THE INDONESIAN TRANSLATION OF
“HOW FAR I’LL GO”:
A STUDY OF ITS STRATEGIES
AND MUSICAL DEVICES APPLIED

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra
in English Letters

By
SPIRIDONA ADVENTIA CHRISTYANTI
Student Number: 144214032

DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
UNIVERSITAS SANATA DHARMA
YOGYAKARTA
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Approved by
Harris Hermansyah Setiajdi, M. Hum.
Advisor

Anna Fitriati, S.Pd., M. Hum.
Co-Advisor

June 11, 2018

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Student Number: 144214032

Defended before on the board of Examiners on 12 July 2018
and Declared Acceptable

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I certify that this undergraduate thesis contains no material which has been previously submitted for the award of any other degree at any university, and that, to the best of my knowledge, this undergraduate thesis contains no material previously written by any other person except where due reference is made in the text of the undergraduate thesis.

Yogyakarta, May 30, 2018

Spiridona Adventia Christyanti
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“HOW FAR I’LL GO”:
A STUDY OF ITS STRATEGIES
AND MUSICAL DEVICES APPLIED

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Dibuat di Yogyakarta
Pada tanggal 30 Mei 2018

Yang menyatakan,

Spiridona Adventia Christyanti
“To everything there is a season, and a time to every purpose under the heaven.”

(Ecclesiastes 3:1 KJV)
For my beloved parents,
everyone who loves me,
and myself.
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ABSTRACT


Translating song is more interesting compared to another translation product because the result of the translation can be sung and can be performed on stage. This thesis analyzes the translation of a song lyric entitled “How Far I’ll Go” which is translated into “Seb’rapa Jauh Ku Melangkah” in Indonesian. The original song or the English version known as the soundtrack of Disney Movie entitled Moana. Since the data is a song, it is interesting to find the strategy applied by the translator to make the song singable.

There are two objectives in this research. The first objective is to find out the strategies applied by the translator to translate the “How Far I’ll Go” into “Seb’rapa Jauh Ku Melangkah”. The second is to analyze what musical devices utilized in the source text (ST) and target text (TT).

This undergraduate thesis is categorized as a qualitative research which applied library method and explicatory method. Library method applied because the researcher uses some references such as journals and books. Explicatory method applied to explicate the strategy and musical devices applied.

The result shows that the strategies applied are translation by paraphrase using a related word (24%), translation by paraphrase using unrelated word (12%), translation by omission (36%), and translation by double strategy (28%). In other word, the translation by omission is mostly applied to translate the data. For the analysis musical devices, it shows that the translator managed to maintain the musical devices applied in the ST even though the type or the position of the musical devices that utilized is not the same. It is proven by the number of the most frequently applied musical devices in the ST and TT is end rhyme. The application end rhyme in the ST reaches 35% and in the TT reaches 38%.
ABSTRAK


Terdapat dua tujuan penelitian dari skripsi ini. Tujuan pertama ialah untuk menemukan strategi apa yang digunakan oleh penerjemah untuk menerjemahkan “How Far I’ll Go” menjadi “Seberapa Jauh Ku Melangkah”. Tujuan kedua adalah untuk menganalisis peranti musikal apa saja yang digunakan pada teks sumber (TSu) dan teks sasaran (TSa).

Skripsi ini dikategorikan sebagai penelitian kualitatif dengan mengaplikasikan studi pustaka dan metodi eksplikatori. Studi pustaka digunakan karena peneliti menggunakan beberapa referensi seperti jurnal dan buku. Metode eksplikatori digunakan untuk membantu menjelaskan strategi terjemahan dan peranti musik yang digunakan.

Hasil penelitian menunjukkan bahwa strategi yang digunakan adalah menerjemahkan dengan menggunakan parafrasa yang berkaitan dengan kata tersebut (24%), menerjemahkan dengan menggunakan parafrasa yang berbeda dengan kata tersebut (12%), menerjemahkan dengan pengurangan (36%), dan menerjemahkan dengan strategi ganda (28%). Dengan kata lain, menerjemahkan dengan pengurangan paling banyak digunakan untuk menerjemahkan data. Untuk analisis tentang peranti musikal, menunjukkan bahwa penerjemah berhasil untuk mempertahankan peranti musik yang digunakan di TSu, meskipun tipe dan posisi dari peranti musik yang digunakan tidak sama. Hal ini dibuktikan dengan jumlah penggunaan peranti musikal yang paling sering digunakan di TSu dan TSa adalah rima akhir. Penggunaan rima akhir di TSu mencapai 35% dan di TSa 38%.
CHAPTER I
INTRODUCTION

A. Background of the Study

Language has a big role as the medium of communication. We, as human and social being, need language to build relationship and make some interactions with other people. However, it is undeniable that we live in a diverse world which makes people unable to communicate using only a language. Each country has its own culture and also language. Thus, it creates misunderstanding between speakers coming from different background. Therefore, translation exists to help people with different language to communicate to each other.

Translation is a craft that attempts to replace a written message and/or statement in one language by the same message or statement in another language (Newmark, 1981, p. 7). It means that translation is delivering message in one language to another language without adding or reducing the message. The process of translation itself is not only works in spoken language but also in written language. The problem that usually comes up when translating text from SL to TL is finding the equivalence between them. It is also stated by Catford (1965) that the main problem of translation is to find the equivalence between SL and TL (p. 21). It is important to check whether the transferred messages from the SL to the TL are equivalent since every language comes from different background and culture.
There are various products of translation such as literary work, academic book, journal, film/movie subtitle and song. In this discussion, the researcher intends to analyze the translation of song. Translating song is a way more interesting compared to another work of translation. It is because the result of the translation can be performed. As an example, some songs in Disney’s movies are translated and also performed. Thus, it can be enjoyed by the audience from various countries since the meaning of the song does not deviate from the original song.

This study is going to analyze the song lyric “How Far I’ll Go” which is known as the soundtrack of Disney Movie entitled Moana (2016). It is interesting to analyze this song because it is translated into so many languages around the world. Based on www.buzzfeed.com, the song “How Far I’ll Go” is translated into more than 24 languages such as Thai, French, Latin, and Indonesian. In addition, the Indonesian version of this song is entitled “Seb’rapa Jauh Ku Melangkah”.

The example of the data that is going to be analyzed is taken from the English version of the song lyrics. It is saying “See the line where the sky meets the sea? It calls me” which is translated into Indonesian “Horizon seakan memanggil diriku.” It shows that the phrase “the line where the sky meets the sea” is not translated into a phrase, but into a word. This example of the data leads the researcher to find what strategies applied to translate the song lyric from the source text into the target text.
The researcher does not only focus in analyzing the strategy of the translation but also comparing the style of the song lyric both in English and Indonesian. In terms of style, the researcher will analyze the musical devices. The example of analyzing the musical devices can also be seen in this data “See the line where the sky meets the sea? It calls me”. There is alliteration seen in the word “see”, “sky” and “sea”. The preceding example shows that it is interesting to analyze the musical devices because song lyric can be treated as poem.

Therefore, this study will be beneficial in order to enrich translation research. It is because there is still rarely found translation research analyzing song as the data. Furthermore, it is also useful in order to make a better translation.

B. Problem Formulation

Based on the background explained above, the researcher formulated two problems to answer in this study as follows:

1. What strategies are applied in translating “How Far I’ll Go” into “Seb’rapa Jauh Ku Melangkah”?
2. What musical devices are utilized in “How Far I’ll Go” and “Seb’rapa Jauh Ku Melangkah”?

C. Objectives of the Study

Based on the problem formulation above, there are two objectives to achieve in this study. The first is to find out what strategies applied by the author in
translating the song lyric “How Far I’ll Go” into “Seb’rapa Jauh Ku Melangkah”.

The second objective is to analyze what musical devices utilized in both “How Far I’ll Go” and “Seb’rapa Jauh Ku Melangkah”.

D. Definition of Terms

To avoid misunderstanding, it is necessary to provide the definition of terms which frequently appear in this research.

Disney’s song, based on Oxford Advanced Learner’s Dictionary, song is defined as a short piece of music with words that you sing. Meanwhile, Disney refers to Walt Disney Company, one of the world’s leading producers and providers of entertainment and information. Thus, Disney’s song can be defined as a song that is produced by Disney Company.

Translation strategy is a strategy used to transfer a message from SL to TL. According to Baker (1992), there are eight strategies in translation: translation by more general word, translation by less expressive word, translation by cultural substitution, translation by loan word or loan word plus explanation, translation by paraphrase using related word, translation by paraphrase using unrelated words, translation by omission, and translation by illustration (p. 26-42)

Style is defined as the particular way which something is done (Oxford Advanced Learner’s Dictionary). According to Verdonk (2002), “style in language can be defined as distinctive linguistic expression.” (p. 3)

Musical Devices, according to Oxford Advanced Learner’s Dictionary, music is defined as sounds that are arranged in a way that is pleasant or exciting to
listen to. Meanwhile, musical is defined as something related to music. Devices is defined as a method of doing something that produces particular result or effect. Thus, musical devices can be defined as a method of doing the arrangement of sounds in order to produce an effect.
CHAPTER II
REVIEW OF LITERATURE

This chapter contains three main parts. They are the review of related studies, the review of related theories, and the theoretical framework. The first part is the review of other studies which discusses similar topic. The second part discusses some theories relevant to the study. The last part explains the contribution of the theories and reviews in solving the problems of the study.

