

SONG TRANSLATION OF SPEECHLESS BY NAOMI SCOTT: METAPHOR AND UNTRANSLATABILITY

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Abstract

A song is an expressive text, which is not an easy task to translate. Many considerations must be taken in order to create a well-produced song translation. In defining the song's meaning, many procedures are needed. Metaphor and untranslatability need to be presented as part of the analysis of the song translation. Metaphor, which employs the hidden and deep meaning of a text, comes along with the song's expressive feature as a tool to deliver the writer's feelings and emotions. Translation loss in metaphorical text is also presented, while untranslatability deals with the linguistic, cultural, and compensation value of the text. The method used in this research was qualitative descriptive methodology. Metaphorical analysis was done to scrutinize the unseen features of the text's meaning. Translation loss in metaphorical terms is also being presented in order to reveal the equivalence and inequivalence of the song translation. Two kinds of translation loss are found: inevitable and avertable. Untranslatability dealt with the song's linguistic and cultural phenomena such as alliteration, assonance, and rhyme. Compensation, which deals with untranslatability, is also explained in this paper. Compensation in Kind, Compensation in Place, and Compensation in Merging are used to deal with the translation loss of the metaphorical sense of the song.

Keywords: Untranslatability, metaphor, translation loss, compensation

Abstrak

Lagu adalah teks ekspresif yang bukan tugas mudah untuk diterjemahkan. Banyak pertimbangan yang harus diambil untuk menciptakan terjemahan lagu yang diproduksi dengan baik. Dalam mendefinisikan makna lagu, banyak prosedur yang harus dilakukan. Metafora dan terjemahan perlu disajikan sebagai analisis terjemahan lagu. Metafora yang menggunakan makna tersembunyi dan mendalam dari sebuah teks datang bersama dengan fitur ekspresif lagu sebagai alat untuk menyampaikan perasaan dan emosi penulis. Kehilangan terjemahan dalam teks metafora juga disajikan sementara ketakterjemahan berkaitan dengan linguistik, budaya, dan nilai kompensasi teks. Metode yang digunakan dalam penelitian ini adalah metodologi deskriptif kualitatif. Analisis metaforis dilakukan untuk meneliti fitur tak terlihat dari makna teks. Kehilangan terjemahan dalam pandangan metafora juga disajikan untuk mengungkapkan kesetaraan dan ketidaksetaraan terjemahan lagu. Dua jenis terjemahan yang hilang ditemukan, tak terelakkan dan dapat dihindari. Ketakterjemahan berhubungan dengan fenomena linguistik dan budaya lagu seperti aliterasi, asonansi, dan sajak. Kompensasi yang berkaitan dengan ketakterjemahan juga dijelaskan dalam makalah ini. Kompensasi dalam Jenis, Kompensasi di Tempat, dan Kompensasi dalam Penggabungan digunakan untuk menangani hilangnya terjemahan rasa metafora lagu.

Kata kunci: ketakterjemahan, metafora, ketidaksepadanan, kompensasi

INTRODUCTION

Song becomes a part of society's life and is used to express one's emotions, feelings, and ideology. Song is a way to tell and retell stories by adding fictional elements, narrating experiences, entertaining backstories, and expressing people's ideas (Low, 2016). A song is used to convey the meaning behind a text that is broader than what is shown. A song is a part of a literary work in which the existence of the song indulges thousands of messages behind it. The expressive feature of song comes along with the use of figures of speech to analyze the meaning uncovered from what is seen in the text (Kennedy et al., 2013). Metaphor, one of many figures of speech, is used to unveil the deeper meaning of a text. Metaphor describes people's thoughts in the most beautiful way possible as a part of people's daily behavior and lives (Lakoff, 1993). "What is literal is not metaphorical," said Lakoff in 1993. Therefore, the metaphorical function of a text is to scrutinize what cannot be perceived within a human's bare eyes and what can be perceived in the deepest thoughts. Metaphor is a figurative language in figures of speech that compares two separated things by exclaiming one and another's meaning (Ndraha, 2018). Translation loss means the incomplete feature of a certain text in the target language that exists in the source language (Tiwiyanti & Retnomurti, 2017). The cause of the translation loss may be the incomplete features found in the target language.

