



## **An Analysis of Translation Techniques and Qualities in Terms of Accuracy and Acceptability in Translating Figurative Language in The Movie Songs of Camp Rock 2: The Final Jam**

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### **Abstract**

This research focuses on the analysis of translation techniques applied in translating the figurative language in song lyrics in Camp Rock 2: The Final Jam movie and the translation quality in terms of accuracy and acceptability. This research is a descriptive qualitative study. The purposes of the research are (1) to find out the figurative language in song lyrics, (to describe the techniques used by the translator in translating the figurative language in song lyrics in Camp Rock 2: The Final Jam movie subtitle into Indonesian, and (3) to find out the quality of the translation in terms of accuracy and acceptability. This research was a descriptive qualitative study. The data were the figurative language in song lyrics in Camp Rock 2: The Final Jam movie. The other data were information obtained from the questionnaire distributed to three raters. The total data of the figurative language in song lyric from the movie were 91 data. The analysis of the translation techniques shows that there are three techniques applied in translating the figurative language in song lyrics in Camp Rock 2: The Final Jam movie they are removal of figurative texture, alteration of figurative texture, and identification in figurative texture.

**Keywords:** *subtitle, song, figurative, technique, and quality*

### **Introduction**

Language is a tool to communicate with others. People utter their thought or share information using language. In a community or mass, they would find no problem in understanding the message conveyed. They obviously know the grammatical structure and the meaning of each word in their language. It surely will be different when information or simply communication is conducted by people with different languages. They probably find some difficulties in understanding the message, it happens because there are many aspects which give influence language such as cultural aspects, grammatical structure, and so on, which eventually will produce some misunderstanding if the hearer does not possess good knowledge about that. Alan Cruse (2000: 5) states:

“Meaning makes little sense except in the context of communication: the notion of communication,



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therefore, provides as good a place as any to start an exploration of meaning. Communication can be conceived very broadly, including within its scope such matters as the transfer of information between biological generations via the genetic code, the interaction between a driver and his car, and indeed any sort of stimulus-response situation. Here we shall confine ourselves to what is surely the paradigm communicative scenario, namely, the transfer of information between human beings”.

As time goes by, many information spread easily around the world. It makes not only book, which is translated into other language but also literature, songs, and movies. As technology improves, people can easily know the meaning of books, songs, or literature from other cultures. It is because there is a translation activity that is not easy to be done. In translation practice, there must be a set of competencies mastered by translators to perform the translation practice well (Susanto, Palangan, & Normawati, 2023). Especially in translating songs' meaning, gives translators more challenges since the lyrics of a song cannot be translated literally. It often contains figurative words, which gives the song a special effect of meaning. They said translating a song's lyric is and also help them to be more sensitive about the meaning and improve their analyzing skill because figurative language consists of many types of word and their meanings are different from the literal interpretation.

Figurative language is a word or phrase which has a more imaginative meaning than the usual meaning. It is usually used in the lyrics of many songs to make the meaning more alive or dramatic. By using figurative words, the listeners also find it more interesting. For example, a song entitled A thousand years by Christina Perri. “Darling don't be afraid, I have loved you for a thousand years I'll love you for a thousand more” The lyrics, for example, make the song more romantic by using figurative words to send the message. Another example is a song from Owl City entitled Vanilla Twilight. “The sun lay down to kiss you, I lay away to miss you” The lyric contains figurative language which makes the song more interesting. It is a type of personification since the sun is attached to human activity.

One of the animated movies containing songs is Camp Rock 2: The Final Jam a 2010 Disney Channel Original Movie and the sequel to the 2008 film Camp Rock. The film premiered on Disney Channel on September 3, 2010. The film won the 2011 People's Choice Awards for Favorite Family TV Movie. The film garnered 7.9 million viewers on its premiere night, behind the predecessor's 8.9 million. However, it became the most-watched cable television of the week, as well as the number 1 scripted cable television. The film was released on DVD and Blu-ray on September 7, 2010, in the United States and Canada and was later available in worldwide. The film also includes the Extended Edition, the special feature Rock Along Edition and the Combo Pack, all available on DVD. (<http://disneychannel.disney.com/camp-rock-2-the-final-jam>). There are many types of figurative language found in these movie songs. These figurative languages are translated in various ways hyperbole, metaphor, simile, personification, allegory, irony, satire, idiom, metonymies, etc.