A. Review of Related Studies

1. Aji’s Undergraduate Thesis “Song Translation Analysis of Five Disney’s Movie’s English Songs”

This undergraduate thesis discusses the translation strategies applied and the degree of equivalence between the English and Indonesian version. The objects of this study are the five song lyrics in English and Indonesian version taken from five Disney’s movies. This study analyzes the strategies of each line of the lyrics and it uses Lefevere’s strategies.

As it is stated in the beginning, Aji discusses not only the strategies applied, but also the degree of equivalence between the ST and TT. In analyzing the equivalence, he uses the theory of Nida and Taber to assess the translation quality.

The present thesis is similar in dealing with the strategies used in analyzing song lyric. What makes this present thesis different from Aji’s thesis is only the object itself.
2. Nugroho’s Undergraduate Thesis “The Translation of English Song
“Shout to the Lord” into “Nyanyi dan Bersoraklah” in Indonesian: A
Study of its Accuracy, Acceptability, Readability, and Style”

In his analysis, Nugroho discusses the accuracy, acceptability, readability and style of a song entitled “Shout to the Lord” which translated into “Nyanyi dan Bersoraklah.” Here, the researcher analyses the problem formulations by distributing questionnaire into some respondents. He assesses the accuracy, acceptability, and readability of the translation by using the theory of Nababan. In the term of musical device, he applies the theory of Perrine to analyze both the English and Indonesian version.

What makes the present study similar to Nugroho’s study is the analysis of musical device. Moreover, both of Nugroho’s study and this present study use song lyric as the data.

3. Maryati’s Undergraduate Thesis “Translation Method and Meaning
Equivalence in the Song Lyric Let It Go Sung by Demi Lovato and
Lepaskan Sung by the Artist”

This undergraduate thesis discusses the translation method applied and the equivalence between the English and Indonesian version. The object of this study is Demi Lovato’s song entitled “Let it Go” which was famous in 2013, at the same time the movie Frozen released. This study uses the theory of Newmark to analyze the method applied.
This study not only analyzes the method but also the equivalence of the translation. Maryati uses the theory of Nida and Taber to analyze the equivalence between the ST and TT.

The present thesis is different from Maryati’s thesis since she analyzes the method and the equivalence, whilst this present thesis analyzes the strategies applied. What makes this study similar to Maryati’s study is the data that is used is a song lyric.

**B. Review of Related Theories**

1. **Theory of Translation**

Catford (1965), in his book *A Linguistic Theory of Translation*, states “the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)” (p. 20). It is similar to the statement of Newmark in his book *Approaches to Translation*. Newmark (1981) defines translation as “a craft consisting in the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language” (p. 7).

From those two statements, it means Catford and Newmark agree that translation is related to the replacement of messages in other language without disregarding the equivalence between the source language (SL) and the target language (TL). It is important to maintain the equivalence of both SL and TL in order to get the same meaning received by the readers.
2. Translating Song as Poem

Translating song and poem are similar. Song and poem are similar because they are written in lines or verse, divided into stanzas, and employ some technique such as repetition and rhyme. Although there are similarities between song and poem, there are also some differences between them. Moreover, there is a statement from Kennedy and Gioia (1999, p. 792) saying:

“Many familiar poems began life as songs, but today, their tunes forgotten, they survive only in poetry anthologies. Shakespeare studded his plays with songs, and many of his contemporaries wrote verses to fit existing tunes. Some poets were themselves musicians (like Thomas Campion), and composed both words and music.”

From the statement above, in the past some poems were some songs which the tunes or the melody are eliminated. When a song eliminates its tune, it becomes a poem. In contrast, when poem filled with some tunes, then it can be said that it is a song. What make them different is a song has melody or tune in it, whether a poem has not.

3. Theory of Translation Strategy

Behind the clear transferred message from the SL to TL, there are some strategies applied to ease the translator in translating those two texts. According to Mona Baker (1992, p. 26-42), there are eight strategies proposed by Baker. Those strategies and explanations are presented as follows:

a. Translation by more general word (superordinate)

This is one of the commonest strategies for dealing with many types of non-equivalence, particularly in the area of propositional meaning. It works equally well in most, if not all, languages (Baker, 1992, p. 26).
Example: ST = He is the man who is standing next to the stool  
TT = Dia adalah lelaki yang berdiri dekat tempat duduk.

b. Translation by more neutral/less expressive word

This strategy uses the more neutral word or less expressive word in translating the text. (Baker, 1991, p. 28).

Example: ST = This mansion is owned by an old man.  
TT = Rumah ini dimiliki oleh seorang lelaki tua.

c. Translation by cultural substitution

Replacing a culture specific item with target language that doesn’t have the same meaning but have the same impact (Baker, 1991, p. 31).

Example: ST = She throws a baby shower for her daughter.  
TT = Dia mengadakan acara mitoni untuk anak perempuannya.

d. Translation using a loan word or loan word plus explanation

This strategy is particularly common in dealing with culture-specific items, modern concepts, and buzz words (Baker, 1991, p. 34).

Example: ST = She loves to eat a slice pizza every morning.  
TT = Dia suka memakan sepotong pizza setiap pagi.

e. Translation by paraphrase using a related word

This strategy tends to be used when the concept expressed by the source item is lexicalized in the target language but in a different form (Baker, 1992, p.37).
Example: ST = See the light where the sky meets the sea? It calls me.

TT = Horizon seakan memanggil diriku.

**f. Translation by paraphrase using unrelated words**

This strategy used if the concept expressed by the source item is not lexicalized at all in the target language, the paraphrase strategy can still be used in some contexts. Instead of a related word, the paraphrase may be based on modifying a superordinate or simply on unpacking the meaning of the source item (Baker, 1992, p. 38).

Example: ST = Let’s play trick and treat!

TT = Ayo kita bermain permainan yang biasanya dimainkan saat Halloween di Amerika!

**g. Translation by omission**

If the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations, translators can and often do simply omit translating the word or expression. (Baker, 1992, p. 40).

Example : ST = My old grandfather is an American.

TT = Kakekku adalah orang Amerika.

**h. Translation by illustration**

This is a useful option if the word which lacks an equivalent in the target language (Baker, 1992, p.42).

Example: ST = I want to eat a quiche for breakfast.
Because in Indonesia, there is no food named quiche. Thus, it is better to illustrated it using a picture.

The table above shows eight strategies proposed by Mona Baker to translate a text. Baker’s theory is very detailed and it ease the researcher to analyze the type of strategy used by the translator in translating words without equivalence.

4. Theory of Musical Devices

As written by Thomas Arp and Johnson in the book entitled Perine’s Literature: Structure, Sound, and Sense there are some aspects on musical devices (2008, p. 818-821). Those aspects can be used to analyze the musical devices applied in this research and it will be explained bellow:

a. Alliteration

Alliteration is defined as the repetition of initial consonant sounds. As an example, it can be seen in the sentence “But a better butter makes a batter better”. It is clearly seen that there are repetitions of the same consonant [b] in the word but, better, butter, batter, and better.
b. Assonance

The definition of assonance is the repetition of vowel sounds. For instance, the sentence “It’s free and easy.” This sentence contains assonance since the words free and easy have the same vowel sound [iː].

c. Consonance

Consonance is defined as the repetition of final consonant song. The example of consonance can be seen in “Do not eat in that tent.” The words not, eat, that, and tent have the same final consonant [t], Thus, that sentence is considered as consonance.

d. Rhyme

Rhyme is the repetition of the accented vowel sound and any succeeding consonant sounds. According to Perrine, rhyme is categorized into five types. Those for types will be defined further. (Arp, 2008, p. 820-821)

i. Masculine rhyme

It is a rhyme which involves only one syllable. The example of masculine rhyme can be seen in “The car is parked too far.” The words car and far is considered as masculine rhyme because both of them have only a syllable with the same vowel sound [ɑː].

ii. Feminine rhyme

Feminine rhyme defined as a rhyme which involves two or more syllable. It is different from masculine rhyme which involves only a syllable. The example of feminine rhyme can be seen in “My mother and my brother went to Paris.” The words mother and brother are considered as feminine rhyme because they both
have two syllables with the same vowel sounds. The same vowel sounds are [ʌ] that occurs in the first syllable and [ə] in the second syllable.

iii. Internal rhyme

Internal rhyme is considered as a rhyme when one or more words are within the line. For instance, in the sentence “Once upon a midnight dreary, while I pondered weak and weary”, it is seen that in the words dreary and weary both have the same vowel sound [ɪə].

iv. End rhyme

End rhyme is defined as a rhyme when the rhyming words are at the ends of lines. End rhyme usually occurs when the syllables or words in two or more lines rhyme with each other. A poem entitled “Stopping by Woods on a Snowy Evening” by Robert Frost can be used as the example of end rhyme.

“Whose woods these are I think I know,
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.”