Newmark (1988) stated that the purpose of translation is to deliver meaning from the source language (henceforth SL) to the target language (hereafter TL). He proposed that translation is used to not only transfer information from the SL to the TL but also to uncover the meaning of a text as the translator intended (Newmark, 1988). In practicing translation, some obstacles are met. One of the obstacles for a translator is the untranslatability of the translation text or product. Untranslatability means the inability to translate a word, phrase, clause, or sentence from SL to TL. The problem with untranslatability is that the equivalence of a word or a text cannot be found in the TL. This problem, derived from Catford's (1978) term for translation failure, occurs when the equivalent features of one language do not exist in the

others. Some factors of untranslatability can be described, such as the translator's ability, the linguistic factor, and the cultural factor (Nababan, 2008).

Catford (1965), in *A Linguistic Theory of Translation*, said that untranslatability occurs when ambiguity counts as peculiar to the source language (henceforth SL). He gave some explanations about untranslatability. He distinguished two kinds of untranslatability of the text: linguistic and cultural untranslatability (Catford, 1965). He explained that if the TL does not correspond with the SL's linguistic features and items, then it is considered untranslatable. The linguistic untranslatability occurred when an ambiguity was found in the translation of ST. Cultural translatability is when the cultural term cannot be found in the other cultural language. Susanti (2017) adapts Catford's untranslatability and combines it with Palmer's (1984) theory of grammatical categories, which deals with gender, number, person, mood, tense, case, and voice. In their paper, they said that the article "the" in Bahasa Indonesia is usually omitted because it does not affect the translation product (Susanti, 2017). Sankaravelayuthan (2020) said that the term untranslatable can also be called lexical gaps, which mean terms or expressions that do not exist in the target language, and cultural gaps, which mean cultural concepts that do not exist in other cultures. The existence of the term untranslatable is not only because it does not have any equivalence in the target text, but also because of its impossibility to be expressed in another language. As an example, when the translator cannot come up with culturally equivalent words in the target text, he or she may substitute the text with something else as long as it has the same meaning and delivers the exact same information (Sankaravelayuthan & Vidyapeetham, 2020).

Low (2016) explained that in translating a song, one must consider: 1) singability; 2) sense; 3) naturalness; 4) rhythm; and 5) rhyme. The criterion for a song to be called singable can be seen by the phonetic suitability of the TT for singing, with reference to the physical organs involved in singing: the mouth, throat, lungs, and vocal folds (Low, 2016).

Following the literature given, this paper aims to analyze the metaphor and untranslatability of a song called *Speechless*, sung by Naomi Scott. The song was

famous for Disney's 2019 movie, *Aladdin*. The song has a pop genre and was performed and sung by Naomi Scott, who played the role of Princess Jasmine in the live-action movie. The source language was an English song originally taken from Disney music, while the target language was taken from the work of translation by Indonesian students who study translation. This study is expected to contribute to the field of translation, especially to the ways and techniques of translating songs and what to avoid regarding untranslatability.

RESEARCH METHODS

The object of this research is a 2019 song called *Speechless*, which was the soundtrack of the infamous live-action movie "*Aladdin*." This song is chosen because it has metaphorical values that can be analyzed in the song translation and its related factor, untranslatability. This research applies the descriptive-qualitative method because it mainly focuses on the analysis and explanation of the matters that unite the song. The data analysis is obtained by listening to the song, studying the lyrics, and watching the song's music video to get a better grasp of the song. The data were in the form of lexemes, clauses, and sentences in the form of song lyrics. After conducting the background check on the song by completing the activity mentioned, the researchers analyze the factors that cause the song's untranslatability and the metaphorical meaning of the song. This research used Catford's (1965) term on untranslatability, Tiwiyanti and Retnomurti (2017).

