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## Translation Techniques and Quality of *Diana: The Musical* (2021) Movie Soundtracks Song Lyrics

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### ABSTRAK

Penelitian ini bertujuan untuk menganalisis teknik penerjemahan dan kualitas penerjemahan dalam aspek keakuratan dan keberterimaan dari soundtrack film *Diana: The Musical* (2021) dari versi Bahasa Inggris asli ke dalam Bahasa Indonesia. Teori yang diterapkan dalam penelitian ini adalah teknik penerjemahan oleh Molina dan Albir (2002) sedangkan asesmen keakuratan terjemahan menggunakan teori Nababan et al. (2012). Riset ini dilakukan dengan metode kualitatif. Data yang diperoleh dari film *Diana: The Musical* (2021) memiliki 657 kalimat lirik lagu beserta subtitle Bahasa Indonesiannya. Hasil dari penelitian tipe teknik penerjemahan adalah adaptation (4 atau 0,61%), amplification (11 atau 1,67%), calque (34 atau 5,175%), compensation (27 atau 4,11%), discursive creation (1 atau 0,15%), established equivalent (73 atau 11,11%), generalization (7 atau 1,065%), linguistic amplification (30 atau 4,567%), linguistic compression (79 atau 12,024%), literal translation (188 atau 28,61%), modulation (23 atau 3,5%), particularization (11 atau 1,67%), reduction (92 atau 14%), substitution (16 atau 2,43%), transposition (58 atau 8,8%), dan variation (3 atau 0,47%). Literal translation mendominasi teknik penerjemahan. Sementara itu, hasil keakuratan penerjemahan, terdapat 644 data akurat dan 15 data kurang akurat. Hasil dari keberterimaan terjemahan, terdapat 632 data sebagai berterima dan 27 data sebagai kurang berterima. Bisa disimpulkan, hasil penerjemahan tersebut merupakan penerjemahan yang akurat dan berterima.

Kata kunci: keakuratan, keberterimaan, lirik lagu, penerjemahan, teknik

### ABSTRACT

The research aimed to analyze the translation technique and the quality in terms of accuracy and acceptability of the translation of *Diana: The Musical* (2021) movie soundtracks from the original English version into Indonesian. The theories applied in this research were the translation technique by Molina and Albir (2002) and the level of translation accuracy assessment by Nababan et al. (2012). The research was conducted with a qualitative method. The data of this research were 657 sentences from *Diana: The Musical* (2021) movie soundtracks song lyrics and their subtitle in Indonesia. The result showed there were 16 translation techniques, namely adaptation (4 or 0,61%), amplification (11 or 1,67%), calque (34 or 5,175%), compensation (27 or 4,11%), discursive creation (1 or 0,15%), established equivalent (73 or 11,11%), generalization (7 or 1,065%), linguistic amplification (30 or 4,567%), linguistic compression (79 or 12,024%), literal translation (188 or 28,61%), modulation (23 or 3,5%), particularization (11 or 1,67%), reduction (92 or 14%), substitution (16 or 2,43%), transposition (58 or 8,8%), and variation (3 or 0,47%). Literal translation dominated the translation technique. On the other hand, the result for accuracy measurement showed there were 644 accurate data and 15 less accurate data. The result for acceptability measurement showed there were 632 acceptable data and 27 less acceptable data. There were 632 categorized as acceptable and 27 data as less acceptable. Therefore, the translation product was considered an accurate and acceptable translation.

Keywords: accuracy, acceptability, song lyrics, translation, technique

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## INTRODUCTION

A song is one of the works that is inextricably linked to human life. Songs, in Grolier's opinion, are musical works that are brief and poetic in form. This was expressed verbally and musically (Nurcitrawati et al., 2019). Lyrics are the words that make up a song. Countless songs have been written all over the world, each with its own unique and consistent set of words and different languages. For the previous few decades, songs have also been regarded as a key component of motion pictures, or as the Original Soundtrack (Schwarz, 2002). Soundtracks are an important aspect of developing and watching a movie because they assist the filmmaker to define the tone of a scene and allow audience members to connect with a character. As time goes by, people begin translating some original songs into their own language and style versions in order to enhance the better understanding and better experience of the movie (Schwarz, 2002).