There are three words in three lines of the poem above which rhyme with each other. It is seen in the word know which occurs in the line 1, though in the line 2, and snow in the line 4. They are considered rhyme with each other since those three words have the same syllable [əʊ].

v. Approximate rhyme

An approximate rhyme which is also called as a slant rhyme is a rhyme which includes words with any kind of sound similarity, from close to fairly remote. The example of approximate rhyme can be seen in “I lose the rose”. The
words lose and rose are seen similar but actually they are different since the word lose sounds [uː], meanwhile the word rose sounds [əʊ].

C. Theoretical Framework

There are four theories applied in this research which are theory of translation, theory of translating song as poem, theory of translation strategy, and theory of musical devices. The first theory namely theory of translation is important in understanding what is really meant by translation. The second is translating song as poem. It is important to understand that song can be treated as poem and vice versa. The third is the theory of translation strategy. The importance of this theory is to determine what strategies that might be applied to analyze song. The fourth is the theory of musical devices. The importance of this theory is to help the researcher analyzes the musical devices and its aspects toward the data.
CHAPTER III
METHODOLOGY

This chapter discusses the methodology applied to answer the problem formulation. There are four parts explained in this chapter. The first part is area of research. It briefly explains the area of translation taken by the researcher. The second part is object of the study. It provides the description of the object analyzed in this research. The third part is method of the study. It describes the method used by the researcher. The fourth part is research procedure. This part describes the data collection process.

A. Areas of Research

This research focuses on the analysis of the translation strategies and the musical devices applied on the song lyric entitled “How Far I’ll Go.” A song is actually similar to poem knowing that both of them have same aspects such as written in line or verse, divided into stanzas, employ same techniques like rhyme and repetition. Thus, the area of the study in this research is classified as genre translation. In a book entitled The Map: A Beginner’s Guide to Doing Research in Translation Studies, Williams and Chesterman (2002) states “By ‘genre’ we mean both traditional literary genres such as drama, poetry and prose as well as other well established and clearly defined types of text for translation such as
multimedia texts, religious texts, children’s literature, tourism texts, technical texts and legal document.” (p. 9)

B. Object of the Study

The objects of this study are two song lyrics entitled “How Far I’ll Go” sung by Alessia Cara as the source text and “Seb’raca Jauh Ku Melangkah” sung by Maudy Ayunda as the target text. The researcher focuses in analyzing each line and each stanza of the song lyrics. In other word, the researcher intends to analyze the whole lines and stanzas from those two song lyrics which consist 28 lines which formed into 7 stanzas for each to be analyzed further.

C. Method of the Study

The methods applied in this undergraduate is categorized as qualitative research because “the results is captured in words, images, or nonnumeric symbols” (George, 2008, p.7). The qualitative research is applied in this research since it is descriptive in the data, the analysis and the result. The method and examination are library method and explicatory method. The library method is important in this research because it helps the researcher in collecting the theories and any information to strengthen the data and the analysis. This library method means that the researcher also uses some references such as journals and books. According to George (2008), a library research “involves identifying and locating sources that provide factual information or personal/expert opinion on a research
question; necessary component of every other research method at some point” (p.7). Meanwhile, explicatory method “entails a careful, close, and focused examination of a single major text, or of evidence surrounding a single complex event, in an attempt to understand one or more aspects of it.” (George, 2008, p.7). Explicatory method used to elaborate the phenomenon of strategy and musical devices applied on the song lyric “How Far I’ll Go”.

D. Research Procedure

1. Types of Data

There is only a type of data which is categorized as objective data. The objective data are taken from Disney’s song lyric entitled “How Far I’ll Go” and its translation version entitled “Seb’rapa Jauh Ku Melangkah.” The original version of the song was released in 2016 as the sound track of *Moana*. The data consists of 28 lines and it is formed into 7 stanzas for each song lyric.

2. Data Collection

The first step in collecting the data was by browsing the song lyrics of the ST and TT on the internet. The second step was those two song lyrics should to be downloaded. After all those two song lyrics were downloaded, the researcher needed to read and list the all the data for each song. It was quite easy since all the data were not in a big number. Moreover, all those data from the song lyrics were used for the analysis. When all the data were collected and compiled, the researcher categorized and coded them as follows:
Table 1. Example of the Data Coding

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>5/ST/Z2/1</td>
<td>Every turn I take, every trail I track</td>
<td>5/TT/Z2/1</td>
<td>Setiap tindakan setiap langkahku</td>
</tr>
</tbody>
</table>

in which,

5 : Number of the whole data (the first number of the code)

ST : Source Text (Alessia Cara’s “How Far I’ll Go”)

TT : Target Text (Maudy Ayunda’s “Seb’rapa Jauh Ku Melangkah”)

Z2 : Number of stanza

1 : number of the categorized data (the second number of the code)

3. Population and Sample

The populations of the data were 50. Those are compiled from the English and Indonesian versions of the song lyrics. However, those 50 data were formed into 14 stanzas. Thus, there were no sampling taken because all the data were analyzed.

4. Data Analysis

There were some steps taken in this research to answer the problem formulation. The first step is to analyze the translation strategy of the translation. The analysis was done by using the strategy of Baker. The table below was the example of how the data analyzed using Baker’s theory.
Table 2. Example for Translation Strategies

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>Source Text</th>
<th>Number of Data</th>
<th>Target Text</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>13/ST/Z4/1</td>
<td>I know everybody on this island seems so happy on this island</td>
<td>13/TT/Z4/1</td>
<td>Aku tahu semua di pulau ini nampak begitu bahagia</td>
<td>Omission</td>
</tr>
</tbody>
</table>

The strategy used in the datum above is omission. The phrase on this island which is translated into is mentioned two times in the ST. In Indonesian, the phrase means “di pulau ini”. The first phrase “on this island” indicates the word “everybody” which means that there are people living on the island. Whilst, the second phrase “on this island” shows that all the people there are happy living in that place. Omitting the second phrase “on this island” will not affect the translation of the TT because it emphasizes on the word “happy” which shows that the people there are happy.

The second step was to analyze what musical devices applied on the song lyrics. The analysis was done by using Perrine’s theory. Below is the example of the musical devices analysis.

I’ve been staring at the edge of the water a
Long as I can remember, never really knowing why b
I wish I could be the perfect daughter a
But I come back to the water, no matter how hard I try b

Telah lama ku tatap tepian air a
Sejak dari dahulu tanpa tahu mengapa b
Andai ku bisa jadi sempurna b
Ku telah mencoba tapi selalu kembali lagi a
From the stanza 1, it can be seen that the TT is unable to maintain the rhyme of the lyric in the ST. The pattern of the ST is a-b-a-b. Otherwise, the TT pattern is a-b-b-a. Although the ST and the TT do not have the same pattern of the rhyme, end rhyme can be found in both ST and TT. Another musical device that is applied in the stanza 1 is assonance. By take a look at each line of stanza 1, there is assonance that can be seen in the line 2 of the ST and the line 2 of the TT.
CHAPTER IV

ANALYSIS RESULTS AND DISCUSSIONS

This chapter discusses two points which are the translation strategy and the musical devices applied in the song lyric “How Far I’ll Go”. The first is analyzing the translation strategy that will answer the first problem formulation. The second is discussing what musical devices applied to reveal the second problem formulation.

A. The Translation Strategy Applied in Translating “How Far I’ll Go” into “Seb’rapa Jauh Ku Melangkah”

In this part, the researcher aims to see what strategies applied in translating the song lyric “How Far I’ll Go” into “Seb’rapa Jauh Ku Melangkah”. There are 25 data for the English version and also 25 data for the Indonesian version. The analysis shows what types of strategies used based on Baker’s theory. Baker proposed eight strategy namely translation by more general word (superordinate), translation by neutral/less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrase using a related word, translation by paraphrase using unrelated words, translation by omission, and translation by illustration (1992, P. 26-42).

There are four points discussed in this chapter. The first is the discussion of the translation by paraphrase using a related word. The second describes the
translation by paraphrase using unrelated words. The third is the discussion of the translation by omission found in translating the song lyric in the ST into TT. The last point shows the combination of two strategies which is called as the translation by double strategy.

The result of analyzing the translation strategy of “How Far I’ll Go” into “Seb’rapa Jauh Ku Melangkah” by using Baker’s strategy shows the application of translation by paraphrase using a related word reaches 24%, translation by paraphrase using unrelated words 12%, translation by omission 36%, and translation by double strategy 28%. As already stated before, double strategy is a combination of two different strategies to analyze some data. The example of double strategy is translation by paraphrase using related word and omission. The chart below shows the proportion of each strategy applied by the translator.

**Chart 1. Translation Strategy in Translating “How far I’ll Go” into “Seb’rapa Jauh Ku Melangkah”**
The chart above shows the percentage of the strategies applied in translating the song lyric. To be detailed, translation by paraphrase using a related word is applied 6 times. Then, translation by paraphrase using unrelated words applied 3 times. Meanwhile, translation by omission applied 9 times and translation by double strategy applied 7 times. Other translation strategies which are not applied in translating the song lyric are not shown in the chart. Those translation strategies are translation by less expressive word, translation by cultural substitution, translation using a loan word or loan word plus explanation, and translation by illustration.

