IJEAL (*International Journal of English and Applied Linguistics*)
Volume : 5 | Number 2 | August 2025 | E-ISSN: 2787-9482 | DOI: doi.org/ijeal.v5i2.6330

EMOTION ANALYSIS ON TRANSLATED LYRICS

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Received: 02/07/2025
Accepted: 25/07/2025
Publication: 01/08/2025

Abstract
Song consists of words embedded within melody, known as poem or lyrics. Each syllable of words has its own intonation and is placed in certain position of the melody. When it comes to translated lyrics, the same principle needs to be followed, each translated word must be put accordingly. The vowel's placement of translated lyrics upon the still-the same melody constitutes the emotion of a song. As the original version, each syllable needs to be correctly installed into a matching note. Confusing zones are often created when the stress is not suitable to the obstinacy level of the melody. This article analyses the matching placement of syllables upon melody of translated songs taken from Lagu Sion; shows how unmatched figures accidentally creating inconvenience parts of a song, making it loses its feeling. The study reveals that translating song needs to accommodate not only completed structure of words and phrases, but also the stress of every single syllable it brings. The method used in this study is library research, direct-indirect assessment, and analytic. Interviewing and observing are used to support the author's experiences. This article ends up with a comparative evaluation of two Indonesian translated versions regularly sung, "Blessed Assurance" found in Lagu Sion that proved to be categorized emotionless.

Keywords— Emotion analysis, intonation, melody, stress, syllable, translated lyrics

Introduction

Each word means something and every utterance impacts the hearers (Manueke, 2023). Words expressed in music impress people so more deeply that it becomes an intrinsic part of their lives (Susam-Sarajeva, 2008). Songs, means the combination of words and music, has been used for worship since the old temple era (Lovelace, 1960) as the beginning of Christian worship, should be around 1000 BC. In the Seventh Day Adventist Church in Indonesia, later is called as SDACI, music has been a part in worship. As worship practice has been adapted through times across the globe, song has been changed in style and lyrics as well, adjusted to the cultures and languages where it gone. The meaning uttered in different languages resulted in different structures and tones affecting its synergy to the still the same melody.

The songs used in the SDACI worship mostly taken from English hymns whose several numbers were historically written by European writers (House, Lagu Sion, 2000); meaning that some of them had already been interpreted. It seems that in translated English, the translated poets walked in harmony with melodies that people seemed enjoyably singing or hearing them. However, in the Indonesian translation, there are several inconvenience parts in the translation. Unlike the conformity of lyrics and melody in the translated English that indicating the translation process must had been done

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accordingly, the Indonesian translation seems to have missed some *procedures.* When there are several parts of the number that needs to be reread to get to the meaning and or some other parts felt unnatural, the song is classified to have a wrong translation (Setiawan, 2019).

That music has been disregarded within the field of translation studies for sometimes (Susam-Sarajeva, 2008) might be due to people with musical background not being familiar with the concepts, tools and models available in translation studies; while translation scholars, on the other hand, might find that musical matters quite complicated. It is also said that rhythm, note-values, harmonies, durations, phrasings, and stresses are examples of features within music that simply cannot be ignored in translating lyrics (Low, 2005). Andersson and Ulvaeus in 2009 claimed that there are specific demands on translating singable songs comparing to translation studies, that the translator needs to have good sense of; for example, a long syllable will not be put on a short note, indicating the position of syllable in lyrics translation is significant.

A language can be the same as other languages in the context of phonetic segments (Lyons, 1977), for example the /a/ could be in all languages. On the other side, Ray in 1976 explained that no two languages, nor two texts codify exactly the same area of experience. The morpheme, the syllable, the structure, and the pronunciation of a source language may totally be different when transferred into a target language; the placement of stress of the words must be done in accordance to the rhythm of melody and at the same time, the original meaning needs to be fully expressed. This is where the challenge of translating lyrics lies on, not to mention the beauty of the poet. Unlike the group of one-syllable languages which have plenty of single syllable words, English for example, Indonesian words mostly constructed by two or more syllables. The difference in structure signaling distinct word's stresses that should be carefully placed in the existed melody, or else, omission would be taken, where a careful decision is needed in choosing the proper words to be implanted.