DISCUSSION

a. Metaphorical View of the Song

A song's metaphor is used to create extraordinaryness in the audience's perception of a song emotionally (Tracy et al., 2021). To be able to get a deeper analysis of the song, the researchers provide a metaphorical analysis and the meaning behind the song. The metaphorical expressions found in the song are:

If we take a closer look at the song, the title of the song itself holds a metaphorical expression. '*Speechless*', which is translated as 'bungkam' in Bahasa Indonesia, does not necessarily employ the meaning of being silent; rather, it is the expression in which the metaphorical meaning of the song's content is in contrast with the literal meaning of the title. In the setting of the movie, women cannot

freely do anything they want to. The title expresses a deep meaning in the cultural context of the Arabs, where the setting of the movie took place, that women cannot obtain their freedom. In the feminism view, the use of the word 'speechless' as the title of the song indicated the oppression and injustice women in Arab countries face, and the content of the song explained how women deal with the oppression by breaking the silence and choosing not to hold their speech. Next, in the first chorus, the song talks about the current condition of the 'actor' or the person behind the character, Princess Jasmine.

*"Here comes a wave
Meant to wash me away
A tide that is taking me under
Swallowing sand
Left with nothing to say
My voice drowned out in the thunder"*

In "*Here comes a wave*," the word 'wave' does not literally mean a real wave by the ocean, but connotatively, the word 'wave' has the meaning of the struggles and obstacles Princess Jasmine must face related to the oppression she received throughout the movie. "*Meant to wash me away*" means that the oppression she experienced was meant to harm her. "*A tide that is taking me under*" employs the meaning that there was nothing she could do to the oppression she faced until she got "swallowing sand," which means swallowed in her own desperation and sorrows, and was "*left with nothing to say*," which means the oppression she faced made her unable to do anything, being completely weakened by the situation, and she had to accept the fate that there was nothing she could do and just silently accepting the oppression in "my voice drowned out in the thunder."

*But I won't cry
And I won't start to crumble
Whenever they try
To shut me or cut me down*

In the second verse, generally speaking, with the oppression she received after being unable to resist anymore, she then decided to stand up for herself and rebel. No matter how hard the obstacles she had to face, she would not give up, as indicated by the words "*I won't start to crumble.*"

I won't be silenced
You can't keep me quiet
Won't tremble when you try it
All I know is I won't go speechless
'Cause I'll breathe
When they try to suffocate me
Don't you underestimate me
'Cause I know that I won't go speechless

In the third verse, following the previous metaphor, in this part, as the song melody goes higher, she also has more courage to stand up for herself no matter how harsh and hard the way to obtain the freedom she dreams of. The words "*I'll breathe*" and "*I won't go speechless*" have the same meaning of gathering power and strength to fight.

Written in stone
Every rule, every word
Centuries-old and unbending
"Stay in your place"
"Better seen and not heard"
Well, now that story is ending

Next, in the fourth verse, "*written in stone*" is an idiom that has the meaning of something that is unchangeable and irreplaceable. Following the culture of where the story originated for women to "*stay in your place*" and "*better seen and not heard*" were common things for women in Arabs to experience in the movie's setting

of time. However, as Princess Jasmine decided to break the rule and started defending herself as a woman and a human, she managed to break the conventional rules and seek equality.

'Cause I

I cannot start to crumble

So come on and try

Try to shut me and cut me down

The fifth verse represents the bravery of Princess Jasmine to face everything on her own. She would still fight and would not give up indicated by the word "crumble". She instigated the fight and confronted the opposition party. The fifth verse represents the bravery of Princess Jasmine to face everything on her own. She would still fight and would not give up, as indicated by the word "crumble." She instigated the fight and confronted the opposition party.

Try to lock me in this cage

I won't just lay me down and die

I will take these broken wings

And watch me burn across the sky

Hear the echo saying I...

Won't be silenced

Though you wanna see me tremble when you try it

All I know is I won't go speechless

Speechless

In the last verse, it describes Princess Jasmine's bravery, saying that no matter how hard the opposition party opposed her, she would always defend herself and would not let anyone step on her anymore. In Arabia's conventional culture, women were put in cages and did not have the chance to feel freedom. Everything was

centered and controlled by men, while women could only sit, watch, and nod to everything the men in the family obliged them to do.

b. Translation Loss in the Metaphorical Translation

The gaps in different languages that caused some words to be unable to be translated, namely untranslatable, leave no choice for the translator to pick a TL text that is the closest to the SL (Bassnett, 1991). Translation loss and gain as the result of not being able to find the equivalence of the closest expression in TL might give translators a new perspective on enriching and reducing the text value (Bassnett, 1991). However, this paper focuses more on the translation loss in the metaphorical expression in the TL. Nida (1991) provides a broad literature about translation loss, in which it happens because the translator is faced with terms that do not exist in the TL (Nida, 1991). Translation loss particularly happens in the cultural words of the SL. However, metaphor, even though its existence does not always involve cultural words, but the deep meaning metaphor engage has already given the translator a challenging task to translate metaphorical text, especially in expressive text types like songs.

