented in words and are explained thoroughly

Regarding to the subject, the researcher believes that this research uses qualitative methods, as this research describes and explores the comparison between the English and the Bahasa Indonesia songs, looking at the

musical devices used in both version of the songs, the strategies the translator use to translate the songs, and also the degree of equivalence between the two versions of the song.

The data sources are five songs taken from the album *We Love Disney.* This album was released on September 2015 and available for download online on *iTunes.*

The songs are taken from the movie *Frozen, The Lion King, Pocahontas, Tarzan, Beauty and The Beast* and*, Aladdin.* The songs are *Lepaskan (Let It Go), Warna Angin (Colors of the Wind), Dapatkah Kau Rasakan Cinta (Can You Feel The Love Tonight), Dunia Baru (A Whole New World), Si Cantik dan Si Buruk Rupa (Beauty and the Beast).*

The data are in the form of song lines. The researches analyzes the lyrics and the musical devices of the five songs. The context of the data is a movie soundtrack which are put in the middle of the movie to emphasize a scene or put in the credit as the end credit soundtrack.

This research conducts an analysis of the translation strategies and the musical devices maintained. The researcher also analyzes the degree of equivalence. The unit of the data analysis is a line each as it is a song lyrics, the line on the verse in the English songs and the line on the verse in the Bahasa Indonesia songs.

Collecting data is an important part of a research. The researcher must focus on the object of the research. The research also collects carefully in collecting the data. In this research, the researcher listened to the original songs from the movies by listening to it on the movie and wrote down the lyrics on a note. Then the researcher listened to the translated version of the songs taken from the album and wrote down the lyrics. Since all the lyrics are 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.

In the analyzing of the data, the researcher took a look at the lyrics and listened to the songs, both the English songs and their counterparts in Bahasa Indonesia. After listening to the song, the researcher consulted the lyrics written down, finding which line is the equivalence to which line in the song. The researcher determined the musical devices first

of the two lines, whether the Bahasa Indonesia song has the same rhythm and/or rhyme. After that the researcher determined which of the strategies proposed by Lefevere is used in the translation of the song lyrics.

The Researcher use the theory proposed by Bell about equivalence. After finding the musical devices and then the line in English and its translated version, researcher try to assess, judge the quality based on meaning equivalence of the lyrics.

In qualitative research, the main instrument of a research is the researcher himself, because the researcher knows the phenomenon first hand. The researcher also acts as a planner, data analyst, and data collector. Equipment used is laptop, notebook, cell phone (recording), dictionary and data sheets. To ensure the quality of the finding researcher needs to establish trustworthiness. The type of triangulation used in this research is by employing the researcher triangulation. Researcher will ask another student to look at the finding and to say their piece of mind about the finding.

To ensure the quality of the finding researcher needs to establish trustworthiness. There are many strategies to establish trustworthiness. The most common way to establish trustworthiness is triangulation. Triangulation involves using multiple sources and perspective to reduce systematic bias.

The type of triangulation used in this research is by employing the researcher triangulation. Researcher will ask another student to look at the finding and to say their piece of mind about the finding. The researcher asked several translation students who are the researcher colleague in Translation concentration studies. The researcher also asked a student of linguistics student who has got stylistics as her college subject.

IV. Findings and Discussion

The data sources are five songs selected from several Disney's animated movies and the translated five songs from the album *We Love Disney*. In these finding, there are 144 data. The 144 data are taken from 182 lines collected from all the five songs.

In detail, in *Let It Go,* there are 17 assonances and 21 consonances and no onomatopoeia in English lyric, while there are 22 assonance and 18 consonance and no onomatopoeia in Bahasa Indonesia lyric. In *Color of the Wind*, there are 35 assonance and 33 consonance and no onomatopoeia in English lyric, while there are 36 assonance and 34 consonance and no onomatopoeia in Bahasa Indonesia lyric. In *Can You Feel The Love Tonight*, there are 12 and 16 of assonance and consonance respectively in English lyric, while there is onomatopoeia to be found, while in the Bahasa Indonesia lyric there are 16 and 13 of assonance and consonance respectively, and no onomatopoeia. In *A Whole New World*, there are 30 and 42 assonance and consonance respectively, and no onomatopoeia in English lyric, while there are 54 assonance and 36 consonance in Bahasa Indonesia lyric and No onomatopoeia. In *Beauty and the Beast*, there are 13 and 16 of assonance and consonance respectively in English lyric, and 25 and 20 of assonance and consonance in Bahasa Indonesia lyric, both texts did not employ any onomatopoeia.