The research has some literary reviews, there is Definition of Translation, Translation Techniques, Translating Figurative Language, Translation Quality, Figurative Language, Song and Lyric, Songs in Camp Rock 2: The Final Jam movie, and Review of Related Study. In this chapter, the researcher explains in detail the translation theories used to analyze the data. Many experts have defined the word “translation” into many variations. The common understanding of “translation” is something that has been translated from one language to another or the process of translating. Nida (2006: 12) states that “Translating is not a separate science, but it often does represent specialized skills and can also require aesthetic sensitivity. Skilled translators must have a special capacity for sensing the closest natural equivalent of a text, whether oral or written. But translating is essentially a skill and depends largely on a series of disciplines, for example, linguistics, cultural anthropology, philology, psychology, and theories of communication”.



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Translating is not only a process of changing one language into another (Amrullah and Talenta, 2022). It should transfer the message of the SL into the TL, which is a matter of the translating process. The translation process is a complex process which needs good sense, skills, and also experience from the translator in order to produce a good translation. Therefore, there are three aspects in order to know whether the translation is a good one. Especially in translating literary works, the use of figurative language is needed. Many experts have stated their ideas about figurative language, according to Abrams (1999: 96), “figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect”. The use of figurative language makes writing more concrete and colorful. It can also beautify the work itself. The same idea of writing can be expressed in different ways using figurative language.

Perrine and Arp (1992: 61) explain further that “figurative language is the language using figures of speech or language that cannot be taken literally, broadly defined a figure of speech in any way of saying something other than the ordinary way”. This means that the message conveyed is not only through the usual way. Figurative language is not intended to be interpreted in a literal sense. The unordinary way of figurative language can give special effects to the work. The song is considered a literary work, the word song refers to pieces of music that have words (Griffie, 1995: 2), further, the song is short lyrics or narrative text set to music. The music often reproduces the mood of and lends a heightened emotional expression to the song text. There are many techniques used in the translation field. The technique used by the translator depends on the need itself. In translating figurative language, Teilanyo (2007) states that there are some techniques to translate figurative language; they are conferment of figurative texture, removal of figurative texture, alteration of figurative texture, and identification in figurative texture. Conferment of figurative texture is a technique used by substituting (or introducing) figurative expression in the (Target Text) TT for a concept or idea that was expressed literally in the (Source Text) ST. It is also called configuration. It is possible to convey the style and meaning of non-figurative expressions in ST to figurative expressions in TT.

The replacement of non-figurative expressions in the ST with figurative expressions in the TT can emphasize and beautify the form of the text. The next is the Removal of figurative texture, this technique involves the substitution of a literal expression in the TT for a figurative expression in the ST. Because the meaning of the figurative expression in ST cannot be conveyed properly to the same figurative expression or the different one, the translator translates it to non-figurative language in order to carry the meaning of the text. It is also called disfiguration. Thus, disfiguration is a pitiable disservice to the ST, especially in literary translation, as it cannot remain the style of the ST. The third is the Alteration of figurative texture. It is also called alter-figuration. This technique substitutes a figurative expression of a particular type or in particular terms in the TT for another figurative expression of a different type or term in the ST. It is possible to find a meaning of a type of figurative language that is expressed in another type of figurative language. Even though the expression is conveyed in different types of figurative language, the meaning remains the same. The last is Identity in figurative texture. It is the act of faithfully retaining or reproducing in the TT the form and quality of a figurative expression in the ST. This strategy involves translating the figurative language from ST to TT in the same meaning and type. The translation conveys both the meaning and kind of figurative language the same.