Error in translation is a general phenomenon done especially by unexperienced translators who could not provide a text without fallacies (Alba, 2023). The reasons of the error of translation are social interaction, psychological, and lingual that cause the meaning could not accurately expressed, categorized by Tono, Satake & Miura in 2014 into error of omission, error of addition, error of selection, and error of ordering. Fallacies of translation will affect people's perception on pronouncing words that changes the culture of language itself. Revealing how they occurred, will lead to fixating the mistakes. The previous studies on lyrics translation had not yet described the placements of vowel and how it constituted the emotion of translated songs.

Literature Review

Translation is not merely syntactical matters but the acquisition of understanding (Ray, 1976). As the world is the source of perceptions and will be represented in mind as concepts or mental representation, the poets we hear from songs, known as lyrics in the use of popular music (Manueke, 2023), are undoubtable will affect our thought and emotion. Franzon (2014) suggests that a song translator may have five points in theory: not translating the lyrics, translating the lyrics without taking the music into consideration, writing new lyrics, adapting the music to the translation, and adapting the translation to the music; that some of these options may be combined.

In translating lyrics, the number of words is of no importance; the number of syllables that matters, since the text is to be sung and must fit the music (Åkerström, 2009). It has been said that the new text must follow the music in every detail. Vowels /a/ must be put as high notes, /i/ otherwise is to be avoided for this reason. Vowels like /o/ and /u/ are good examples of low notes (Snell-Hornby, 2007). When comparing a translation work of an ordinary text to a translated version, it is evident that we are less free when it comes to rhythm, disposition of text and number of syllables. The text must match the music, be comprehensible and of course feel natural. The final result must be like an original, not like a translated text. Desblache (2018) stated that translating music can involve the transfer of semantic texts

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belonging to a multimodal context, but it can also require mediation at a musical level, primarily or exclusively. In this case, instead of making music familiar as mentioned, it generally uses familiar content to give music a new meaning.

The emotion or the feeling of translated songs, involving the outer area that is obviously appeared on the staff that covers the area of rhythm, pitch, vowels and syntax; developed from rhythm regulation on music and several concepts on translating lyrics including Ray, Åkerström point of views.

A. Letters

The letters used in lyrics is of significance. If uncommon letters are used by an author, the translator should also try to choose equivalent words that rarely used. Brief study of letters, the consonants and vowels of both source and target languages may be helpful.

B. Vowels, Rhythm, Pitch

Vowels are the transmitters of feeling and emotion in all languages (Ray, 1976). It constitutes the spirit of a song. Every vowel has characteristic. When it is embedded to rhythm and pitch, the characteristic must be well retained; the softness and hardness need to be put in appropriate beats, backed up by the pitch.

Rhythm, the basic element of music, is the interaction of sound and silent in which melody and other implanted components developed, producing what is known as music. The characterization of rhythm is formulated as "long" and "short". In language, rhythm is the length of intonation or pronunciation in which words, phrases or sentences embedded. In music, rhythm has exact length.

Pitch shows the height of sound, also known as tone. In music, tones have accurate frequencies and is called as note when written in the staff. The characteristic is high and low. Certainly, there is level of "high" and "low". Pitch can become an aid in giving a note or a syllable accentuation or emphasis.

It can be said that the characteristic of vowels, rhythm and pitch is parallel to one another. Whenever softness takes place, short beat will be in, and a lower pitch sustains it. Pitch, however, offers solution when an imbalance state of stress unavoidably created by vowels and rhythm.

The parallelism of those three components can be described through the table below:

	Level of hardness		
	3	**2**	**1**
Vowel	Strong	Weak	Very Weak
Rhythm	Long	Weak	Very short
Pitch	High	Low	Very Low
	/a/ /é/	/è/ /i/ /u/ /o/	/ê/

A long rhythm is parallel with high tones and strong vowels, /a/ in "god" or /é/ in "can". Otherwise, a short rhythm will be followed by lower tones and weaker vowels, /è/ /i/ /u/ or /o/, and /ê/ that should be classified very light. Logically, those three elements should walk hand in hand in translating lyrics. These apparent elements obviously reveal the music of the lyrics.