Before going further to the identification of the translation loss in metaphor, Newmark (1981) proposed the steps on how to translate metaphor. Practically, he divided the steps into two ways: Identifying the metaphor's type and deciding on the translation technique to be used He proposed seven (7) ways to translate metaphor: 1) Creating the same image in the TL from the SL; 2) Replacing the SL's image with the TL's standard image, which has the same culture; 3) Using simile as a way to translate metaphor; 4) Translating a metaphor by simile or metaphor plus sense; 5) Converting the metaphor to sense; 6) Using deletion when the metaphor is redundant; 7) Inducing the same metaphor, which is combined with sense.

Translation loss contains two kinds: inevitable loss and avertable loss. Inevitable loss happens due to the differences and gaps in the language systems of both languages, regardless of the translator's competency and skills. To deal with this, a compensatory strategy can be applied. The second one is avertable loss, in

which the failure of translation is caused by the inability to find the equivalence of the TL (Tiwiyanti & Retnomurti, 2017).

Table 1. Inevitable loss by using generalized or neutral word

Source Text	Target Text	Translation Procedure
To shut me or cut me down	<i>untuk lukaiku</i>	Creating the same image in the TL from SL, Reduction,

Table 1 shows the inevitable loss by using generalized or more neutral words in the TT. Some words are also omitted to suit the TT meaning. The words "shut me or cut me down" are reduced to "*untuk lukaiku*"

The loss in the translation shown in the data is inevitable. Untuk lukaiku means "*to hurt me.*" Altogether, the equivalence of shutting me or cutting me down to be *untuk lukaiku* lacks the richness of the TT. The equivalence chosen by the translator *untuk lukaiku* implies the concept of hurting somebody, but without any more suspenseful meaning.

Table 2. Avertable loss by using more common words

Source Text	Target Text	Translation Procedure
Written in stone	<i>Tlah tertulis</i>	Creating the same image in the TL from SL, Literal Translation, Reduction
Every rule, every word	<i>Aturan dan kata</i>	

Table 2 shows the idiom "*written in stone*" is translated into "*tlah tertulis*" which the translator chose to apply by using generalized and more common words without finding the equivalent of the idiom. The word "*written in stone*" has the meaning of something that is deeply engraved and unchangeable. Meanwhile, the words "*tlah tertulis*" only employ the meaning of something that has been written without stressing the unchangeable sense of the ST. The words "*every rule, every word,*" which were translated into "*Aturan dan kata,*" lack stress and sense if the ST. Avertable loss happens when the translator fails to find the equivalence from the ST.

Table 3. Avertable loss by employing the more common words

Source Text	Target Text	Translation Procedure
I will take these broken wings	<i>'Kan ku kepakkan sayap</i>	Creating the same image in the TL from SL, Reduction, Literal translation

In Table 3, avertable loss is done by the translator by employing more common words in the TT. "*Broken wings*" is translated into "*kepakkan sayap*," but the translator does not deliver the intended meaning of the ST. The word "*kepakkan sayap*" means "*flap the wings*," indicating a lack of richness and stress on the suspenseful sense of the ST. "*Broken Wings*" employs the meaning of pain and also shows how the character, Princess Jasmine, struggled to fight the oppression.