There are two main types of film translation, they are known as dubbing and subtitling. Gottlieb in Schwarz (2002) explains that with dubbing, the translation is covert and the audience will only hear the target language (TL) dialogue. Unlike the medium for dubbing, the medium to deliver the message in subtitling is a written TL version of the dialogue which is appearing on the screen. Although there is no lip-synchronization, there must be some agreement between the subtitles, the spoken source language (SL) dialogue, and the corresponding image (Baker, 1992).

The subtitle transposes songs that are sung in the movie. Many movies insert songs in some scenes, especially musical movies. Subtitling song lyrics are considered to be more advantageous to viewers (Schwarz, 2002). They may watch the movie and listen to the song while reading the subtitles that display on the screen. It can increase the feeling of the movie and can be an addition to delivering the story and the plot which happens in the scene.

One of the song translation phenomena is the subtitling of OST lyrics of *Diana: The Musical* (2021). This movie talks about the dazzling and devastating life of Princess

Diana of Wales played by Jeanna de Waal in a fresh way, a musical. This movie is first expected to be released in 2020 but due to the pandemic, this filmed performance was added to the streaming service Netflix on October 1, 2021. However, this recent movie receives tons of criticism due to the lack of tolerance for Diana's struggle in life by using inappropriate dictions in the soundtrack lyrics. Thus, the researchers are eager to analyze this phenomenon in their translated lyrics in English. The finding will become an argument or explanation to decide whether the translators are able to deliver the scriptwriter's perspective.

Generally, a translator is considered as the one who moves one linguistic system to another linguistic system (Setyaningsih & Kurniawan, n.d.). In fact, Muttaqin et al., (2020) stated that a translator must be able to convey a message accurately from the source language (SL) into the target language (TL). To create a successful translation, a translator in the process of translation should use translation technique, the view of translation as the ultimate result of the translated text in relation to the source text. At the same time, the translator needs to consider the punctuality of the text (Reich, 2006). According to Newmark (1988: 81), "translation techniques are used for sentences and smaller components of language." Thus, translators need to apply translation techniques in order to translate the source language to the target language. According to Molina and Albir, "translation techniques as procedures to analyze and classify how translation equivalence works" (Molina & Albir, 2002). It means that translation techniques are one of the aspects to consider in analyzing a translated text. The following techniques are adaptation, amplification, borrowing, calque, compensation, description, etc.

The translation techniques are not only the main focus of this research. The researchers also analyzed the quality of these translated soundtracks. The quality of translation is difficult to quantify as it is dependent on a variety of factors and viewpoints. Nevertheless, (House, 2014) noted that diverse translation intentions will

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result in different notions of translation quality and distinct ways of measuring it. Furthermore, it is important to remember that translation works to convey a text's original meaning into another language without avoiding cultural aspects that can cause us to change the text that we are working on (Pardo, 2013). According to Nababan (2003), translation quality is evaluated using three criteria: accuracy, acceptability, and readability. Each component of translation quality has a significant impact on the translation outcome. In relation to this topic, this study employed two criteria in evaluating translation quality: accuracy and acceptability. Accuracy relates to the precise understanding of the source language message and the transfer of the message as accurately as possible into the target language (Larson, 1998). This criterion covers the idea that good translation should completely convey the information contained in the source text. Meanwhile, Larson (1984) says that a text is acceptable if it is expressed in the natural form of the target language. As part of a culture, language is regarded as acceptable if it accomplishes a natural expression (Nuraeni, Kusumastuti, & Nababan, 2016). Thus, it can be concluded that acceptability denotes a translated text being relevant and accepted by the reader. It is achieved by assessing what is culturally appropriate for the target audience and conveying that in the translation, whilst still maintaining the tone, context, and meaning of the original text.

This current study aims to find out the techniques used in the process of translating song lyrics of *Diana: The Musical* (2021) movie soundtracks from the original English version into Indonesian. It also aims to find out the quality in terms of accuracy and acceptability of translating song lyrics of *Diana: The Musical* (2021) movie soundtracks from the original version into Indonesian.

Some researches on song translation have been conducted like Christiyanti's Undergraduate Thesis "The Indonesian Translation of 'How Far I'll Go': A study of Its Tactics and Musical Devices Applied" examines the translation strategies and musical devices used in *Moana's* (2015) translation of "How Far I'll Go" (Christiyanti,

2018). Triyanto's "An Analysis of Techniques and Quality of Song Lyrics Translation in an Animation Movie Entitled "Happy Feet"" is another study that uses the same focus which is translation techniques and quality. However, there has not been any research on song translation using Molina & Albir classification of translation techniques. This is an opportunity to use their theory to explain the phenomena as their classification is claimed by many as the comprehensive one.