1. Translation by Paraphrase Using a Related Word

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST Number of Data</th>
<th>TT Number of Data</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/ST/Z1/1</td>
<td>I've been staring at the edge of the water</td>
<td>1/TT/Z1/1</td>
<td>Telah lama ku tatap tepian air</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Paraphrase using a related word</td>
</tr>
</tbody>
</table>

The strategy applied in the datum above considered as paraphrase using a related word. “I’ve been staring at” in the ST is translated in to “telah lama ku tatap” in the TT. It is considered as paraphrase using a related word since both “I’ve been staring at” and “telah lama ku tatap” talk about duration. “I’ve been staring” means that the character of the song, Moana, is now staring to the water since a long time. Besides, “telah lama ku tatap” also means that Moana is already staring at the edge of the water for a long time.
The word “long” in the ST is translated into “rindu” in the TT. “Long” has a close meaning to “miss” or in Indonesian it can be translated into “rindu”. Based on Oxford Advanced Learner’s Dictionary, “long” is defined as “to want something very much especially if it does not seem likely to happen soon”. Meanwhile, in KBBI rindu means “sangat ingin dan berharap benar akan sesuatu”. Thus, it is considered as paraphrase using related word.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>8/ST/Z2/4</td>
<td>Where I long to be</td>
<td>8/TT/Z2/4</td>
<td>Walau ku rindu</td>
<td>Paraphrase using a related word</td>
</tr>
</tbody>
</table>

In KBBI, “horizon” is described as “langit bagian bawah yang berbatasan dengan permukaan bumi atau laut”. It is similar to the description of the word “horizon” in Oxford Advanced Learner’s Dictionary, “the furthest that you can see, where the sky seems to meet the land or the sea”. Those descriptions of “horizon” both in the ST and the TT have a similar meaning. Thus, the strategy used by the translator is considered as translation by paraphrase using a related word.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/ST/Z3/1</td>
<td>See the line where the sky meets the sea? It calls me</td>
<td>9/TT/Z3/1</td>
<td>Horizon seakan memanggil diriku</td>
<td>Paraphrase using a related word</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST.</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>21/ST/Z6/1</td>
<td>See the light as it shines on the sea? It's blinding</td>
<td>21/TT/Z6/1</td>
<td>Lihat cahya di laut itu menyilaukan</td>
<td>Paraphrase using a related word</td>
</tr>
</tbody>
</table>
The phrase “the light as it shines on the sea” in the ST is translated into “cahya di laut” in the TT. Both of them have the same meaning which is “a light that is shining on the sea”. The translator chooses to translate it into “cahya di laut” instead of “cahaya yang bersinar di laut” in order to make the translation text suit to the music. If the translator chooses to translate “cahya” into “cahaya”, the lyric will be too long and the song will not be singable considering the data of translation is a song lyric.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>22/ST/Z6/2</td>
<td>But no one knows, how deep it goes</td>
<td>22/TT/Z6/2</td>
<td>Tak ada yang tahu, kuat sinarnya</td>
<td>Paraphrase using a related word</td>
</tr>
</tbody>
</table>

It is considered as paraphrase using a related word since the word “deep” is translated into “kuat”. The word “deep” itself has similar meaning into “strong”. “Deep” is commonly related to measurement. Meanwhile, in this case the “deep” refers to intensity of the light because it is talking about light. Thus, the translator decides to translate it into “kuat” instead of “dalam”. Another proof that the strategy used in this datum is paraphrase using a related word since the word because the word “it” is translated into “sinar”. In this datum above, there is no word mentioning about “light” or “sinar” but in the preceding line it is already mentioned. Thus, the translator tends to translate “it” into “sinar” because it is related to the previous line.
The translation of the datum above applies paraphrase using a related word as the strategy. It is because the phrase “what’s beyond that line” is translated into “apa di sana” instead of “di luar garis itu”. The word “line” here refers to the line the villagers forbidden to cross. Another paraphrase in the datum above can be found in “Will I cross that line?” which is translated into “kulewatikah”. The translator tends to translate “Will I cross that line?” into “kulewatikah” instead of “akankah aku melewati garis tersebut”. By paraphrasing it and make it simpler, it can be seen that the translator wants to make the translation of the lyric singable and suit to the music.

2. Translation by Paraphrase Using Unrelated Words

The first can be seen in “Every turn I take” in the ST which is paraphrased into “setiap tindakan” in the TT. Based on *Oxford Advanced Learner’s Dictionary*, “turn” as a noun can be defined as “an act of turning somebody/something around”. It also means change in direction in a vehicle. This
definition is the most suitable to define “turn” in this case. The translator probably thinks that “turn” here means opportunity or in Indonesian it is called as *kesempatan*. Here, the translator chooses to translate it and paraphrase it becomes “setiap tindakan” instead of “setiap kesempatan yang aku ambil”.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>16/ST/Z4/4</td>
<td>So maybe I can roll with mine</td>
<td>16/TT/Z4/4</td>
<td>Biarlah ku dengan peranku</td>
<td>Paraphrase using unrelated words</td>
</tr>
</tbody>
</table>

Based on *Oxford Advanced Learner’s Dictionary* the word “maybe” means “used when you are not certain that something will happen or that something is true or is a correct number”. In other word, “maybe” has the same meaning with “probably”. “Maybe” supposed to be translated into “mungkin” in Indonesian. Meanwhile, in the datum above “maybe” is translated into “biarlah”. In *KBBI* “biar” is defined as “agar, supaya”. The word “maybe” talks about probability while “biarlah” has close meaning with “(to) let”. Thus, the strategy used in the datum above is paraphrase using unrelated words.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>18/ST/Z5/2</td>
<td>I’ll be satisfied if I play along</td>
<td>18/TT/Z5/2</td>
<td>Ku bisa saja ikut yang ada</td>
<td>Paraphrase using unrelated words.</td>
</tr>
</tbody>
</table>

The strategy used in the datum above considered as paraphrase using unrelated words since “I’ll be satisfied” is translated into “ku bisa saja”. In Indonesian, “I’ll be satisfied” can be translated into “Aku akan puas”. However, in
this phenomenon the sentence “I’ll be satisfied” translated into “ku bisa saja” and those seems unrelated. The translator probably interprets that the character will be alright if she plays her own rule. Thus, the translator chooses to translate the sentence into “ku bisa saja”.

3. Translation by Omission

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/ST/Z1/3</td>
<td>I wish I could be the perfect daughter</td>
<td>3/TT/Z1/3</td>
<td>Andai ku bisa jadi sempurna</td>
<td>Omision</td>
</tr>
</tbody>
</table>

In the datum above, the word daughter in the ST is omitted and not translated in the TT. In *Oxford Advanced Learner’s Dictionary*, “daughter” means “a female child” which means “anak perempuan” in Indonesian. The omission of the word daughter in the datum above is not affecting the translation from the ST into the TT. It is because the word daughter indicates the subject ‘I’ in the ST. By relating to the movie, the pronoun ‘I’ refers to the main character of the film named Moana. In the movie, Moana is known as the daughter of the chief.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>4/ST/Z1/4</td>
<td>But I come back to the water, no matter how hard I try</td>
<td>4/TT/Z1/4</td>
<td>Ku telah mencoba tapi selalu kembali lagi</td>
<td>Omision</td>
</tr>
</tbody>
</table>

In the datum above, the translator omits two things in the ST which are “to the water” and “no matter how hard”. Firstly, the phrase “to the water” which means “ke air” is omitted in the TT. The translator tends to omit the phrase “to the
“water” because he/she thinks that the target readers are already understood what place is that by watching the movie. The place that Moana is not allowed to go is the sea. By relating to the movie, every time Moana wants to go to the water, her father will be mad at her. Secondly, the translator omits “no matter how hard I try” and left it untranslated in the TT. If it is translated into Indonesian, the possibility meaning is “seberapa kuat pun”. However, it is not a big matter since the translator focusing on Moana’s effort of trying not to be back to the water. Moreover, the translator still translates the word “try” into “mencoba”.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>7/ST/Z2/3</td>
<td>To the place I know, where I cannot go</td>
<td>7/TT/Z2/3</td>
<td>Ke tempat yang tak dapat ku tuju</td>
<td>Omision</td>
</tr>
</tbody>
</table>

Omission is applied as the strategy to translate the datum above. The phrase “I know” in the ST is left untranslated and omitted in the TT. If it is translated into Indonesian, the translation will be “(yang) aku tahu”. Although it is omitted, the meaning of the TT is not affected. It is because what the songwriter wants to emphasize is the place that Moana unable to go. If we try to relate the song to the movie, there is a place that is prohibited which is somewhere beyond the reef. Moreover, if the translator chooses to translate “I know” into Indonesian, the translated lyric will be too long and not suit to the music.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>10/ST/Z3/2</td>
<td>And no one knows, how far it goes</td>
<td>10/TT/Z3/2</td>
<td>Tak ada yang tahu seberapa jauh</td>
<td>Omision</td>
</tr>
</tbody>
</table>
The strategy used in the datum above is omission since the word “and” and “it” are omitted. The first omission seen in the word “and” which is left untranslated in the TT. The word “and” is actually means “dan” in the TT. Both of the two word “and” in the ST and “dan” in the TT have a function as a conjunction. It is proved by the description of the word “and” in the *Oxford Advanced Learner’s Dictionary* which described as “the word which used to connect words or parts of sentences” and the description of the word “dan” in *KBBI* which means “penghubung satuan bahasa (kata, frasa, klausa, dan kalimat) yang setara”. The second omission is can be seen in the word “it” which is omitted in the TT. The word “it” described as “used to refer to an animal or a thing that has already been mentioned or that is being talked about now”. In this sentence, the word “it” refers to the phrase “the line where the sky meets the sea” in the preceding datum.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>13/ST/Z4/1</td>
<td>I know, everybody on this island seems so happy on this island</td>
<td>13/TT/Z4/1</td>
<td>Ku tahu semua di pulau ini nampak begitu bahagia</td>
<td>Omision</td>
</tr>
</tbody>
</table>