The regulation of vowel stress that synergy to pitch and rhythm describes as follow:

a. Vowels /a/ must be put at a strong beat or high notes
b. Vowels /i/ must be put at a strong to middle beat or non-high notes
c. Vowels like /o/ and /u/ must be put at a weaker beat or lower notes
d. Vowel /e/ in Indonesia is grouped into /ê/ in 'enam' named "e pepet" with weaker stress must be put at a weaker beat or lower notes; /é/ in 'ember' named as "opened e taling" with strong stress

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must be put at a strong beat or high pitches and /è/ in 'militer' named as "closed e taling" with a little strong stress must be put in a middle strong beat or middle high notes.

C. Syntax.

Syntax is the construction of language. It sets words and phrases and brings meaning to any utterance (Kairah, 2014). Each sentences lives regulation wherein each part related to each other and could not stand alone or parts into unregulated divisions that may be leaving to ambiguity. This, however, specify the emotion aspect of a poet.

Several researches have studied on lyrics translation but none of them had focused on analyzing the emotion element of translated lyrics, nor examined translated songs in Lagu Sion.

Research Method

The method in this study is qualitative, describing findings in words more than numbers (Widyasari, 2023). The instrument is the lyrics of an often-used song in Lagu Sion, Blessed Assurance, that has two versions of translation. The lyrics is the source of data. The data is collected through library research and the instrument chosen from the regularly singing translated songs found Lagu Sion to be analyzed based on theories. Direct method is used in analyzing the data to determine the parts whether it was translated adequately or inaccurately. The indirect method is examining the perspectives of various stakeholders on singing in order to glean insights on the singing process (the how and why) to support the researcher's arguments.

Analytical method uses facts or information to be analyzed to make a critical evaluation of the material. This involves the emotion study and evaluation of the data in an attempt to explain complex phenomenon. The part of analytical method is review, which is the process of formal assessment of research with the intention of instituting or making any change in it if necessary.

The result will measure the emotion of lyrics into two sections. Firstly, by analyzing vowels based on the rhythm of melody; the placement of vowel in the melody that leads to the prosody of the translated lyrics. Secondly, by analyzing its syntactical side.

Results and Discussions

One of the regular numbers used in SDACI worship is "Blessed Assurance". The poet is originally written in English and it has two Indonesian translations. The first translation is found in Lagu Sion or LS, and the renovated version is found in Lagu Sion Edisi Lengkap or LSEL; both published by the same publisher in different time. This study focuses on verse 1 from three verses of the song, considering that it is mostly sung and representing the whole verses of translation. There is also a version of Indonesian translation that has been lived outside the SDACI, that can be used as a comparison.

The graph below shows the original lyrics of the song (English) followed by two Indonesian translated versions written in the staff. It also furnished with beat's indicator coded in numbers (1, 2, 3, 4, 5, 6, 7, 8, 9) located in each measure revealing the stress each note every measure has. The move of the pitch up and down obviously appears on the staff's lines and spaces, that should be clearly reflecting the same trend on rhythm and vowels. To be underlined, there are two lines of numbers displayed in the graph, the above numbers indicate the beats that constructed strong and weak categories (started with 7), and the one underneath is used to refer syllables on each phrase (started with 1). The purpose of each line number should not be confused.