## Literature Review

### *Definition of Translation*

Many experts have defined the word “translation” into many variations. The common understanding of “translation” is something that has been translated from one language to another or the process of translating. Bell (1993: 5) explains that Translating means rendering in another language (or target language) what was expressed in another source language while maintaining semantic and stylistic equivalence. The explanation shows the importance of transferring the equivalence of meaning and style. Here we know that translation needs the source language (SL) which is being translated into the target language (TL). On the other hand, Gentzler (as cited in Kuhlweczak and Littau, 2007) adds that the theory of translation can be defined as the shift from source-oriented theories to target-text-oriented theories and the shift to include cultural factors as well as linguistic elements in the translation training models. It also can be concluded that translation is about conveying a message, delivering the same purpose and effect in the way the writer intends.

### *Translation Techniques*

There are many techniques used in the translation field. The technique used by the translator depends on the need itself. Especially in translating figurative language, Teilanyo (2007) states that there are some techniques to translate figurative language; they are conferment of figurative texture, removal of figurative texture, alteration of figurative texture, and identification of figurative texture. The researcher used this technique in order to find equivalents for non-core vocabulary would be even more challenging because every language has different semantic features and classifications.

#### *Conferment of figurative texture*

This technique substitutes (or introduces) figurative expression in the (Target Text) TT for a concept or idea that was expressed literally in the (Source Text) ST. It is also called configuration. It is possible to convey the style and meaning of non-figurative expressions in ST to figurative expressions in TT. The replacement of non-figurative expressions in the ST with figurative expressions in the TT can emphasize and beautify the form of the text.

#### *Removal of figurative texture*

This technique involves the substitution of a literal expression in the TT for a figurative expression in the ST. Because the meaning of the figurative expression in ST cannot be conveyed properly to the same figurative expression or the different one, the translator translates it to non-figurative language in order to carry the meaning of the text. It is also called disfiguration. Thus, disfiguration is a pitiable disservice to the ST, especially in literary translation, as it cannot remain the style of the ST.

#### *Alteration of figurative texture*

It is also called alter-figuration. This technique substitutes a figurative expression of a particular type or in particular terms in the TT for another figurative expression of a different type or term in the ST. It is possible to find meaning in a type of figurative language that is expressed in another type of figurative language. Even though the expression is conveyed in different types of figurative language, the meaning remains the same.



## *Identify in figurative texture*

It is the act of faithfully retaining or reproducing in the TT the form and quality of a figurative expression in the ST. This strategy involves translating the figurative language from ST to TT in the same meaning and type. The translation conveys both the meaning and kind of figurative language the same.

Based on Samuel and Frank (2000), there are ten principles in translating figurative language:

- a. Translate with awareness of both form and meaning and with an understanding of the forms available in the receptor language.
- b. In translating, consider whether the topic, image, and/or point of similarity of some figurative languages, especially simile, needs to be made explicit in order to be understood, or whether the image needs to be adjusted or abandoned completely.
- c. Recognize the use of figurative language and consider whether it should be adjusted, translated as other figurative language, or abandoned completely.
- d. Recognize and deal with the appropriate range of meanings of a single word.
- e. In translation, retain ambiguity where appropriate, if possible.
- f. Recognize the use of some figurative languages, such as idioms and euphemisms, in the source text and do not necessarily expect to translate them literally, but rather use whatever they are appropriate to the receptor language, whenever appropriate.
- g. Recognize the use of some figurative languages, such as personification and apostrophe, in the source text and evaluate and test whether they can be translated as such.
- h. Recognize the use of some figurative languages, such as metonymy, synecdoche, and hyperbole, and consider whether at times they need to be reduced to a more literal meaning.
- i. Recognize the use of some figurative language, such as irony, and translate it as the equivalent type of speech.
- j. Translate using grammatical forms natural to the receptor language.

## *Translation Quality*

Translating is not only a process of changing one language into another. It should transfer the message of the SL into the TL, which is a matter of the translating process. The translation process is a complex process that needs good sense, skills, and also experience from the translator in order to produce a good translation. Therefore, there are three aspects in order to know whether the translation is a good one.