In terms of Translation Strategies, there are 180 times the strategies are used in translating the five original English songs into five Bahasa Indonesia equivalents. In details, there is zero Phonemic Translation used in translating the song, in all five songs. Literal Translation are used nine times in translating the first song, twelve times used in translating the second songs, zero time used in translating the third song, nine times used in translating the fourth song, and five times used in translating the fifth song. Metrical Translation is used twice in translating the first song, once in translating the second song, twice in translating the third song, eighteen times in translating the fourth song, and eight times in translating the fifth song. Verse to Prose Translation is not used in translating all the five songs. Rhymic Translation is used four times the third song, while the other did not employ this strategy. Blank Verse Translation is used thirteen times in translating the first song, twenty one times in translating the second song, thrice in translating the third song, twenty nine times in translating the fourth song, and sixteen times in translating the fifth song. Interpretation is used once in

translating the first song, thrice in translating the second song, thirteen times in translating the third song, six times in translating the fourth song, and four times in translating the fifth song.

The types of Degree of Equivalence found are Fully Equivalent, Partially Equivalent. Fully Equivalent is when the translated line is same in term of meaning and style. Then Partially Equivalent is when it is either the meaning (different style) or style (different meaning) maintained. There are thirty that are considered fully equivalent, eighty three that are considered partially equivalent, and thirty two that are considered non-equivalent.

1. Musical Devices in the Original Songs and in the Translated Bahasa Indonesia Songs.

a. Rhythm and Meter

Rhythm in a song is shown by the stressed and unstressed syllable. Stresses show how the syllable of a word is voiced. Not only by the stressed/unstressed syllable, rhythm also shown by the pauses of each meter and feet.

English	Bahasa Indonesia
– ˘ ˘ – ˘ ˘ Let it go/ let it go//	– ˘ ˘ – ˘ ˘ Lepaskan/lepaskan//

This line is the opening lyric of *Let It Go* sung by Demi Lovato. It is a soundtrack of the movie *Frozen*. This line shows that the character, Elsa, should not hid the power inside of her, hence the lyric, to let go. On this line the beats and pauses are the same between the two versions. It is shown by the same meter these two versions have. Meter is a unit of rhythm. Both of the English and Bahasa Indonesia lines are comprised of two feet. The first lines of each version comprised of dactyl meter, which are three syllables with the first syllable are stressed and the rest are not.

b. Rhyme

Rhyme is an essential musical device in a song. Almost every verse in the song employs a rhyme, although, some of the verses are not

.

English	Bahasa Indonesia

The rainstorm and the river are my brother	Hujan badai dan sungai saudaraku
The heron and the otter are my friends	Bangau dan berang berang temanku
And we're all connected to each other	Kita diciptakan untuk bersama
In circle in a hoop that never ends	Di dalam lingkaran yang tiada akhir

This example is taken from *Color of the Wind* sixth stanza, when *Pocahontas* is explaining that all creature, all being in the earth is connected to each other. In the English version of the song, the rhyme pattern is a-b-a-b, can be seen from bro**ther** [brʌð.ər] – o**ther** [ʌð.ər] and fr**iends** [frends] – **ends** [end]. However the Bahasa Indonesia did not employ the same rhyme, or did not employ any kind of rhyme at all. The Bahasa Indonesia lyrics rhyme pattern is a-a-b-c, can be seen from sauda**raku** – teman**ku** and bersa**ma** – ak**hir**.

c. Assonance

Assonance is a repetition of vowel sound in a line. There are a lot of examples that assonance is employed in both version of lyrics.

English	Bahasa Indonesia
Tale as old as time	Dongeng yang lama
True as it can be	Sungguh terjadi

These examples are taken from the first stanza of *Beauty and the Beast*. All of the lines in these two verses are employing assonance. First line of English line using the sound /æ/ in the word "as" while in the Bahasa Indonesia line using the sound /a/ in the word "yang" and "lama". In the second line of English line using the sound /æ/ in the word "as" and "can" while in Bahasa Indonesia using the sound /u/ in the word "sungguh".

d. Consonance

Consonance is the opposite of Assonance, it is repetition of consonant sounds.

English	Bahasa Indonesia
You think you own whatever land you land on	Pikirmu kau miliki semua tempat

This examples are taken from the first stanza of *Color of the Wind*. In this verse both English and Bahasa Indonesia lines employ consonance. In the line above, the English line employs /y/, /n/, and /d/ sounds found in you, own-on, and land. In the Bahasa Indonesia there are /k/, /m/, and /t/ sounds found in every word of the line.

e. Onomatopoeia
After analyzing all the data of both the English versions and the Bahasa Indonesia versions, there is not found any kind of lines in the lyrics that employ onomatopoeia.

2. Translation Strategies Used in the Process of Translation

a. Blank Verse Translation
Blank Verse Translation tends to ignore the rhyme of a verse and concern on conveying the context of the original towards the target text. There are found 83 times that blank verse translation is used across the five songs. It also can be said that the use of this strategies is used evenly in translating the five songs. These two lines are equivalent. It might not word-for-word equivalent, but as a meaning, it goes the same.