The strategy used in the datum above is omission. The phrase on this island which is translated into is mentioned two times in the ST. In Indonesian, the phrase means “di pulau ini”. The first phrase “on this island” indicates the word “everybody” which means that there are people living on the island. Meanwhile, the second phrase “on this island” shows that all the people there are happy living
in that place. Omitting the second phrase “on this island” will not affect the translation of the TT because it emphasizes on the word “happy” which shows that the people there are happy. Moreover, the readers are still able to understand that the meaning of the line above is “people there are happy living on the island”. Moreover, if the translator chooses to translate “on this island” two times, then the translated lyric will be too long.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>15/ST/Z4/3</td>
<td>I know, everybody on this island has a role on this island</td>
<td>15/TT/Z4/3</td>
<td>Aku tahu semuanya sudah punya peran masing-masing</td>
<td>Omission</td>
</tr>
</tbody>
</table>

The datum above applied omission as the strategy. It is similar to the preceding datum (data number 14) that there is a phrase that repeated two times which is “on this island” which means “di pulau ini”. However, it is different from data number 14 because in this datum all the phrases “on this island” are omitted. The translator chooses to delete those two phrases since this datum is related to the preceding datum.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>17/ST/Z5/1</td>
<td>I can lead with pride, I can make us strong</td>
<td>17/TT/Z5/1</td>
<td>Bangga memimpin membuat kita kuat</td>
<td>Omission</td>
</tr>
</tbody>
</table>

It is considered as omission since there are some parts in the TT that missed. “I can” in “I can lead” and “I can” in “I can make” are deleted and left
untranslated. The word “can”, in *Oxford Advanced Learner’s Dictionary*, used to say that it is possible for somebody/something to do something”. In other word, “can” has similar meaning with “be able”. In Indonesian, “can” has similar meaning into “dapat” which can be defined as “bisa, mampu” (*KBBI*). The translator tends to translate the datum above into “bangga memimpin membuat kita kuat” instead of translate it into “aku dapat memimpin dengan bangga, aku dapat membuat kita kuat”.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>20/ST/Z5/4</td>
<td>What is wrong with me?</td>
<td>20/TT/Z5/4</td>
<td>Apa yang salah?</td>
<td>Omision</td>
</tr>
</tbody>
</table>

The phrase “with me” in the ST is omitted and it is not affect the translation of the TT. “With me” can be translated into “denganku” in Indonesian but the translator tends to omit it in the ST. By omitting the phrase above, the readers are still able to understand the meaning because the line is emphasizing on “what’s wrong.” Moreover, if the phrase is translated, the translation will be longer and not suit the music.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>25/ST/Z7/1</td>
<td>One day I’ll know, how far I’ll go</td>
<td>25/ST/Z7/1</td>
<td>Seb’rapa jauh ku melangkah</td>
<td>Omision</td>
</tr>
</tbody>
</table>

The strategy applied in the datum above is considered as omission. What is omitted is the sentence “one day I’ll know” in the ST. There will be no problem occurs by omitting the sentence, since the writer of the song emphasizes on “How
Far I’ll Go”. Moreover, if the translator forces to translate “one day I’ll know” into “nanti ku tahu” in Indonesian, the lyric will be too long and it will not suit the music.

4. Translation by Double Strategy

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>2/ST/Z1/2</td>
<td>‘Long as I can remember, never really knowing why’</td>
<td>2/TT/Z1/2</td>
<td>Sejak dari dahulu tanpa tahu mengapa</td>
<td>Paraphrase using a related word, omission</td>
</tr>
</tbody>
</table>

There are two strategies applied to translate the datum above. Firstly, it is considered as paraphrase by using a related word since “long as I can remember” which has meaning “selama yang aku ingat” is translated into “sejak dari dahulu” in the datum above. It is not affecting the TT since those two phrases similar meaning. Secondly, it is considered as omission since the word “I” which means “aku” is omitted in the TT. However, it is not becoming a problem since the datum above emphasizes on the duration of staring at the edge of the water.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>6/ST/Z2/2</td>
<td>Every path I make, every road leads back</td>
<td>6/TT/Z2/2</td>
<td>Setiap jalanku semua kembali</td>
<td>Translation by more general word, paraphrase using a related word.</td>
</tr>
</tbody>
</table>
There is a combination of two different strategies to translate the datum above. The word “path” and “road” in the ST are translated into “jalan” in the TT. Based on *Oxford Advanced Learner’s Dictionary*, “path” defined as a way or track that is built or made by the action of people walking. In contrast, “road” means a hard surface built for vehicles to travel on. Although they have a difference in the size or function, they both have the same meaning in Indonesian. In *KBBI*, “jalan” defined as tempat lalu lintas orang (kendaraan dan sebagainya)

Thus, the datum above considered applying translation by more general word because they have “jalan” as their meaning in the ST without mentioning whether it is “jalan kecil” or “jalan besar”. Moreover, paraphrase using a related word is applied to paraphrase the word “path” and “road” into one meaning in the ST.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>11/ST/Z3/3</td>
<td>If the wind in my sail on the sea stays behind me</td>
<td>11/TT/Z3/3</td>
<td>Jika angin laut membawaku berlayar</td>
<td>Paraphrase using a related word, paraphrase using unrelated words</td>
</tr>
</tbody>
</table>

Firstly, the phrase “the wind in my sail on the sea” means in the ST is translated into “angin laut” in the TT. This is considered as translation by paraphrase using a related word. The phrase “the wind in my sail on the sea” means the wind which blows on the sea. It has a similar meaning to “angin laut”. In *Oxford Advanced Learner’s Dictionary*, “wind” is described as “air that moves quickly as the result of natural forces” and “sea” is described as “the salt water that
covers most of the earth surface and surrounds its continents and islands”. Otherwise, in *KBBI*, “angin” means “gerakan udara dari daerah yang bertekanan tinggi ke daerah yang bertekanan rendah” and “laut” means “kumpulan air asin yang menggenangi dan membagi daratan atas benua dan pulau”.

Secondly, the phrase “stays behind me” which is translated into “membawaku berlayar” is considered as paraphrase using unrelated words. “Stays behind me” in the ST can be translated into “tinggal dibelakangku” in the TT. Besides, “stays behind me” is not literally means “membawaku berlayar”. The translator tends to translate it into “membawaku berlayar” because he assumes that “stays behind me” means “brings me sailing the sea”.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/ST/Z3/4</td>
<td>One day I’ll know, if I go there’s just no telling how far I’ll go</td>
<td>12/TT/Z3/4</td>
<td>Nanti ku sadar, entahlah seb’rapi jauh ku melangkah</td>
<td>Paraphrase using a related word, omission</td>
</tr>
</tbody>
</table>

There are two strategies found in translating the datum above. The first is paraphrase using a related word. It can be seen from the word “know” which is translated into “sadar”. Based on *Oxford Advanced Learner’s Dictionary*, “know” means “to have information in your mind” this has a similar meaning to “tahu” in the ST. In *KBBI*, “tahu” is considered as the synonym of “sadar”. Thus, it can be said that the translator applied the strategy by paraphrasing using a related word.

The second strategy found in this datum is omission of “if I go” in the ST which means “Jika aku pergi” in the TT. By omitting the phrase, the translation of
the TT will not be weird. The translator not only omit the phrase in order to suit the music but also to emphasize “how far I’ll go” in the line above.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>14/ST/Z4/2</td>
<td>Everything is by design</td>
<td>14/TT/Z4/2</td>
<td>S'perti yang diharapkan</td>
<td>Paraphrase using unrelated words, omission</td>
</tr>
</tbody>
</table>

There are two strategies applied in translating the datum above. The first is paraphrase using unrelated words. It can be seen in the word “design” which is translated into “diharapkan”. Based on *Oxford Advanced Learner’s Dictionary*, “design” has several meaning. However, the design here is refers to the art or process of deciding how something will look. It is because in the story of Moana, there are *tapa rugs* (cloth with specific design) which represent who the villagers are and what they are meant to be. The second strategy applied called omission. The word “everything” in the ST is omitted in the TT. The omission of that word will not affect the translation of the TT. It is because the word “everything” which means “segalanya” in Indonesian represents the preceding line of the song.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>19/ST/Z5/3</td>
<td>But the voice inside sings a different song</td>
<td>19/TT/Z5/3</td>
<td>Tapi suara hatiku berkata lain</td>
<td>Translation by more general word, Paraphrase using a related word</td>
</tr>
</tbody>
</table>
There are two strategies applied in analyzing the datum above. There are translation by more general word and paraphrase using a related word. Firstly, translation by more general word seen in the phrase “sings a different song” which is translated into “berkata lain”. “Berkata” in KBBI, has a meaning “melahirkan isi hati dengan kata-kata”. Meanwhile, “bernyanyi” means “mengeluarkan suara bernada”. It can be said that “berkata” is the superordinate word of “bernyanyi” since those two words have the same meaning “producing voice”. What makes them different because “bernyanyi” means producing voice in the form of song or tune (Oxford Advanced Learner’s Dictionary). Secondly, the paraphrase is seen in “the voice inside” which is translated in to “suara hatiku”. “The voice inside” can be literally translated into “suara di dalam” but the translator chooses to translate it into “suara hati”. It is because “suara di dalam” has similar meaning to “suara hati”.