### *Accuracy*

Accuracy in translation means the preciseness of message transfer of the translation. The important part of translation is the message which is being translated. Simatupang states that the way a translator translates a message from source to target should not add or remove it from the original meaning. (2000: 131). It is in line with Nababan who states that accuracy is a term used to evaluate a translation work to determine whether the original and the target are equivalent. The concept of accuracy is directly related to the same message in both texts. A source text is considered a translation work if it has the same message as the target text. (2012: 45). That is why the first thing that the translator should do is to understand the message of the source text before translating it to the target language.

### *Acceptability*

In order to produce an acceptable translation, the translator should recognize that acceptability is closely related to cultural aspects. The product of translation should also be in accordance with the norms prevailing

in the readers' culture besides the grammatical aspect. Nababan states that the notion of acceptance is closely related to whether a translation product complies with the rules, norms, and culture of the target language on a micro- or macro-level. (2012: 45). Here, the translation should not only be accurate in meaning but also acceptable in the readers' culture. For example, when it is acceptable in America to call an older man by his name, it is not acceptable in Javanese, since we need to use the word *mas* or *brother* in English.

### *Readability*

Readability deals with how easily a translation can be read and understood by its readers. The translator should understand the target readers well to produce readable text. In addition, readability also deals with the dictions, the sentences, and the arrangements of ideas. Nababan states that "In readability context, the term of readability should be possessed by Source text and Target text." It can be said that the other important factors are the content of a text, the appearance of a text, and the ability of both the translator and the readers to make a coherence understanding (2012: 45). In order to produce a good translation, a translator should check it carefully whether the translation is readable for the target audience or still need revising. It should be kept in mind that what is readable for one person may not be readable for another. A highly educated audience will easily read a complex sentence structure. A newly literate audience tends to have difficulty with such a complicated structure. That is why checking after finishing a translation is highly recommended.

### **Figurative Language**

Many experts have stated their ideas about figurative language, according to Abrams (1999: 96) He said that images deviate significantly from what users of language perceive as the canonical meaning of words, or the canonical order of words to achieve a particular meaning or effect. The use of figurative language makes writing more concrete and colorful. It can also beautify the work itself. The same idea of writing can be expressed in different ways using figurative language. Perrine and Arp (1992: 61) explain further that "figurative language is the language using figures of speech or language that cannot be taken literally, broadly defined a figure of speech in any way of saying something other than the ordinary way". This means that the message conveyed is not only through the usual way. Figurative language is not intended to be interpreted in a literal sense. The unordinary way of figurative language can give special effects to the work.

Perrine and Arp (1992:61) also state in the book that there are some types of figurative words, here as examples:

#### 1. Metaphor

A metaphor compares two different objects directly without employing comparative words, such as *like*, *as*, *so*, *resemble*, *seem*, and *so on*. It is used to help the readers imagine the unfamiliar thing more clearly by comparing it to another more familiar item. Perrine and Arp (1992: 62-64) describe metaphor may take one of four forms. In the first form of metaphor, as in simile, both the literal and figurative terms are named. In the second form, the literal term is named and the figurative term is implied. In the third form, the literal term is implied and the figurative term is named. In the last form of metaphor, both literal and figurative terms are implied.

Example:

*Cause baby you're a firework (Katty Perry - Firework)*

The lyric compares the word "you" with a firework. It means that he is like a firework that is shining in the



dark. Even though it compares two things, there is no specific word indicating comparison used in the lyric. It directly compares things.

## 2. Simile

A simile is a type of figurative language that explicitly compares one thing to another unlike thing by using specific words of comparison, such as like, as, so, then, similar to, resemble, seem, and so on. Furthermore, the things compared in simile are not usually thought of as being alike. Perrine and Arp (1992: 61) state that metaphor and simile are similar, both of them compare two things that are essentially unlike. The distinction between them is the use of connective words. Further, Kennedy and Gioia (2007: 769) explain that the difference between metaphor and simile is more than just the presence or the absence of a connective. A simile refers to only one characteristic that two things have in common, while a metaphor is not plainly limited in the number of resemblances it may indicate.

Example:

*You're like an Indian summer*

*In the middle of winter*

*Like a hard candy*

*With a surprise center (Katty Perry – Thinking of you)*

The word “like” in the lyric above is one of the characteristics of a simile. Besides, it also compares two unlike things, “you” and “a hard candy”. It represents that the boy is a hard person but has a sweet personality inside.