English	Bahasa Indonesia
Conceal don't feel, don't let them know	Sembunyikan yang sebenarnya

The line is taken from the third stanza of the first song, *Let It Go*. The line "conceal don't feel, don't let them know" is translated into "sembunyikan yang sebenarnya". These two lines are equivalent. It might not word-for-word equivalent, but as a meaning, it goes the same.

b. Literal Translation
The second most used strategy is the Literal Translation. There are found 36 lines that use Literal Translation as the strategy to translate the song. Although, the drawback of Literal Translation is a strange meaning, the researcher found that the meanings are acceptable in these lines. Not only, the meaning as a lyric, but also it term of the music.

English	Bahasa Indonesia
Let it go, let it go	Lepaskan, lepaskan

the example is taken from the first stanza from the first song, *Let It Go*. It is very clear that the line in Bahasa Indonesia is trying to convey the expression not by word-for-word, but by phrase-for-phrase. Let it go in Bahasa Indonesia expression will be lepaskan, or keluarkan.

c. Metrical Translation
The Metrical Translation is the third most used translation strategy found in the analysis. It is not easy to make a translation with the same meter and beats as the original, moreover if it is bounded by a musical note. There are thirty one times when Metrical Translation is used throughout the five songs.

English	Bahasa Indonesia
Not a footprints to be seen	Tanpa jejak terlihat

The example is taken from the second stanza of *Let It Go*. The English line is translated into the Bahasa Indonesia with the same meter, beats and pauses. Both of the lines have three feet, with the same beats which are two lambs and one anapest. The pauses also happen in the same place. Not a/footprints/to be seen// and tanpa/jejak/terlihat//.

It can be said that Metrical Translation is a seldom used in the translation of the five selected songs. It is hard to produce a same meter as the original. It should be noted that Metrical Translation seldom stands alone as a translation strategy. Most of the time, it is used with Literal Translation. Thus, Metrical Translation is a secondary strategy towards the Literal Translation

d. Interpretation

The next is interpretation. Interpretation loosely based on the translator opinion and

mind. It is how the translator would want to translate specific line into he/she deemed fit. There are found the used of interpretation twenty six times throughout all the five songs. It is should be noted that Interpretation is most used in the translation of *The Lion King* song, *Can You Feel The Love Tonight*, that has been translated into *Dapatkah Kau Rasakan Cinta*.

English	Bahasa Indonesia
When the heat of the rolling wind can't be turn away	Ketika langit menjingga redakan dunia

The example is taken from the first stanza of *Can You Feel The Love Tonight*. In this example it can be seen that the translator ignore the English line. There are differences in meaning, and also in context. However, in term of musical devices and song, this line is acceptable. Both have five feet, although with different beats. This might happen because the translator wanted to make a line that can fit the musical notes. If the translator translated the line by using strategy that is concerning mostly on meaning and context, such as Literal and Blank Verse, it will be unfit to the musical notes.

e. Rhymed Translation

Rhymed Translation is the least used of all the seven translation strategies proposed by Lefevere. It is used four times across the five selected songs. It is only used in one verse of the song Can You Feel The Love Tonight.

English	Bahasa Indonesia
There's a time for everyone, if they only learn	Takkan pernah mudah, jalani ini
That the twisting caleidoscope, move us all in turn	Dunia berputar untuk, temukan hati

In this verse, the Rhymed Translation is used in the translation of the English lines. It can be seen that the English line in one verse

employs a-b-a-b as the rhyme. In the Bahasa Indonesia verse, it also employs a-b-a-b. It can be seen from **learn** – **turn**. In the bahasa indonesia it is translated into the use of different sound rhyme, but still employ the same kind as the English lines, can be seen from i**ni** – ha**ti**

However, in these four examples, the Rhymed Translation didn't stand alone. In these four examples all of the lines are also translated with Interpretation.

f. Verse to Prose and Phonemic Translation

Phonetic Translation and Verse to Prose Translation are two strategies that is not found in the translation of the five selected songs. It is probably because Phonemic Translation is difficult to produce. To use the same sound as the original text is not an easy matter. Phonemic Translation suited best to translate onomatopoeia, and onomatopoeia is not found in the song. Verse to Prose Translation is not used in the translation process because the translated text is also in the form of song, not a story.

3. Degree of Equivalence between the Songs

There are three types of degree of equivalence used and also there three types of degree of equivalence found. The first is fully equivalent, where not only the meaning is conveyed across the language but also the form of the song, by judging the musical devices also. The second is partially equivalent where the line translated inclined to lean towards meaning or form. The third is not equivalent where the line translated is not equivalent both in meaning or form.