Table 4. Inevitable loss by omitting word

Source Text	Target Text	Translation Procedure
'Cause I'll breathe	Ku bernafas	Creating the same image in the TL from SL, Reduction, Literal translation

In the data found in Table 4, an inevitable loss exists, not because of the incapability of the translator. It is simply because of the big differences between Bahasa Indonesia and English, whereas the tenses such as past, present, and future in English do not exist in Bahasa Indonesia. The translator deals with the translation loss of the lyrics by omitting the word "*will*" and using the present tenses instead and translating it to "*ku bernafas*," which means "I breathe" in English.

c. Untranslatability of the Song Translation

1. Alliteration

Alliteration usually occurs when the consonant sound is repeated at the beginning of a word or more words that are close together in order to achieve a stylistic effect. It is the repetition of consonant sounds, not the repetition of consonant letters. Alliteration is usually found in poetry. The use of alliteration can make literary works sound more pleasant. In translating the alliteration, it will be difficult to find the same pattern from the source language to the target language

because most of them are untranslatable. In the 'Speechless' song, the alliteration can be found in the same line and the same stanza.

Table 5. Verse 1 of 'speechless' song

Source Lyric	Target Lyric
Here comes a wave meant to wash me away	<i>Datang ombak coba hanyutkanku</i>
A tide that is taking me under	<i>Gelombang yang menyeretku</i>
Swallowing sand left with nothing to say	<i>Pasir menelan pergi tak berucap</i>
My voice drowned out in the thunder	<i>Suaraku tenggelam dalam gemuruh</i>

In the first line of the first verse, the words wave and wash have the /w/ sound, which is repeated at the beginning of these two words. It is transcribed phonetically as /w/ (/weɪv/, and /wɒʃ/). Alliteration links the words wave and wash from the same line. It shows that what dragged Jasmine, the artist of this song, down was the wave. In the second line, the words tide and taking have the /t/ sound transcribed phonetically as /taɪd/ and /teɪkɪŋ/. In the third line, the words swallowing, sand, and say have the /s/ sound transcribed phonetically as /swɒləʊɪŋ/, /sænd/, and /seɪ/. This shows that alliteration links the words from the same line.

Table 6. Pre-chorus of 'speechless' song

Source Lyric	Target Lyric
'Cause I	<i>'Karna</i>
I cannot start to crumble	<i>Aku tak akan hancur</i>
So come on and try	<i>Datang dan coba</i>
Try to shut me and cut me down	<i>'Tuk halangi dan lukaiku</i>

The alliteration is also found in the level of stanza from the 'speechless' song. In pre-chorus some words (cause, cannot, crumble, come, and cut) has the /k/ sound transcribed phonetically as /kɔːz/, /'kænɒt/, /'kænɒt/, /kʌm/, and /kʌt/. Alliteration creates a complex network of coherence and cohesion in the same stanza, which put stress on every word in the lyric song.

To create the stylistic and aesthetic effect of the song, the translator should translate the alliteration form the source language into the target language. The above examples of alliteration from the same line and the same stanza show that the translator does not translate using the same pattern of alliteration. The translator translated the lyric literally. The translator needs to create an equivalent language style to translate the lyric from the source lyric to the target lyric.

2. Assonance

Assonance occurs when a vowel sound is repeated in two or more adjacent words, even though the consonant sounds are not the same. Assonance is commonly used to emphasize words or phrases and to elevate the mood by creating rhythm.

Table 7. Assonance of Speechless

Source Lyric	Target Lyric
To shut me or cut me down	<i>untuk lukaiku</i>

The assonance from 'speechless' song can be seen in the fourth line of pre-chorus. The words *shut* and *cut* has the /ʌ/ sound transcribed phonetically as /ʃʌt/ /kʌt/. This assonance is found from the same line. The example of another assonance is found from different line in the words *suffocate* and *underestimate* which have the /eɪ/ sound transcribed phonetically as /'sʌfəkeɪt/ /,ʌndər'estimeɪt/. The translator does not translate the assonance and prefer to create the shorter lyric without translating the first assonance 'shut'.