## 3. Personification

Personification is giving the attributes of a human being to an animal, an object, or a concept (Perrine and Arp, 1992: 64). In personification, the figurative term of the comparison is always a human being, whether in its behaviors, feelings, or other human attributes. The reader is asked to actually visualize the literal term in human form.

Example:

*The camera doesn't lie*

*(Daniel Powter – Bad day)*

The lyric contains a concept, that is “the camera”, which is attached by human attributes, “lie”. In fact, “the camera” cannot lie.

## 4. Apostrophe

An apostrophe is a way of addressing someone absent or dead or something nonhuman as if that person or thing were present and alive and could reply to what is being said (Perrine and Arp, 1992: 65). A poet or a writer may address an inanimate object, a dead or absent person, an abstract thing, or a spirit, and often uses an apostrophe to announce a lofty and serious tone. Apostrophe and personification similarly state something by giving human attributes to an inanimate object. The main difference is that in apostrophe the abstract is thought of as it is concrete, as if the object could be asked into a conversation and be able to reply to the speaker's requirements (Kennedy and Gioia, 2007: 776).

Example:

*'cause every night I'm talking to the moon*  
(Bruno Mars – *Talking to the Moon*)

In the example above, the singer talks to “the moon” as if the moon can hear and talk to him too. In fact, “the moon” is a nonhuman object which can neither hear what he said nor talk to him.

## Methodology

This research is descriptive qualitative research since the data employed are in the form of words, not in the form of numbers. This research examines the figurative language in song lyrics and its translation in *Camp Rock 2: The Final Jam* movie. It focuses on the analysis of the translation techniques used to translate the figurative language in the song lyrics and also the qualities of the translation; its accuracy and acceptability. This research employs a single-embedded case study since the researcher only focused on certain characteristics of the data.

The population of the research is all the song lyrics from the soundtrack of *Camp Rock 2: The Final Jam* movie. The total data of figurative language found in the research are 91 data from the whole data.

A sample, according to Sugiyono (2003) is a sum of inhabitants that has fewer members than the population and sampling is a technique the researcher uses to get the sample. The sample in this research is compiled by the so-called purposive sampling technique. The purposive sampling technique refers to collecting the data based on a certain purpose. The data are only taken based on certain criteria of the research. Here, the data were taken by choosing purposively the figurative language in the songs of *Camp Rock 2: The Final Jam* Movie.

The technique of analyzing data of the research is descriptive qualitative uses sampling. After getting the data, the next step is to analyze the techniques applied by the translator in translating the figurative language in the song lyrics from English into Indonesian and then analyzed the accuracy and acceptability level of the translation. In this research to test the obtained data, the writer does triangulation data, and the researcher uses other sources (raters) to check or compare with the data found by the researcher. The data is the subtitle of *Camp Rock 2: The Final Jam* Movie, and the questionnaire to raters to get another data in term of translation qualities; accuracy, and acceptability.

## Findings and Discussion

The data of the figurative language is taken from song lyrics in the movie *Camp Rock 2: The Final Jam*. There are 91 data found from the song lyrics. The details of the data is presented in Table 1.



**Table 1**

*Type of figurative language found in the song lyrics*

Type of figurative	Data found
Hyperbole	26
Metaphor	18
Simile	18
Personification	6
Allegory	2
Irony	1
Satire	2
Idiom	8
Synesthesia	3
Depersonalization	2
Metonymy	2
Paradox	2
Assonance	1

The researcher looked for the data from the song lyrics. There are various types of figurative language that the translator used to translate the lyric. The techniques and the quality of the translation will be displayed in the next table. In table 2, the data shows that there are 26 of the data that is translated by removal figurative language technique.