<table>
<thead>
<tr>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
<th>Strategy</th>
</tr>
</thead>
<tbody>
<tr>
<td>23/ST/Z6/3</td>
<td>And it seems like it’s calling out to me, so come find me</td>
<td>23/TT/Z6/3</td>
<td>Dan bagaikan memanggil namaku, temukanku</td>
<td>Omision, paraphrase using a related word</td>
</tr>
</tbody>
</table>

There are two strategies found in the datum above. They are omission and paraphrase using a related word. Firstly, the omission can be seen in the word “it” in “it seems”, “it” in “it’s calling” and “so come”. The word “it” refers to “the light as it shines on the sea” which occurs in the data 21. The omission of “it” is not affect the TT since it is already mentioned in the preceding datum. The other omission seen in “so come” which can be translated into “maka kemarilah” in
 Indonesian. It is not affecting the translation of the TT since the writer emphasizes on the word “find”. Secondly, the strategy that can be seen is paraphrase using a related word. The phrase “calling out to me” in the ST is translated into “memanggil namaku” in the TT. The phrase “calling out to me” can be translated in Indonesian into “memanggil aku”. However, the translator tends to translate the phrase into “memanggil namaku” since what is usually called is the name of someone.

B. The Musical Devices Applied in “How Far I’ll Go” and “Seb’rapa Jauh Ku Melangkah”

This research aims to see what musical devices applied in the English version and the Indonesian. In addition, it is done to see whether the translation lyric maintains the musical devices in the original lyric or not. The results shows what musical devices applied based on Perrine’s theory of musical devices. There are four musical devices can be found in analyzing text namely alliteration, assonance, consonance, and rhyme. Rhyme is divided into four types. They are masculine rhyme, feminine rhyme, internal rhyme, end rhyme, approximate rhyme.

There are two parts discussed in this chapter. The first part is the proportion of musical devices applied. The second part is the analysis of the musical devices applied in the song lyric “How Far I’ll Go” and its Indonesian version.
1. Musical Devices Applied in “How Far I’ll Go” and “Seb’rapa Jauh Ku Melangkah”

This first shows the result of what musical devices applied in the song lyric “How Far I’ll Go” and “Seb’rapa Jauh Ku Melangkah”. The result shows in two charts below.

![Chart 2. The Result of Musical Devices Applied in the song lyric “How Far I’ll Go”](image)

- **Alliteration**: 22%
- **Assonance**: 30%
- **Approximate rhyme**: 35%
- **Feminine Rhyme**: 9%
- **End Rhyme**: 4%

The percentage above occurs from the total 23 musical devices applied in “How Far I’ll Go”. The application of alliteration in this song lyric reaches 22%, assonance reaches 30%, feminine rhyme reaches 9%, end rhyme reaches 35%, and approximate rhyme reaches 4%. There are three musical devices that are not applied. They are consonance, masculine rhyme, and internal rhyme.
Chart 3. The Result of Musical Devices Applied in the song lyric “Seb’rapa Jauh Ku Melangkah”

According to Perrine’s theory, the result shows the musical device applied in the song lyric “Seb’rapa Jauh Ku Melangkah” or the Indonesian translation of “How Far I’ll Go”. The percentage above occurs from the total 21 musical devices applied in “Seb’rapa Jauh Ku melangkah”. In, the application of alliteration reaches 14%, assonance reaches 38%, masculine rhyme reaches 5%, feminine rhyme 5%, and end rhyme reaches 38%. There are three musical devices that are not applied. They are consonance, internal rhyme, and approximate rhyme.

2. The Analysis of Musical Devices Applied

In this part, there are seven stanzas that will be analyzed further. For each stanza, there will be analysis of the end rhyme and the other musical devices applied.
a. Stanza 1

I’ve been staring at the edge of the water
Long as I can remember, never really knowing why
I wish I could be the perfect daughter
But I come back to the water, no matter how hard I try

Telah lama ku tatap tepian air
mengapa Sejak dari dahulu tanpa tahu
Andai ku bisa jadi sempurna
Ku telah mencoba tapi selalu kembali lagi

From the stanza 1, it can be seen that the TT is unable to maintain the rhyme of the lyric in the ST. The pattern of the ST is a-b-a-b. Otherwise, the TT pattern is a-b-b-a. Although the ST and the TT do not have the same pattern of the rhyme, end rhyme can be found in both ST and TT. Firstly, in the stanza 1 of the ST, the end rhyme is can be seen in the line 1 and 3. It is proven by the occurrence of the same vowel [ə] in the word “water” and “daughter”. Moreover, the end rhyme can also be seen in the line 2 and 4 of the stanza. The word “why” in the line 2 and the word “try” in the line 4 have the same vowel sound [ʌɪ]. Secondly, in the stanza 2, the end rhyme can be seen in the line 1 and 4. It is proven by the repetition of the vowel sound [i] in the word “air” and “lagi”. There is another end rhyme in the TT that can be found in the line 2 and 3 because of the occurrence of the same vowel [a] in the word “mengapa” dan “sempurna”.

Another musical device applied in the stanza 1 is assonance. It is applied in both ST and TT. Firstly, the assonance in the ST can be found in line 2 and 4. In the line 2, it can be seen in the word “remember” and “never”. It is because those two words have the same vowel [ə]. In the line 4, the assonance seen through the word “water” and “matter” which have the same vowel [ə]. Secondly, the
assonance in the TT found in the line 2 and 4. In the line 2, the assonance is seen in the word “sejak”, “tanpa”, and “mengapa” which have the same vowel sound [a]. In the line 4, it is seen by the repetition of the sound [i] in the word “tapi”, “kembali”, “lagi”.

b. Stanza 2

Every turn I take, every trail I track  
Every path I make, every road leads back  
To the place I know, where I cannot go  
Where I long to be

Setiap tindakan, setiap langkahku  
Setiap jalaniku semua kembali  
Ke tempat yang tak dapat ku tuju  
Walau ku rindu

In the stanza 2, the TT is still unable to maintain the rhyme pattern of the ST. It can be seen that the pattern of the ST is a-a-b-c. In contrast, the pattern of the TT is a-b-a-a. It is clear that the stanza 2 in the ST and TT are considered having an end rhyme. In the ST, it is said having an end rhyme because in the line 1 and 2 have the same consonant [k] in the word “track” and “back”. On the other hand, the end rhyme in the TT occurs not in the same place as the ST. The end rhyme of the TT occurs in the line 1, line 2, and line 3. They are shown in the word “langkahku”, “tuju” and “rindu” which have the same vowel [u].

Other than that, there are also alliteration and assonance which are seen in both ST and TT. Firstly, the alliteration found in the line 1 of the ST is seen in the word “turn”, “take”, “trail”, and “track” which have the same initial sound [t]. Otherwise, the alliteration in the TT found in the line 1 and 2. In the line 1 it is
seen in the repetition of word “setiap” which has an intial sound [s], while in the line 2 it is seen in the word “setiap” and “semua” which also has an intial consonant [s]. Secondly, there is an assonance found in the ST which seen in the line 1, 2 and 3. In line 1 and 2, assonance can be seen in the word “every” which is repeated two times and have the vowel sound [ɛ]. In the line 3, it is shown by the word “know” and “go” which have a same vowel sound [əʊ]. Meanwhile, in the TT, the assonance can be found in the line 3 and 4. In the line 3, it is proven by the word “tempat” “yang” “tak” “dapat” which all have the same sound [a]. Meanwhile, in the TT, it is seen in the line 4, it is proven by the word “walau”, “ku”, “rindu” which have same vowel sound [u].

c. Stanza 3

See the line where the sky meets the sea? It calls me a
And no one knows, how far it goes b
If the wind in my sail on the sea stays behind me a
One day I'll know, if I go there's just no telling how far I'll go b

Horizon seakan memanggil diriku a
Tak ada yang tahu seb’rapa jauh a
Jika angin laut membawaku berlayar b
Nanti ku sadar, entahlah seb’rapa jauh ku melangkah b

In the stanza 3, the translator failed to maintain the rhyme pattern of the original text. The pattern in the ST is a-b-a-b, while the pattern in the TT is a-a-b-b. There are two end rhymes in the ST. The first end rhyme can be found in the line 1 and line 3. It is proven by the word “me” which has the same vowel [i:] in the last line of the data. Another end rhyme in the ST can be seen in the line 2 and line 4. The word “goes” and “go” have the same vowel sound [əʊ]. Thus, these data is considered as end rhyme. In the TT, the end rhyme also occurred two times
but in the different form. The first rhyme can be seen in the line 1 and line 2. It is because the word “diriku” dan “jauh” are repeated and both have vowel sound [u]. The next end rhyme is seen in the line 3 and 4. The word “berlayar” and “melangkah” have the same vowel sound [a].