The researchers believe that analyzing the translation of songs in a movie is worthwhile. In translating song lyrics, the translator needs to express the intended message (Kaross, 2013) and consider the quality in terms of accuracy and acceptability to fit the TT language. Specifically, this research is expected to enrich the students' knowledge of how to translate song lyrics and inform them about the techniques of translation in particular. Additionally, this research is also supposed to be a valuable reference for the next researchers who want to conduct similar research related to song lyric translation.

## METHOD

This study is qualitative in nature. Qualitative research is a way of attempting to convey a better understanding of the intricacies of human interaction by using soft data in the form of sensations, phrases, words, pictures, and symbols (Creswell, 1998:15). In this study, descriptive qualitative method was employed. It was achieved by systematically, truthfully, and precisely summarizing the data and demographic characteristics. The descriptive explanation responds to the research questions in this study by gathering, explaining, discussing, and interpreting the topic study.

Furthermore, the researchers employed the library approach and explicatory technique to investigate translation procedures. The library approach is used to supplement the analysis by gathering information and expert theories from journals, books, and other sources. Moreover, the data of this research are in song line form rather than number. Hence, the researchers found qualitative research suitable for this research.

The data for this study are divided into two. The first was collected from the subtitle text and original lyrics of *Diana: The Musical* (2021) movie soundtracks in which the analysis unit of this research is the lines of the songs. Then the second data was collected by the scores obtained from informants evaluating the quality of the translation. The translator's quality was evaluated by raters in terms of accuracy and acceptability. The researchers sent questionnaires to the raters in order to collect data from the informants.

In this research, the data in the form of lyric lines would be collected with a total sampling technique in which all of the lines in the song are considered. Moreover, the researchers would use purposive sampling in determining the source of the main data informants.

The first step was to locate the ST and TT song lyrics. The data for the ST and TT was gathered through browsing the internet at Netflix's official subtitles. For the SL transcript, the researchers obtained from Bata Tv subtitle (<https://batatv.com/2021/10/01/diana-2021-subtitles-english-srt-file-diana-the-musical/amp/>) on December 15, 2021.

After locating the lyrics, the researchers listened to the entire song and reviews the lyrics, ensuring that the lyrics are suitable. Moreover, the researchers needed to categorize and code all of the data. In this research, the researchers also used the format of a scale questionnaire. The lyrics both in the SL and TL are written and the scale is provided in order to assess the translation quality in terms of its accuracy and acceptability.

The first task was analyzing 657 data lines from target translation and source translation. After analyzing the whole TT and ST lines, the researchers found some techniques used by the translator. The translation techniques analysis was using Molina and Albir theory in *Translation Techniques Revisited: A Dynamic and Functionalist Approach*.

The researchers analyzed the quality in terms of accuracy and acceptability of the

translation version from the score that was rated by the raters (Agustino, 2011).

## RESULT AND DISCUSSIONS

Table 1. Table of Translation Technique in *Diana: The Musical* (2021) Movie

No.	Translation Technique	Data Total	Percentage
1.	Adaptation	4	0,609%
2.	Amplification	11	1,674%
3.	Borrowing	0	0,000%
4.	Calque	35	5,327%
5.	Compensation	27	4,110%
6.	Description	0	0,000%
7.	Discursive Creation	1	0,152%
8.	Established Equivalent	73	11,111%
9.	Generalization	7	1,065%
10.	Linguistic Amplification	31	4,718%
11.	Linguistic Compression	79	12,024%
12.	Literal Translation	187	28,463%
13.	Modulation	23	3,501%
14.	Particularization	11	1,674%
15.	Reduction	92	14,003%
16.	Substitution	15	2,283%
17.	Transposition	58	8,828%
18.	Variation	3	0,457%
Total		657	100,000%

In the table, the researchers found the precise number of data and percentages. Adaptation has 4 data (0,609%), amplification consists of 11 (1,674%), borrowing is not implemented in the data, calque technique consists of 35 (5,327%), compensation technique has 27 (4,11%), description technique is not implemented in the data, the least discursive creation only has 1 data (0,15%), established equivalent consists of 73 (11,11%), generalization has 7 data (1,065%), linguistic amplification has 31 (4,718%), linguistic compression has 79 (12,024%), literal translation as the most abundant data has 187 (28,463%), modulation is 23 (3,5%), particularization has 11 (1,674%), reduction technique is 92 data (14,003%), substitution has 15 data (2,283%), transposition reaches 58 data (8,828%), and variation has only 3 data (0,457%).