**Table 2**

Removal of Figurative Texture Technique

Data	Source text	Target text
S1/01/00:04:55	<i>Last year's old news</i>	<i>"Tahun lalu adalah cerita lama"</i>
S1/02/00:04:59	<i>I'm breakin' out my six-string And playin' from my heart</i>	<i>Aku memainkan gitarku dan bermain dari hati</i>
S1/04/00:07:04	<i>Watch me live out my dreams</i>	<i>Lihatlah aku mewujudkan mimpiku</i>
S12/13/00:18:07	<i>Heads is easy Tails is harder to plan</i>	<i>Awalnya mudah, ujungnyalah yang lebih sulit 'tuk direncanakan</i>
S12/15/00:21:32	<i>Doesn't matter How you approach the scene</i>	<i>Tak masalah bagaimana kau memulainya</i>
S3/21/00:22:17	<i>They can't cool me off When I hit the stage</i>	<i>Mereka tak bisa menghentikanku Saat aku di atas pentas</i>
S3/23/00:31:28	<i>Wherever they draw the line</i>	<i>Dimanapun mereka memulainya</i>
S3/25/00:31:58	<i>I'm not confused Let's win this thing</i>	<i>Aku tidak bingung Ayo menangkan permainan ini</i>
S4/28/00:46:33	<i>Everybody, put your hands to the sky Hands to the sky</i>	<i>Semuanya, angkat tanganmu Angkat tanganmu</i>
S4/29/00:46:59	<i>'Cause, because Because when we rock</i>	<i>Karena, karena, karena saat kami tampil</i>
S4/31/00:47:36	<i>You wanna rock like us 'Cause we're never second place</i>	<i>Kalian ingin seperti kami Karena kami tak pernah terkalahkan</i>
S4/33/00:48:28	<i>Just doin' my thing</i>	<i>Memainkan musikku</i>



	Get hooked on my swing		<i>Mengikuti iramanya</i>
S5/35/01:01:38	It's like he doesn't hear a word I say		<i>Seakan dia tak mendengar apa yang kuucapkan</i>
S5/37/01:01:49	It's like all he wants is to chill out She's way too serious		<i>Seolah dia hanya ingin santai Dia terlalu tegang</i>
S5/39/01:01:58	Like he doesn't even care Like she doesn't even care		<i>Seolah dia tak peduli Seolah dia tak peduli</i>
S5/42/01:02:20	We're like different stars Like different stars		<i>Kita sangat berbeda Sangat berbeda</i>
S5/44/01:02:35	She's always tryin' to save the day		<i>Dia selalu mencoba mengatasi masalah</i>
S5/46/01:02:49	It's not good to psychoanalyze She tries to pick a fight to get attention		<i>Tidaklah baik membaca pikiran orang Dia mencoba melawan untuk mendapat perhatian</i>
S6/53/01:08:01	You've gotta feel the beat Before you can move		<i>Kau harus merasakan iramanya Sebelum kau menari</i>
S8/69/01:15:23	And I, I really like it moon looks like a toenail	When the	<i>Dan aku, aku sangat suka saat bulan berbentuk sabit</i>
S13/72/01:20:41	Here at the start line breaking the rope	I'm	<i>Disini di garis start Aku melepas talinya</i>
S13/73/01:20:46	No one's gonna lose my shoes	Walkin' in	<i>Tak akan ada yang tersesat Ikuti aku</i>
S9/81/01:27:58	You can't stop us now shut us down	You can't	<i>Kau tak bisa menghentikan kami sekarang Kau tak bisa menghentikan kami</i>
S9/82/01:28:44	You can't hold a candle to our flames		<i>Kau tak bisa menandingi kami</i>
S10/84/01:32:38	They say that life is a two-way street		<i>Mereka bilang hidup itu sebuah pilihan</i>
S10/88/01:33:33	So why not open up that door It's what we came here for		<i>Lalu kenapa tidak mengambil kesempatan Itulah alasan kita disini</i>

**Tabel 3**

*Alteration of Figurative Texture Technique*

Data	Source Text	Target Text
S1/06/00:07:15	I'm gonna dance until my feet can't move Come along, get in the groove	<i>Aku akan menari hingga kakiku sakit Ayo, rasakan iramanya</i>
S5/18/00:21:54	I keep giving you the fire I'm gonna heat it up under my control	<i>Aku membuatmu hidup Aku akan menjaganya tetap hidup</i>
S3/20/00:22:11	The king is gone And no one can take his crown	<i>Sang Raja telah tiada Tak seorangpun dapat mengambil tahtanya</i>