Besides end rhyme, there are three more musical devices applied in this stanza. They are alliteration, assonance, and masculine rhyme. The alliteration in this stanza is only applied in the ST, the assonance applied in both ST and TT, and the masculine rhyme only found in the TT. Firstly, the alliteration in the ST can be seen in the line 1 and 3. In the line 1, the alliteration seen through the word “see”, “sky”, and “sea” which have the same initial consonant sound [s]. The next alliteration seen in the line 3 can be seen in the word “sail”, “sea”, and “stays” which their initial consonant sound is [s]. Secondly, the assonance can be seen in the line 4 of the ST. It is seen through the word “know”, “go”, “no” and “go” which have a same vowel sound [əʊ]. Meanwhile, in the TT, the assonance can be seen through the line 2 and 4. In the line 2, it is seen in the word “tahu” and “jauh” which has the same vowel sound [u]. In the line 4, it is seen in the word “sadar”, “entahlah”, “seb’rapa”, and “melangkah” have the same vowel sound [a]. Lastly, the musical devices seen in the TT is masculine rhyme. It is seen in the line 4 in the word “ku” which is repeated two times and have same vowel sound [u].

**d. Stanza 4**

I know, everybody on this island seems so happy on this island  
Everything is by design  
I know, everybody on this island has a role on this island  
So maybe I can roll with mine
Ku tahu semua di pulau ini nampak begitu bahagia
S'erti yang diharapkan
Aku tahu semua sudah punya peran masing-masing
Biarlah ku dengan peranku

In the stanza 4, the ST pattern is a-b-a-b and the TT pattern is a-a-b-c. In this data, the translator is unable to maintain the rhyme pattern even though both of the ST and TT have an end rhyme. In the ST, the end rhyme can be seen in the line 1 - line 3 and line 2 - line 4. The first end rhyme occurs in the line 1 and line 3 can be seen in the word “island” which is repeated. Another end rhyme in the ST is seen in the line 2 and line 4. The word “design” and “mine” have similar vowel sound [æ]. Otherwise, the end rhyme in the TT can be seen in the line 1 and 2. It happens since the word “bahagia” and “diharapkan” have the same vowel sound [a].

Besides end rhyme, there are also feminine rhyme and assonance that can be found. They are feminine rhyme which applied in the ST and assonance which applied in the TT. The feminine rhyme in the ST is shown in the line 1 and 3 of the ST which have the word “island” repeated two times in each line. It is called feminine rhyme because the word “island” has two syllable and vowel sound [ʌɪ] and [ə]. In contrast, in the TT, there is no feminine rhyme applied. The assonance in the TT can be seen in the line 4 in the word “ku” and “peranku”. These two words both have the same vowel sound [u].

e. Stanza 5

I can lead with pride, I can make us strong
I'll be satisfied if I play along
But the voice inside sings a different song
What is wrong with me?  

Bangga memimpin membuat kita kuat  
Ku bisa saja ikut yang ada  
Tapi suara hatiku berkata lain  
Apa yang salah?  

The pattern of the stanza 5 between the ST and TT are different. In the ST, the pattern is a-a-a-b. On the other hand, the TT’s pattern is a-a-b-a. Although their pattern are different, they still have end rhyme in the stanza. The end rhyme found in the ST is seen in the line 1, line 2, and line 3. The word “strong”, “along”, and “song” have the same sound [ŋ]. Otherwise, the end rhyme in the TT can be seen in the line 1, line 2, and line 4. It is proven by the word “kuat”, “ada”, dan “salah” which have the same vowel sound [a].

Other musical devices that are applied in this stanza are approximate rhyme and alliteration. The approximate rhyme and alliteration occurs only in ST. The approximate rhyme can be seen in the line 3 of the ST. By looking at the line, the words “sings” and “song” are similar. Thus, it is considered as approximate rhyme. In contrast, in the TT there is no approximate rhyme found. Another musical device that is found is alliteration. It is seen through the line 4. The word “what”, “wrong”, “with”, “me” have the same initial consonant sound [w].

Meanwhile, in the TT the translator is not maintaining the alliteration.

f. Stanza 6

See the light as it shines on the sea? It's blinding  
But no one knows, how deep it goes  
And it seems like it's calling out to me, so come find me  
And let me know, what's beyond that line, will I cross that line?
Lihat cahya di laut itu menyilaukan  
Tak ada yang tahu, kuat sinarnya  
Dan bagaikan memanggil namaku, temukanku  
Biar ku tahu, apa disana kulewati kah

The pattern of the ST and the TT are different. The pattern of the ST is a-b-c-d. Meanwhile, the pattern of the TT is a-a-b-a. In the case of end rhyme, the end rhyme is not applied in the ST, but it is applied in the TT. It is found in the line 1, line 2, and line 4 through the same vowel sound [a] in the word “menyilaukan”, “sinarnya”, and “kah”.

Another musical devices found in the stanza above is alliteration, assonance, feminine rhyme. The alliteration found in the ST and TT, while the assonance and feminine rhyme only seen in the TT. Firstly, the alliteration is seen through line 1 of the ST. The word “sea”, “shines”, “sea” have the same initial consonant sound [s]. The alliteration is also seen in the line 1 of the TT. It is seen through the word “lihat” dan “laut” both have the same initial sound [l]. Thus, it can be said as alliteration. Secondly, the assonance in the TT can be seen in the line 4 in the word “ku” and “kulewatikah”. It is because those words have the same vowel sound [u]. Lastly, the feminine rhyme is seen in the line 3 through the word “namaku” and “temukanku” which contain the same syllable [a] and [u].

g. Stanza 7

See the line where the sky meets the sea? It calls me  
And no one knows, how far it goes  
If the wind in my sail on the sea stays behind me  
One day I'll know, how far I'll go

Horizon seakan memanggil diriku  
Tak ada yang tahu seb’rapa jauh
Jika angin laut membawaku berlayar b
Seb’rapa jauh ku melangkah b

The stanza 7 is already analyzed in the previous analysis since the lyric is the repetition of stanza 3. What makes the stanza 3 and stanza 7 are different is because the line 4 in those stanza have different lyric. Considering that stanza 3 and 7 have the same pattern of their end rhyme, the end rhyme will not be analyzed. What will be analyzed in this stanza is only the line 4 of the ST and TT.

Similar to stanza 3, the musical devices found in this stanza is assonance. In the ST, it is seen in the line 4 through the word “know” and “go”. It is considered as assonance because they have the same vowel sound [əʊ]. Otherwise, the assonance in the TT can be found in line 4 the word “seb’rapa” and “melangkah” because they have the same vowel sound [a].
CONCLUSION

CHAPTER V

There are two main objectives of this research already stated in the Chapter I. The first is to find out the strategies applied by the translator to translate the song “How Far I’ll Go” into “Seb’rapi Jauh Ku Melangkah”. The writer analyzes each datum using Baker’s theory. Based on the analysis, the translation strategy mostly used by the translator is translation by omission. The result of the data shows 36% of the strategy used is translation by omission. This strategy helps the translator to make the translated song singable by omitting the words which are not vital. It happens since the object of the translation is a song lyric, which means that the translated song is must be singable just as the original song. Moreover, it is because the translation result meant to be performed.

The second is to reveal the musical devices utilized in both “How Far I’ll Go” and “Seb’rapi Jauh Ku Melangkah.” From the analysis, it can be seen that the translator tries to maintain the musical devices applied in the original song. Although the musical devices occurred in the TT is not in the same position to the ST, the translator still utilizes some musical devices. In the ST, the most applied musical devices is end rhyme. It is proven by the result of the data that reach 35%. The most applied musical devices in the TT is also considered as end rhyme with the result of the data reaches 38%. By looking at the musical devices applied ST and TT, it can be seen that the most frequently used musical devices is end rhyme.
It can be concluded that this phenomenon happens since the translator tries to maintain the end rhyme of the song.

In conclusion, by using Baker’s theory of translation strategy, the translation of “How Far I’ll Go” into “Seb’rapa Jauh Ku Melangkah” mostly uses translation by omission. For the second objective, it can be concluded that the translator still utilizes some musical devices although the position and the type of musical devices applied is not exactly the same. Moreover, the frequently applied musical devices in both “How Far I’ll Go” and “Seb’rapa Jauh Ku Melangkah” are just the same. This affirms the idea that translating song must consider the musical device of ST to make it singable and aesthetically equivalent.
REFERENCES


APPENDIX

APPENDIX 1. “How Far I’ll Go” and “Seb’rapa Jauh Ku Melangkah”
Song Lyrics

HOW FAR I’LL GO

Alessia Cara

[Verse 1]
I’ve been staring at the edge of the water
Long as I can remember, never really knowing why
I wish I could be the perfect daughter
But I come back to the water, no matter how hard I try

[Pre-Chorus 1]
Every turn I take, every trail I track
Every path I make, every road leads back
To the place I know, where I cannot go
Where I long to be

[Chorus 1]
See the line where the sky meets the sea? It calls me
And no one knows, how far it goes
If the wind in my sail on the sea stays behind me
One day I’ll know, if I go there's just no telling how far I'll go

[Post-Chorus]
Go-oh-oh-oh-oh-oh-oh-oh-oh
Go-oh-oh-oh-oh-oh-oh-oh-oh
Go-oh-oh-oh-oh-oh-oh-oh-oh
Go-oh-oh-oh-oh-oh-oh-oh-oh

[Verse 2]
I know everybody on this island
seems so happy on this island
Everything is by design
I know everybody on this island has a role on this island
So maybe I can roll with mine

[Refrain 2]
I can lead with pride, I can make us strong
I'll be satisfied if I play along
But the voice inside sings a different song
What is wrong with me?