3. Rhyme

Rhyme occurs in repetition of the same ending sounds or changes a little at the end of the words. The "Speechless" song is full of rhyme. The first line of the first verse ends with the word 'away' transcribed phonetically as /ə'weɪ/, which has the same sound as the third line 'say' transcribed phonetically as /seɪ/. The second line ends with the word 'under' transcribed phonetically as /'ʌndə(r)/, which also has the same sound as the fourth line 'thunder' transcribed phonetically as /'θʌndə(r)/. The same rhyme is also found in the second verse from the first

and third lines, such as 'word' /wɜ:d/ and 'heard' /hɜ:d/, and the second line and fourth line, such as 'unbending' /,ʌn'bendɪŋ/ and 'ending' /'endɪŋ/. Couples of imperfect rhymes found in the source lyric are cry/try, I/try, broken/unspoken, and die/sky.

d. Compensation in The Translation of Speechless Song

Compensation is strategy to highlight the choices that the translator can have in translating process (Harvey, 1995). Compensation as a tool to deal with the loss in translation in order to get stylistic effect of the literary translation (Harvey, 1998). In translating the song, the translator applied compensation methods such as:

1. Compensation in Kind

Compensation in kind is making up for one type of textual effect in source text by another type in the target text (Harvey & Higgins, 1992). This compensation used by the translator in translating tenses for English into bahasa Indonesia since bahasa Indonesia does not have tenses. Some of the past tense sentences such as *left with nothing to say, my voice drowned out*, the translator prefers to omit and translate them into the sense of present. The future tense *will* and *won't* are some omitted and some translated into *kan* to create an equal expression in the target lyric.

2. Compensation in Place

Compensation in place aims to make up the loss particular effect found at a given place in the source text by recreating a corresponding effect at an earlier or later place in the target text (Harvey & Higgins, 1992). This kind of compensation used in translating *but I won't cry*. The target lyric translated into *ku tak menyerah*. The word "I" is translated as *aku* in bahasa Indonesia but in the targeted lyrics translated into *ku, Ku tak menyerah*.

3. Compensation in merging

Compensation in merging is done by reducing the word in ST to be able to give the readers or audience a sense of significance in the song's senses (Stiasih,

2013). The example of this practice is found in the song's lyric "every rule and every word" which got translated into "aturan dan kata". The word "every" is reduced and translated only as "rule and word" or "aturan dan kata" in the TT.

Dealing Translation Loss with Compensation

No	Translation Loss		Compensation Technique
	Source Text	Target Text	
1	To shut me or cut me down	<i>untuk lukaiku</i>	Compensation in Merging and Compensation in Place
2	Written in stone Every rule, every word	<i>Tlah tertulis</i> <i>Aturan dan kata</i>	Compensation in Merging
3	I will take these broken wings	<i>'Kan ku kepakkan sayap</i>	Compensation in Kind
4	'Cause I'll breathe	Ku bernafas	Compensation in Kind

To deal with the translation loss of the metaphor, the compensation technique is applied. Compensation in merging is applied in dealing with the reduced words that the equivalence is hard to find. While translation in place is used to add more sense to the TT, Compensation in kind is found when the gaps between the two languages are too big to handle.

CONCLUSSION

In the metaphorical view, the song delivered a meaning that is compiled mainly by thought and not simply by what is shown in the literal text. The metaphor is used to objectify the hidden meanings and thoughts of the song, such as feminism, oppression, and revenge. Translation loss, which is found in the metaphorical view of the song, employs two categories: inevitable and avertable loss. Inevitable loss by applying generalized words is found, and avertable loss by the usage of common words in the TL is also found. Bahasa Indonesia and the English language's typologies are different. Undeniably, due to that reason, the translation loss is caused by the inability to find the equivalent in the TL. To deal with the loss, the translator uses some procedure by reducing the meaning to meet the equivalence and paraphrasing the words to the closest equivalence possible. There are several untranslatability issues in the translation of a speechless song

from the original English lyric into Bahasa Indonesia. The linguistic untranslatability aspect contains alliteration, assonance, and rhyme. The translator applied several methods of compensation to find an equal expression to deal with the untranslatability, such as compensation in kind, compensation in place, and compensation in merging. This paper is limited to analyzing the metaphor and untranslatability of a song called Speechless, sung by Naomi Scott, and how the translator deals with them. Further research can analyze the quality of the metaphorical translation and the untranslatability of the song translation. Translation quality assessment aims to determine the extent to which equivalence or similarity of message, meaning, style, and semantic structure of the translation has been achieved.

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