**Tabel 4**

Identify in figurative texture

Data	Source text	Target text
S1/03/00:06:19	I'm gonna run so fast till I can't breathe Come along and follow me	<i>Aku akan berlari hingga tak bisa bernapas Ayo ikuti aku</i>
S1/05/00:07:09	I'm gonna rock that stage	<i>Aku akan mengguncang panggung</i>



	And give my everything		<i>Dan memberikan yang terbaik</i>
S1/07/00:07:20	Let's shine so bright than we did before	More	<i>Bersinarlah lebih terang dari yang dulu</i>
S12/08/00:07:58	Anywhere my heart wants me to go		<i>Kemanapun hatiku ingin pergi</i>
S12/09/00:17:19	We're like a melody with no words		<i>Kita seperti melodi tanpa lirik</i>
S12/10/00:17:43	Every day's been like a dream world		<i>Setiap hari seperti mimpi</i>
S12/11/00:17:48	Oh, but now you're not just in my head		<i>Oh, tapi kau tak hanya ada di kepalaku</i>
S12/12/00:18:01	It's like tossing your heart To see where it lands		<i>Itu seperti melemparkan hatimu tuk melihat dimana ia mendarat</i>
S12/14/00:18:38	Every star that I stood under When you were under it too		<i>Ttiap bintang tempatku berdiri di bawahnya Saat kau berada di bawahnya</i>
S12/16/00:21:37	You're everything and more		<i>Kau lebih dari segalanya</i>
S5/17/00:21:49	To let the Fire come out in me		<i>Mebiarkan api ini keluar dari tubuhku</i>
S5/18/00:21:54	I keep giving you the fire I'm gonna heat it up under my control		<i>Aku membuatmu hidup Aku akan menjaganya tetap hidup</i>
S3/22/00:22:20	Burning hot The spotlight just spelled my name		<i>Memanas Sorot lampu memanggilku</i>
S3/24/00:31:45	We can't pretend it's not happening In our own backyard		<i>Kita tak bisa menganggap ini tak terjadi Di depan mata kita</i>
S4/26/00:44:07	Looks like the Lord of the Flies over there		<i>Terlihat seperti Lord of the Flies yang di sana</i>
S4/27/00:46:20	Just look at me I put a gleam in your eye		<i>Lihatlah aku Aku membuat matamu berbinar</i>
S12/09/00:17:19	We're like a melody with no words		<i>Kita seperti melodi tanpa lirik</i>
S12/10/00:17:43	Every day's been like a dream world		<i>Setiap hari seperti mimpi</i>
S12/11/00:17:48	Oh, but now you're not just in my head		<i>Oh, tapi kau tak hanya ada di kepalaku</i>
S12/12/00:18:01	It's like tossing your heart To see where it lands		<i>Itu seperti melemparkan hatimu tuk melihat dimana ia mendarat</i>
S12/14/00:18:38	Every star that I stood under When you were under it too		<i>Ttiap bintang tempatku berdiri di bawahnya Saat kau berada di bawahnya</i>
S5/40/01:02:06	Like fire and rain Like fire and rain		<i>Seperti api dan hujan Seperti api dan hujan</i>
S5/41/01:02:17	We're Venus and Mars We're Venus and Mars		<i>Kita Venus dan Mars Kita Venus dan Mars</i>
S5/43/01:02:23	But you're the harmony To every song I sing		<i>Tapi kaulah harmoni di setiap laguku</i>
S5/45/01:02:46	Why, does he try to read my mind? I try to read her mind		<i>Kenapa, apa dia mencoba membaca pikiranku? Aku mencoba membaca pikirannya</i>
S5/47/01:03:39	We're perfectly imperfect We're perfectly imperfect		<i>Kita sangatlah tidak sempurna Kita sangatlah tidak sempurna</i>
S6/48/01:07:22	You can play all the right notes But that don't mean you're moving me		<i>Kau bisa memainkan seluruh nada Tapi bukan berate kau menggetarkanku</i>



S6/49/01:07:29	But if you can jump like David Lee Roth	<i>Tapi jika kau bisa melompat seperti David Lee Roth</i>
S6/50/01:07:32	Or pump your fist Like you're Bruce the Boss	<i>Atau meninju Seperti Bruce the Boss</i>

The data above shows the techniques used by the translator to translate the figurative language. the data shows that most of the data are translated using identify figurative language techniques. It gives effect to the translation quality as shown in the table below.