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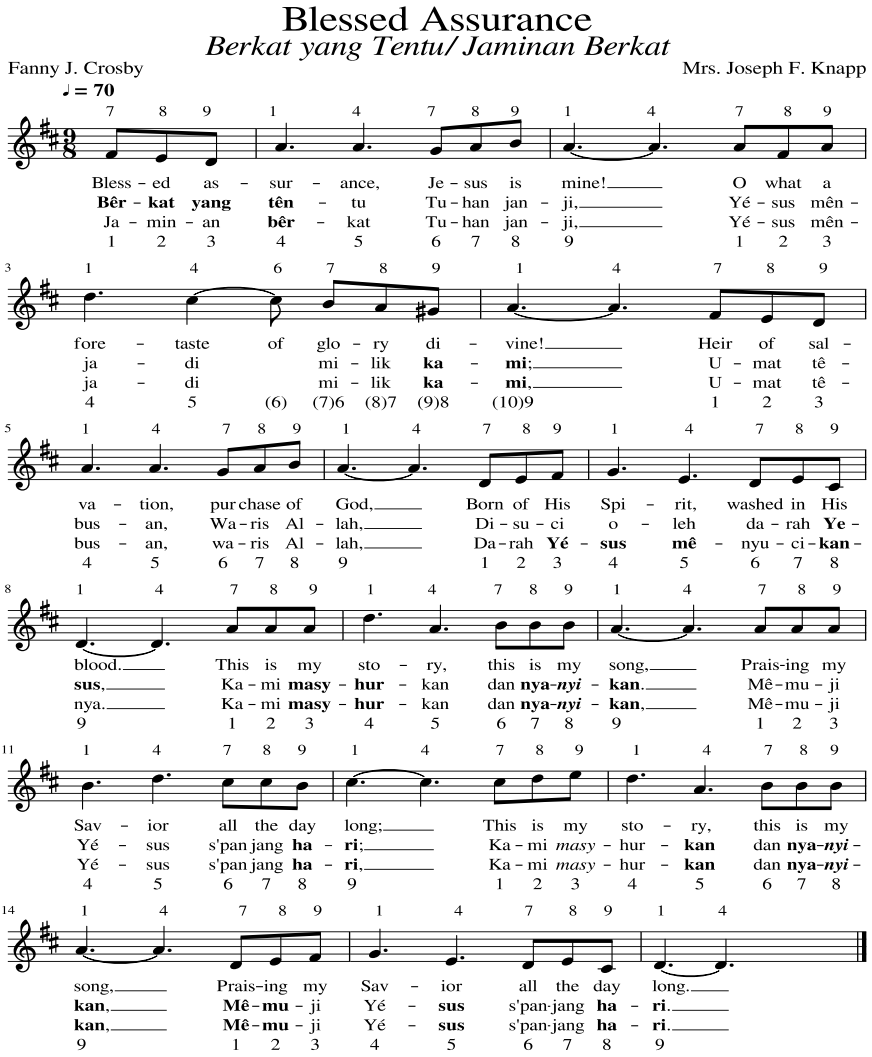


Figure 1. The original text of "Blessed Assurance" and two Indonesian translated versions written in the staff.

Up in the middle of the top is the tittle of the song "Blessed Assurance". Underneath phrases with smaller letters are the Indonesian titles, consist of first translation version and second translation version. Down to the right is the name of the composer and equals to the left is lyricist's name. Under the lyricist's name is tempo signature, followed by beat numbers. Going down left, there are clef, key, and time signatures, followed by the note patterns. Three lines of lyrics are located in between the upper and lower staff, writing the three texts: English (original), first Indonesian translation and second Indonesian translation. The written words are taken from first stanza of the song. Syllable number is codified under the lyrics. The numbers used in identifying the beat and the syllables are both in Latin. However, they are different in the starting point; anyway, edged up with the same number, 9 in several different beats and this should not be confused.

The meter is 9/8, meaning there are nine 1/8 notes on each measure. Of all nine notes, the ones located in 1, 4 and 7 beats are strong; upon those three, 1 is has the strongest pulsation. The song has six lines with 16 measures: first measure consists of only three 1/8 notes (half measure) with three embedded syllables, the last measure consists of six 1/8 notes (half measure) with a single embedded

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Volume : 5 | Number 2 | August 2025 | E-ISSN: 2787-9482 | DOI: doi.org/ijeal.v5i2.6330

syllable; the measures in between fulfilled with nine 1/8 notes (full measure) having different total of syllables with the maximum of 9 syllables, according to total notes per measure.