Between all of the collected data, there is a certain pattern. The mainly used technique is a literal translation. The use of literal translation is implemented if the words, phrases, and sentences are equivalent in ST and TT. Moreover, since the soundtrack mostly tells a storyline, the translator delivers the messages of the ST well by translating the lyrics with the literal translation. The next technique is reduction. The translator mainly

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implements this technique if the TT can be translated by omitting some words. The existence or non-existence of the omitting words will not change the TT meaning. For effectiveness, the translator tends to implement this technique. The third place is linguistic compression. In ST, an expression may need some words to express it but in TT, it may only need a word. To prevent ambiguous and wasteful words, this technique is implemented in TT. The following technique is an established equivalent. This technique is used to translate the equivalent word in both ST and TT. Thereafter, transposition is to replace the grammatical structure of SL with the grammatical structure of TL. This technique is done to change the original structure of the SL in order to achieve the same effect. Next, Calque is the literal translation of a foreign word or phrase; it can be lexical or structural.

Subsequently, the usage of linguistic amplification has a lower number than the other half technique. Linguistic amplification is usually used if the ST does not consist of a complete sentence element (SVO) or inflection (*-nya*). The translator will use this technique to make the TT become more acceptable and understandable. The following technique is compensation. This technique is used to introduce elements of information or the stylistic influence of the source language text into the target. Next, the modulation technique is functioned to deliver the messages of the ST by changing the point of view or the focus of the utterance into the TT. This technique allows the audience to see other points of view lexically or structurally.

Afterward, substitution is mainly used to compress wasteful words or phrases. In ST, an expression may need some words to express it but in TT, it may only need a word. Although they share the same pattern, the difference is in the language deviation aspect. Amplification and particularization techniques have the same number that is used. This amplification is used to explain more the TT if the TT is less clear when translated literally. In this movie, the amplification techniques allow the readers to understand more about the song context than the rhythms and the rhyme patterns. The particularization

is implemented based on the context, not the translator's creativity. If a translator changes a general noun (it, something, etc.) to be more specific (certain noun or adjective), they must obey the context that usually exists in the previous sentences in the song.

Besides, generalization is used when a sentence consists of phrases or words with the same parallel meaning, the translator can translate it to be more general based on the conclusion from the words or phrases. Adaptation is inferred that the translator does not mainly focus on the musical aspect of the ST songs in the adaptation technique. Thus, the use of adaptation techniques is used for translating ST words that cannot be translated well. In the data, the researchers found that variation is usually implemented in certain conditions. When the TT has the same parallel (like style, dialect, etc.) with ST, this technique is implemented. In ST or TT, we may find different literal meanings but in the same context.

Furthermore, the slightest number technique that is used is discursive creation, translators create a new meaning with a very different context from ST. The extreme difference TT with ST will happen if the TT cannot be translated properly into TT. The translator can translate sentences with this technique, but the translator also needs to see the song's context or discourse. Lastly, borrowing and description are not implemented in the songs. In the aspects musical device, most ST data have musical device elements. In the TT, the translator did not keep the musical devices' aspect. Actually, some data are converted from one musical device element of ST to another musical device element in TT. The converted element from ST to TT number is very low. It indicates that the translator did not try to synchronize musical devices in ST to TT.

Besides the translation technique, the researchers also conducted the accuracy and acceptability of data. The number of data is based on questionnaires distributed to three respondents. The accuracy of the data could be summarized in the table below:

Table 2. Table of Accuracy Level

No.	Level of Accuracy	Data Total	Percentage
1.	Accurate	643	97,87%
2.	Less Accurate	14	2,13%
3.	Inaccurate	0	0%
Total		657	100%

In the table above, the quantity of data is imbalanced. In accuracy, there are 643 data (97,87%) as the highest number in accuracy. On a less accurate level, there are 14 data (2,13%). In an inaccurate level, there is no data included.