**Table 5**

Accuracy of the translation

Quality	Data	Percentage
Accurate	74	81.3 %
Less accurate	17	18.7 %

From the whole data, there is no data that is classified as being inaccurate. It can be concluded that the translation is considered to be an accurate translation.

**Table 6**

Acceptability of the translation

Quality	Data	Percentage
Acceptable	79	87 %
Less acceptable	12	13 %

From the whole data, there are 79 data that is considered as acceptable translation and 12 which are classified as less acceptable translation. There is no data that is classified as unacceptable translation. In accessing the quality of the scale, the score is adapted from Nababan's scale of accuracy indicators.

**Table 6**

Scale of Accuracy Indicators

Translation category	Score	Qualitative parameters
Accurate	3	The meaning, technical terms, phrases, clauses, sentences or source language texts are accurately transferred into target language. There is no distortion of meaning.
Less Accurate	2	Most of the meanings, technical terms, phrases, clauses, sentences or source language texts have been accurately transferred into language target. However, there is still distortion of meaning or double meaning translation (taxa) or deletion of the meaning which can disrupt the integrity of the message.
Inaccurate	1	Meaning of words, technical terms, phrases, clauses, sentences or text language sources are inaccurately transferred into target language or removed (deleted)



**Table 7**

Scale of Acceptability Indicators

Translation category	Score	Qualitative parameters
Acceptable	3	Translation sounds natural in the target language, the technical terms are commonly used and familiar to the reader, phrases, clauses and sentences use follow the rules of target language. There is no grammatical error.
Less acceptable	2	Generally, the translation sounds natural however there is little problem in the use of technical terms. Grammatical errors are slightly found.
Unacceptable	1	Translation does not sound natural and feels like translation work; technical terms used are not commonly used and not familiar to the reader; phrases, clauses and sentences are used not in accordance with the rules of Indonesian.

By using the scores table from Nababan, the result of the quality of the translation can be assessed accurately. The scores given to the translation are based on the criteria, hence there is no subjective score for the translation quality. The best score given is 3 and the less acceptable or less accurate translation is given a 2 score and there is no data that is given a 1 score. \

## Conclusion

Based on the 1. The figurative language found in the movie is hyperbole, 26 data found or 28.5%; metaphor 18 found or 19.7%; simile 18 data found or 19.7%; personification 6 data found or 6.5%; allegory 2 data found or 2.1%; irony 1 data found or 1%; satire 2 data found or 2.1%; idiom 8 data found or 8.7%, synesthesia 3 data found or 3.2%; depersonalization 2 data found or 2.1%, metonymy 2 data found or 2.1%; paradox 2 data found or 2.1% and the last is assonance 1 data found or 1%.

The analysis of the translation technique shows that there are three techniques applied by the translator in translating the figurative language in the song lyrics in Camp Rock 2: The Final Jam movie. They are 1) removal of figurative texture (26 data or 28.5%), 2) alteration of figurative texture (3 data or 3.2%), and 3) identification in figurative texture (62 data or 68.1%). Identifying figurative texture is the most frequently used technique by translators in translating the figurative language in the song lyrics in the movie. The result of the analysis of the translation quality of the figurative language in song lyrics in The Lion King movie shows the following facts: From the total of 91 data, the researcher finds that 74 data (81.3%) are accurate, 17 data (18.7%) are less accurate. Among the accurate data, most of them are translated using identity in figurative texture. From the total of 91 data, the researcher finds that 79 data (87%) are acceptable, and 12 data (13%) are less acceptable. Among the acceptable data, most of them are translated using identity in figurative texture



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