[Chorus 2]
See the light as it shines on the sea? It's blinding
But no one knows, how deep it goes
And it seems like it's calling out to me, so come find me
And let me know, what's beyond that line, will I cross that line?

[Bridge]
See the line where the sky meets the sea? It calls me
And no one knows, how far it goes
If the wind in my sail on the sea stays behind me
One day I'll know, how far I'll go

SEB’RAPA JAUH KU MELANGKAH

Maudy Ayunda

Telah lama ku tatap tepian air
Sejak dari dahulu tanpa tahu mengapa
Andai ku bisa jadi sempurna
Ku telah mencoba tapi selalu kembali lagi

Setiap tindakan setiap langkahku
Setiap jalanku semua kembali
Ke tempat yang tak dapat ku tuju
Walau ku rindu

Horizon seakan memanggil diriku
Tak ada yang tahu seberapa jauh
Jika angin laut membawaku berlayar
Nanti ku sadar
Entahlah seberapa jauh ku melangkah

Ku tahu semua di pulau ini nampak begitu bahagia
S’erti yang diharapkan
Aku tahu semuanya sudah punya peran masing-masing
Biarlah ku dengan peranku

Bangga memimpin membuat kita kuat
Ku bisa saja ikut yang ada
Tapi suara hatiku berkata lain
Apa yang salah?
Lihat cahya di laut itu menyilaukan
Tak ada yang tahu, kuat sinarnya
Dan bagaikan memanggil namaku, temukanku
Biar ku tahu, apa disana kulewati kah

Horizon seakan memanggil diriku
Tak ada yang tahu seberapa jauh
Jika angin laut membawaku berlayar
Seberapa jauh ku melangka

**APPENDIX 2. ST and TT Data.**

<table>
<thead>
<tr>
<th>No</th>
<th>Number of Data</th>
<th>ST</th>
<th>Number of Data</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1/ST/Z1/1</td>
<td>I've been staring at the edge of the water</td>
<td>1/TT/Z1/1</td>
<td>Telah lama ku tatap tepian air</td>
</tr>
<tr>
<td>2</td>
<td>2/ST/Z1/2</td>
<td>'Long as I can remember, never really knowing why</td>
<td>2/TT/Z1/2</td>
<td>Sejak dari dahulu tanpa tahu mengapa</td>
</tr>
<tr>
<td>3</td>
<td>3/ST/Z1/3</td>
<td>I wish I could be the perfect daughter</td>
<td>3/TT/Z1/3</td>
<td>Andai ku bisa jadi sempurna</td>
</tr>
<tr>
<td>4</td>
<td>4/ST/Z1/4</td>
<td>But I come back to the water, no matter how hard I try</td>
<td>4/TT/Z1/4</td>
<td>Ku telah mencoba tapi selalu kembali lagi</td>
</tr>
<tr>
<td>5</td>
<td>5/ST/Z2/1</td>
<td>Every turn I take, every trail I track</td>
<td>5/TT/Z2/1</td>
<td>Setiap tindakan setiap langkahku</td>
</tr>
<tr>
<td>6</td>
<td>6/ST/Z2/2</td>
<td>Every path I make, every road leads back</td>
<td>6/TT/Z2/2</td>
<td>Setiap jalanku semua kembali</td>
</tr>
<tr>
<td>7</td>
<td>7/ST/Z2/3</td>
<td>To the place I know, where I cannot go</td>
<td>7/TT/Z2/3</td>
<td>Ketempat yang tak dapat ku tuju</td>
</tr>
<tr>
<td>8</td>
<td>8/ST/Z2/4</td>
<td>Where I long to be</td>
<td>8/TT/Z2/4</td>
<td>Walau ku rindu</td>
</tr>
<tr>
<td>9</td>
<td>9/ST/Z3/1</td>
<td>See the line where the sky meets the sea? It calls me</td>
<td>9/TT/Z3/1</td>
<td>Horizon seakan memanggil diriku</td>
</tr>
<tr>
<td>10</td>
<td>10/ST/Z3/2</td>
<td>And no one knows, how far it goes</td>
<td>10/TT/Z3/2</td>
<td>Tak ada yang tahu seb’rapa jauh</td>
</tr>
<tr>
<td>11</td>
<td>11/ST/Z3/3</td>
<td>If the wind in my sail on the sea stays behind me</td>
<td>11/TT/Z3/3</td>
<td>Jika angin laut membawaku berlayar</td>
</tr>
<tr>
<td>12</td>
<td>12/ST/Z3/4</td>
<td>One day I'll know, if I go there's just no telling how far I'll go</td>
<td>12/TT/Z3/4</td>
<td>Nanti ku sadar, entahlah seb’rapa jauh ku melangkah</td>
</tr>
<tr>
<td>13</td>
<td>13/ST/Z4/1</td>
<td>I know, everybody on this island seems so happy on this island</td>
<td>13/TT/Z4/1</td>
<td>Ku tau semua dipulau ini nampak begitu bahagia</td>
</tr>
<tr>
<td>14</td>
<td>14/ST/Z4/2</td>
<td>Everything is by design</td>
<td>14/TT/Z4/2</td>
<td>S'erti yang diharapkan</td>
</tr>
<tr>
<td>15</td>
<td>15/ST/Z4/3</td>
<td>I know, everybody on this island has a role on this island</td>
<td>15/TT/Z4/3</td>
<td>Aku tau semuanya sudah punya peran masing-masing</td>
</tr>
<tr>
<td>16</td>
<td>16/ST/Z4/4</td>
<td>So maybe I can roll with mine</td>
<td>16/TT/Z4/4</td>
<td>Biarlah ku dengan peranku</td>
</tr>
<tr>
<td>17</td>
<td>17/ST/Z5/1</td>
<td>I can lead with pride, I can make us strong</td>
<td>17/TT/Z5/1</td>
<td>Bangga memimpin membuat kita kuat</td>
</tr>
<tr>
<td>18</td>
<td>18/ST/Z5/2</td>
<td>I'll be satisfied if I play along</td>
<td>18/TT/Z5/2</td>
<td>Ku bisa saja ikut yang ada</td>
</tr>
<tr>
<td>19</td>
<td>19/ST/Z5/3</td>
<td>But the voice inside sings a different song</td>
<td>19/TT/Z5/3</td>
<td>Tapi suara hatiku berkata lain</td>
</tr>
<tr>
<td>20</td>
<td>20/ST/Z5/4</td>
<td>What is wrong with me?</td>
<td>20/TT/Z5/4</td>
<td>Apa yang salah?</td>
</tr>
<tr>
<td>21</td>
<td>21/ST/Z6/1</td>
<td>See the light as it shines on the sea? It's blinding</td>
<td>21/TT/Z6/1</td>
<td>Lihat cahya di laut itu menyilaukan</td>
</tr>
<tr>
<td>22</td>
<td>22/ST/Z6/2</td>
<td>But no one knows, how deep it goes</td>
<td>22/TT/Z6/2</td>
<td>Tak ada yang tahu, kuat sinarnya</td>
</tr>
<tr>
<td>23</td>
<td>23/ST/Z6/3</td>
<td>And it seems like it's calling out to me, so come find me</td>
<td>23/TT/Z6/3</td>
<td>Dan bagaikan memanggil namaku, temukanku</td>
</tr>
<tr>
<td>24</td>
<td>24/ST/Z6/4</td>
<td>And let me know, what's beyond that line, will I cross that line?</td>
<td>24/TT/Z6/4</td>
<td>Biar ku tahu, apa disana kulewati kah</td>
</tr>
<tr>
<td>25</td>
<td>Same with data no 11</td>
<td>See the line where the sky meets the sea? It calls me</td>
<td>Same with data no 11</td>
<td>Horizon seakan memanggil diriku</td>
</tr>
<tr>
<td>26</td>
<td>Same with data no 10</td>
<td>And no one knows how far it goes</td>
<td>Same with data no 10</td>
<td>Tak ada yang tahu seb’rapa jauh</td>
</tr>
<tr>
<td>27</td>
<td>Same with data no 11</td>
<td>If the wind in my sail on the sea stays behind me</td>
<td>Same with data no 11</td>
<td>Jika angin laut membawaku berlayar</td>
</tr>
<tr>
<td>28</td>
<td>25/ST/Z7/1</td>
<td>One day I'll know, How far I'll go</td>
<td>25/ST/Z7/1</td>
<td>Seb’rapa jauh ku melangkah</td>
</tr>
</tbody>
</table>