Based on the rating from respondents, category A fulfilled the criteria of accurate translation. The data are translated accurately from the source language to the target language without any meaningful deviation. The target text is considered to be translated accurately because it produces unambiguous messages for the readers. Moreover, this category is considered accurate because the translator avoided omitting or adding unnecessary information about the ST. Category B fulfilled a less accurate condition. The translation technique used in all of the data is not appropriate. The diction for translating is also appropriate. The diction in TT actually has other better diction, but the translator did not choose a better alternative word. Between 657 data, there is no category C based on the means of calculation of data. It means that most of the translation is accurate with a few less accurate data.

The acceptability of the data can be summarized in the table below:

Table 3. Table of Acceptability Level

No.	Level Acceptability	Data Total	Percentage
1.	Acceptable	630	95,89%
2.	Less Acceptable	27	4,11%
3.	Not Acceptable	0	0%
Total		657	100%

In the table above, the level of acceptability distribution is imbalanced between three levels. The acceptable data is the most abundant between all of the levels. There are 630 data (95,89%) categorized as acceptable. The less acceptable level has 27 data (4,11%). At an acceptable level, there is no data concluded to this level.

The acceptability of category A includes almost all of the data. Based on respondents' ratings, acceptable translation has fulfilled the condition of natural language in TT. This naturalness can be seen by native readers from TT. Moreover, the naturalness can be seen through the mainly used techniques, literal translation, reduction, and linguistic compression. Here, it can be inferred that the translator manages to deliver the messages of the ST to TT without resorting to mechanical boundaries in order to build a natural readership. In category B, the respondents rated the data as less acceptable. This condition happens when the data is less natural with TT with less appropriate diction. The unacceptability also happens when the TT lines seem strange to natives. In category C, there is no data included. It means that all of the translations have fulfilled the acceptability aspect, although there is still less acceptable data.

In terms of accuracy and acceptability, musical devices are rarely found. It indicates that the translator only focuses on the accuracy and acceptability aspect and sets aside the musical devices' aspect. For example:

- ST** : When her designers are boring and british  
**TT** : Bila desainernya membosankan akut

The translator tends to avoid the alliteration study of the ST to emphasize its acceptability in terms of the TT readers. From the discussion above, we can conclude that musical devices are not mainly considered by the translator in *Diana: The Musical (2021)* movie soundtracks in order to fulfill the translation quality assessment.

## CONCLUSION

After analyzing all the data, the researchers found 16 techniques implemented in the song lyrics. They are adaptation (4 or 0,69%), amplification (11 or 1,67%), calque (35 or 5,327%), compensation (27 or 4,11%), discursive creation (1 or 0,15%), established equivalent (73 or 11,11%), generalization (7 or 1,065%), linguistic amplification (31 or 4,718%), linguistic compression (79 or 12,024%), literal translation (187 or 28,463%),

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modulation (23 or 3,5%), particularization (11 or 1,67%), reduction (92 or 14%), substitution (15 or 2,38%), transposition (58 or 8,82%), variation (3 or 0,457%). Most of the data that can be found in that song are used literal translation. Literal translation is a translation technique which is practiced by translating word-by-word. Moreover, since the soundtrack mostly tells a storyline, the translator delivers the messages of the ST well by translating the lyrics with a literal translation. The TT still upholds the main messages from the ST that lead this technique as the mainly used technique. Meanwhile, the least translation is from discursive creation, a translation technique which translates temporary equivalent which is not related to the context. In discursive creation, a new meaning is developed with a context that differs greatly from ST. If the TT cannot be appropriately translated into TT, an extreme difference in TT with ST will occur. Translation quality of *Diana: The Musical* (2021) can be categorized as accurate with 643 (97.87%) data and acceptability aspect, there are 630 (95,89%) categorized as acceptable and 27 (4,11%) data as less acceptable.

As a consequence, the most dominant technique that accurate is a literal translation with a score of 28,31% usage. The second place is the reduction technique with a score of 13,38% usage. These literal translation and reduction techniques have the same influence on acceptable terms with scores of 28% and 13,54%. In conclusion, the translator puts the originally intended messages first, which is more accurate in the quality term. The translator also considers the effectiveness of the translation product, which is more acceptable in the TT language. In musical devices, the founding is different. Between all of the translations, there are only a few musical devices implemented. The translator did not pay attention to the musical devices' aspect because the subtitle translation is different from song translation which needs to calculate syllables and musical devices aspects.

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