The pattern of syllables sorted by phrases will be normally appeared like this:

Phrases	Syllables
Blessed assurance, Jesus is mine?	9
O what a foretaste of glory divine	10
Heir of Salvation purchase of God	9
Born of His Spirit, washed in His blood	9
This is my story, this is my song,	9
Praising my Savior all the day long	9
This is my story, this is my song,	9
Praising my Savior all the day long	9

Basically, there were 82 syllables used in one term or one stanza in the original version, only, there was repetition of a couple of phrases in refrain. The syllables in two Indonesian translated versions of "Blessed Assurance" adjusted into:

First translation	Syllables	Words	Second Translation	Syllables	Words
Berkat yang tentu Tuhan janji,	9	5	*Jaminan berkat Tuhan janji,*	9	5
Yesus menjadi milik kami;	9	4	*Yesus menjadi milik kami;*	9	4
Umat tebusan waris Allah,	9	4	*Umat tebusan waris Allah,*	9	4
Disuci oleh darah Yesus,	9	4	*Darah Yesus menyucikannya;*	9	3
Kami masyurkan dan nyanyikan,	9	4	*Kami masyurkan dan nyanyikan*,	9	4
Memuji Yesus s'panjang hari;	9	4	*Memuji Yesus s'panjang hari;*	9	4
Kami masyurkan dan nyanyikan,	9	4	*Kami masyurkan dan nyanyikan,*	9	4
Memuji Yesus s'panjang hari.	9	4	*Memuji Yesus s'panjang hari.*	9	4

Emotion Analysis

The analysis of emotion is divided into two sections: vowel analysis based on rhythm and pitch, and syntax analysis that requires a complete structure of words or phrases to be perfectly referring meanings. Beats that composed rhythm, in 9/8, is codified into: 1 2 3 4 5 6 7 8 9; grouped into three sections: (123; 456; 789). Each section contained a strong beat and two weaker beats: (strong-weak-weak; strong-weak-weak; strong-weak-weak). Beat 1 holds the strongest strike among the three strong beats of every section.

A. Rhythm-pitch based Vowel Analysis

Below is rhythm-pitch based vowel analysis rooted by the lines on Table 1:

Line number	Translation Version	Wrong Vowel Placement	Syllable Number
1	1	6	1, 2, 3, 4, 8, 9
	2	3	4, 8, 9
2	1	2	8, 9
	2	2	8, 9
3	1	2	5A, 8B
	2	5	5A, 3, 4, 5, 8B
4	1	6 (5)	9A, 3, 4, 7, (8), 9B
	2	5 (4)	3, 4, 7, (8), 9
5	1	5 (4)	8, 9A, 5, (7), 8B

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	2	5 (4)	8, 9A, 5, (7), 8B
6	1	6	9A, 1, 2, 8, 9B
	2	6	9A, 1, 2, 8, 9B

Figure 2. Rhythm-pitch based Vowel Analysis

a. Translation version 1

There are six vowels misplaced in line 1: number 1, 2, 3, 4, 8 and 9. Strong stress lies on 'kat' instead of on 'ber'; otherwise 'ber' should not be put in a strong beat. The stress of 'ber' and 'kat' on "berkat" should be interchanged. The same thing should be set on 'jan'- 'ji' and 'ka'-'mi' (line 3): 'jan' and 'ka' takes the strong part and should not be put at a weakest beat (9); 'ji' and 'mi' on the other hand, need no strong beat, unmatched to be put on beat 1.

In line 3, the affixation 'an' is unproper to be set in a long note (beat 4); when uttered with previous syllable 'bus', a new formula "busan" that has no meaning, is emphasized, throwing out a significant part of the song. Syllable 8 "Ye" is strong, unmatched to soft beat (9); when it is followed by 'sus' that placed at the strong beat (1), an inconvenience zone is formed. The syllables 'mas(y)' and 'hur' in line 4 are unmatching at beat 9 and 1 respectively, since the stress is in the opposite. The syllables 'nya', 'nyi' and 'kan' (7, 8, 9) "nyanyikan" is not matching with beat 8, 9, 1 (respectively). The affixation 'kan' is also unproper to locate at a long note. Syllable 'ha' in line 5, does not match at beat 9, moreover it is followed with 'ri' at strong beat (1) becoming so inconvenience; they should be interchanged "hari". However, syllables 'mas(y)', 'hur' in "masyhurkan', even though are placed at unsupported beats, the pitches (high for 'mas(y)' and lower for 'hur' masked the improper placement to be normal; only the 'kan' "masyhurkan", again, no need of a long not. 'Nya' on "nyanyikan" is not suitable located at beat 8 (weak) while 'nyi' located at the weakest beat (9) is understandable; the affixation 'kan', as stated before, does not need a long note. Syllables 'me' and 'mu' in "memuji" on line 6, also unproper. 'Me' is weaker, does not match to a strong beat (7); 'mu' on the contrary, is stronger. Syllable 'sus' does not need a long duration beat. The last word 'hari' should be emphasis at 'ha' instead of 'ri'.