There are found 30 times that the lines are fully equivalent, 83 times that they are partially equivalent, and 32 times that the lines are not equivalent.

English	Bahasa Indonesia
ˇ – ˇ – Not a/ footprints/ ˇ ˇ – to be seen/	ˇ – ˇ – ˇ ˇ – Tanpa/ jejak/ terlihat/
ˇ – But still/ ˇ – ˇ – I can/not see//	ˇ – ˇ – Tapi/ ku tak/ ˇ ˇ – mengerti//

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˘ ‒	˘ ˘ ‒ ˘ ‒
It is/	Antara/ kita//
˘ ˘ ‒	
where we are//	

The first example above, shows the that the Bahasa Indonesa Translated is fully equivalent with the English line. Both lines have same meter which is trimeter, both comprised of same beats, and they have equivalent meaning. The second example is an example of partially equivalent. Although they have a similar meaning, and same meter, but they are comprised of different beats. The third example is non-equivalent, although with same meter, they have different beats and different meaning.

It can be seen that partly equivalent is dominant in the translated song. These number happened because the numerous changes in beats of the translated song in comparison to the original song.

. It the discussion of equivalence of a song, impression is a matter that should not be ignored. Impression is a way of a song to impact the audience. The impression created by the original songs might be different from the impression created by the translated song. It is usually cause by the translated text that has a much more diminutive diction compared to the English text. However, most of the translated created the same impression towards the audience as the original songs did.

The overall quality of the translated song produced can be said that it is exceed expectation. Althought the research said that most of the lines translated are mostly partial equivalent, this translated song is acceptable as a translated version of the original song.

V. Conclusion and Suggestion
1. Musical Devices Employed in English and Bahasa Indonesia songs
There are five musical devices that researcher focuses on finding in the research, namely rhythm and meter, rhyme, assonance, consonance, and onomotopoeia. In terms of rhythm and meter, there are numerous differences in the rhythm and meter of the translated songs compared to the original. Most of the times, the translated line has a different beats and feet. However, it should be noted that even though there are differences in the beats and feet, it is not significantly different. It is only different by one beat or syllable.

In terms of rhyme, it is found that almost every verse of the Bahasa Indonesia does not employ a kind of rhyme. Rhyming is difficult in translating a song, and it is only found one time that the translator employs a rhyme in his/her translation, most of the times the translator did not employ a rhyme in his/her translation.

In term of assonance and consonance most of the time both lyrics, English and Bahasa Indonesia employ assonance and consonance. There are found sometimes that even though the English lyrics do not employ assonance or consonance but the Bahasa Indonesia employs assonance or consonance. This is happening because the amount of sounds in English language is much more various compared to the sounds in Bahasa Indonesia Langauge. In term of onomatopoeia, the researcher did not found any onomatopoeia in both the English and Bahasa Indonesia lyric.

Overall, the Musical Devices of the English songs and Bahasa Indonesia songs are changed. Most of the Bahasa Indonesia lyric do not employ Rhyme. Most of them also have different rhythm and meter. However, in term of assonance and consonace, both English songs and Bahasa Indonesia songs employed these.

2. The Translation Strategies Used in Translating The Song
There are seven strategies that Lefevere proposed, and five of them are found in the research. It is found that from 144 lines used, there are 180 times that translation strategies is used. Some of the lines employ two kind of strategies at the same time. The most frequent used translation strategies is Blank Verse Translation with eighty three times, the second most used translation strategies is Literal Translation with thirty six times, the third most used translation strategies is Metrical Translaiton with thirty one six, the second least used translation is Interpretation with twenty six times, while the least used translation strategies is the Rhymed Translation with four times.

Metrical Translation and Rhymed Translation rarely stand alone as a translation strategy. Metrical Translation and Rhymed Translation usually stand side by side with Literal Translation and Interpretation respectively.

Most of the translations concern on conveying the meaning, that is why Blank Verse and Literal Translation are the most used translation strategies. Both translation strategies concern on meaning and context.

3. Degree of Equivalence of the Original and Translated Songs

Most of the times, the translated version is Partially Equivalent toward the original. There are eighty eight times that a translation is considered Partially Equivalent towards the original songs. There are twenty six times that a translation is considered Fully equivalent and there are thirty times that a translation is considered Non-equivalent.

Partially Equivalent is caused by the different in form, but not in term of meaning. Most of the translated version employ different beats and meter, but still have the same meaning and context. This happened because the translator main concerns is to convey the meaning or context of the English songs in Bahasa Indonesia songs. Altough, the majority of the translated lines are considered partially equivalent, it is still acceptable and can be enjoyed the translated songs as well as we enjoy the original songs. It is important to deliver the musical devices, but it is more important to deliver the context of the song across the language, so that the audience does not feel weird about it.

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