CHAPTER V

CONCLUSION AND SUGGESTION

This chapter is divided into two parts, namely the research conclusion and suggestions for further related translation research. The first part explains the summary of research which related to emotive function, translation techniques, and translation accuracy assessment. The second part explains recommendations to future song translators, researchers, and students.

5.1.Conclusion

This research describes the emotive function, translation techniques, and translation accuracy assessment found in 13 songs included in Taylor Swift's *Midnights* album. Based on the findings, there are 105 lines found to contain emotive function theory by Jakobson in the song lyrics. These data are then analyzed with the translation technique theory by Molina and Albir. Lastly, the accuracy is analyzed with the Nababan et al. theory. All of the data can be concluded as follows:

1) Based on Jakobson theory, there are 13 types of emotive function found in the lyrics: pleasure (6 or 5,71%), like (3 or 2,86%), dislike (3 or 2,86%), hope (6 or 5,71%), satisfaction (6 or 5,71%), dissatisfaction (10 or 9,52%), disappointment (14 or 13,33%), worry (10 or 9,52%), preference (19 or 18,10%), sympathy (6 or 5,71%), intention (16 or 15,24%), want (3 or 2,86%), and desire (3 or 2,86%). The most found emotive function is preference. Preference is an emotion that emerges when the speaker decides to choose the action they want to do. Since the album is filled with Swift's personal stories, she tells a lot about the actions she takes when encountering those

circumstances. Moreover, this emotion can be influenced by as well as influence the emergence of other emotions. On the other hand, like, dislike, want, and desire become the least found emotive functions with the same amount of data. Types such as like and dislike can be similar to pleasure and disappointment, and want and desire are similar to hope, therefore when categorizing the data, the researcher goes through careful consideration to indicate the niche position of each line and discover that only a few data are included in these least found types.

2) According to the Molina and Albir theory, there are 10 types of translation techniques found when translating the lyrics. The techniques are amplification (10 or 9,52%), calque (1 or 0,95%), compensation (5 or 4,76%), discursive creation (1 or 0,95%), particularization (2 or 1,90%), literal translation (33 or 31,43%), modulation (47 or 44,76%), reduction (4 or 3,81%), established equivalent (1 or 0,95%), and variation (1 or 0,95%). The modulation technique, which shifts the point of view, focus, or cognitive category when translating ST to TT, is used the most technique. Since the lyrics contain a rich emotion, Swift as the songwriter often uses figurative language to portray each of those emotions. Therefore, since the lines that contain figurative language do not have a precise equivalence in the TT, the modulation technique allows the translators to shift perspective and translate the lyrics as naturally as possible in the TT while still being faithful to the ST message. On the contrary, discursive creation, calque, and variation techniques are found the least with the same amount of data each. In pop culture songs, the variation of language usage is quite different with movie or series subtitles which introduce settings and behaviors associated with certain cultures. Thus, since these least used techniques are more widely used in those contexts, on the flip side, it is barely found in the translation of song lyrics.
3) As for the translation accuracy assessment according to Nababan et al. theory, most translations (58 or 55,24%) are found to be accurate with the score (3).

The second most found accuracy grade is less accurate (45 or 42,86%). Lastly, the least is inaccurate (2 or 1,90%). These findings show that most translations can accommodate listeners with the precise meaning of the ST messages since accurate predominates the data. However, the findings also reveal that many of the translations have complexity due to the figurative language used by the songwriter in writing the original lyrics, shown by the amount of less accurate data that are only 13 data off from the accurate data. The complexity of the less accurate data means they possess some vagueness that emerges as double meanings. As for the inaccurate level, only a couple of data were found because of complete misunderstanding when translating the lyrics, in which the ST are not properly comprehended in terms of their wordings or contexts.

In conclusion, since the accurate and the less accurate data percentages do not differ much, it is shown from the distribution table that while the techniques show a significant tendency of which type appears the most as accurate and which type dominates the less accurate score, the kinds of emotive function found do not have a significant tendency of which type is much likely to be accurate and which others gravitate towards less accurate. From this, we can see that even though emotive functions are considered when assessing the lyrics translations, the variety of literal and nonliteral language used in the lyrics is much more significant when determining which techniques are used when translating and their accuracy. Therefore, the kinds of emotive functions found dispersed in each category of translation technique and divided unevenly in each translation accuracy assessment score. On the contrary, the findings show that the literal translation technique can precisely deliver the message contained in the ST to the TT when the lyrics are written in literal language. In addition, since the lyrics contain figurative language, modulation is used as much as the literal translation technique in the accurate findings. However, interestingly, most modulation data appear to be less accurate because modulation is mainly applied to translate lyrics with figurative language.

Since metaphoric lyrics are very interpretive and not considered idioms that have a direct equivalence, it could raise different perspectives of the raters when rating the lyrics and raising the possibilities of other meanings. Hence, the varying interpretative nature of the 13 song lyrics in Taylor Swift's *Midnights* album highlights the distribution of emotive functions in the lyrics, written with literal and representational language, leading to variable findings of the translation techniques and also complex and unpredictable patterns of translation accuracy.

5.2.Suggestion

The researcher proposes several suggestions for the people who will engage with the topic of this research or use this research for reference material.

1) For song translators

To produce an accurate translation, the translator should first understand the artist's identity in their craft and how it is used to communicate with their audience. Then, since songs are also a form of art that most of the time can be freely interpreted by the listeners, the translator should do thorough research of how the audience perceives each song from the artist. Thus, after understanding the source language text excellently, the researcher can prevent translation mistakes and use the right translation techniques in producing accurate translation according to the song's meaning and context.

2) For other researchers

This research uses song lyrics as the object. Moreover, this research is conducted to discover emotive function, translation techniques, and translation accuracy assessment. The researcher suggests using this research as a reference when conducting a study about translation concerning the emotive function or language function theory.

3) For students

It is crucial for students to understand the translation techniques and translation quality assessment theories. Furthermore, students can grapple with the relation between translation theories and other language theories to develop a more in-depth knowledge. By reading this research, the students are expected to increase their understanding of translation theories so they can also conduct another novel translation research.