b. Translation version 2

In line 1, syllable 'ber' on "berkat" should not be placed at a strong beat, since the vowel is soft; 'kat', is otherwise. Syllable 'jan' and 'ka' as stated above, should not be put at weakest beat (9); 'ji' and 'mi' on the other hand, need no strong beat; the placement was too unmatched to be put on beat 1. The affixation 'an' at line 3, is unproper to be set in a long note (beat 4). The placement of the syllables 'ye', 'sus' and 'me' are improper to be put in beat 9, 1 and 4 respectively; the syllables' stress beats running upside down; 'kan' also, is strong, putting at weak beat (9) should be unfit, its role as affixation compromises the position; however, unproper placement in a row (Yesus men(yuci)kan-) at beat 9, 1, 4, and 9, creating an unstable zone. The rest of the lines of translation version 2 are the same as the ones in version 1, since the refrain part remained the same.

B. Syntax Analysis

Phrase number	Translation Version	Wrong Construction	Syllable Number
1	1	2	3, 5
	2	1	5
2	1	-	-
	2	-	-
3	1	1	3
	2	1	3
4	1	1	1
	2	1	3

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5	1 2	- -	- -
6	1 2	- -	- -
7	1 2	- -	- -
8	1 2	- -	- -

Figure 3. Syntax analysis based on words, rooted by phrase.

a. Translation version 1

In phrase 1, there are two incomplete parts, distinctly located in word 3 and 5. Word 3 should be an adjective regarding to the previous conjunction "yang" instead of an adverb. Word 5 needs affixation since the phrase "tuhan janji" feels uncompleted; "tuhan janjikan" or "tuhan sudah janji" is more acceptable. Frankly, the phrase "tuhan janji" is understandable. But, since the previous word "tentu" is confusing, the relation became a little unstable. In phrase 3, the word "waris" should be a noun instead of verb; in this case, affixation and additional words like "dari" can avoid the confusing state. In phrase 4, the word "disuci" is incomplete, needs an affixation; "disucikan" is more understandable.

b. Translation version 2

In phrase 1, word 5 "janji" needs affixation; 'janjikan' will be more acceptable. In phrase 3, word 3 "menyucikannya" seems to creating puzzle. Its syllable 'nya' must refer to 'umat tebusan', but the phrase was a little far behind. Moreover, there is a need of additional conjunction before the word "menyucikannya".

The later version of the translation literally did not fix previous errors of the first translation nor showing improvement in the imbalanced vowel placements and syntax. Vowel's placement mistakes that found in every phrase combining with the imperfect syntax, brings this song to be categorized as an emotional failing song. It also can be said that the lyric translation is emotionally failed.

This research does not propose previous study on emotion analysis of Lagu Sion since no study has been conducted on it nor the proper version of translation that matching to the emotion criteria due to the time limit. There are also several factors backing up a perfect poet translation: consonants analysis, vowels pattern analysis, in-depth analysis and semantic analysis; which means that further study is needed.

Conclusion

The research shows how translated song of Lagu Sion fails to follow the rule of vowel placements that constituting the emotion songs; cited syntactically and phonetically (based on rhythm and pitch). Vowels' characteristic was not appropriately maintained. The placement of syllable should be based on corrected phonetics and should be included as main regulation in translating lyrics. Lyrics translation sounds inconvenience when the wrong vowel is put right in the very first syllable and implanted by a disorder construction of syntax. The new translation of Lagu Sion was no helpful at all since it contributed some 'new' wrong vowel's placements. The research needs to be further studied, applying the analysis to more translated songs and preparing the proper translation that match to the regulation.

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