



**THE EQUIVALENCE OF FIGURATIVE LANGUAGE USED IN
ENGLISH AND INDONESIAN VERSIONS OF SONGS “*BE CAREFUL
WITH MY HEART (TETAPLAH DI HATIKU)*” AND “*DENPASAR
MOON*”**

JOURNAL ARTICLE

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ENGLISH AND INDONESIAN VERSIONS OF SONGS “BE CAREFUL
WITH MY HEART (TETAPLAH DI HATIKU)” AND “DENPASAR
MOON”**

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ABSTRACT

This thesis is the study of Translation equivalence of figurative language used in English and Indonesian versions of songs “Be Careful With My Heart (Tetaplah Di Hatiku)” and “Denpasar Moon”.

The figurative languages used in this study which included in Suprajaheni (2011) are derived from Holman (1992), Halliday (1985), Martinich (1996), McArthur (1992), Larson (1998) and Keraf (2002). They are antithesis, euphemism, hyperbole, idioms, irony, metaphor, metonymy, paradox, personification, pleonasm, sarcasm, simile, and synecdoche.

The result of the analysis showed that there are 7 figurative languages found in the English version of the song Be Careful With My Heart. They are: 1 metonymy (14,28%), 2 idiom (28,57%), 1 personification (14,28%), 2 hyperbole (28,57%), and 1 simile (14,28%). There are only 2 figurative languages found in the Indonesian version of the song Be Careful With My Heart. They are: 1 pleonasm (50%) and 1 synecdoche (50%). There is only one kind of equivalence occurs in translation process of the song Be Careful With My Heart, which is dynamic equivalence.

While in English version of the song Denpasar Moon, the writer finds 5 figurative languages. They are: 1 irony (20%), 1 personification (20%), 1 metonymy (20%), and 2 hyperbole (40%). In the Indonesian version of the song Denpasar Moon, the writer finds 2 figurative languages. They are: 1 personification (50%) and 1 metonymy (50%). There are 2 equivalence translations occurs in translating process of the song Denpasar Moon.

Key words: *Figurative Languages, Equivalence, Translation, Be Careful With My Heart, Tetaplah di Hatiku, Denpasar moon*

Skripsi ini mengkaji kesetaraan bahasa kiasan yang digunakan dalam dua versi lagu bahasa Inggris dan bahasa Indonesia "Be Careful With My Heart (Tetaplah Di Hatiku)" dan "Denpasar Moon".

Bahasa-bahasa kiasan yang digunakan dalam penelitian ini termasuk dalam Suprajaheni (2011) yang berasal dari Holman (1992), Halliday (1985), Martinich (1996), McArthur (1992), Larson (1998) dan Keraf (2002). Mereka adalah antitesis, eufemisme, hiperbola, idiom, ironi, metafora, metonimi, paradok, personifikasi, pleonasm, sarkasme, simile, dan synecdoche.

Hasil analisis menunjukkan bahwa ada 7 bahasa figuratif ditemukan dalam versi bahasa Inggris dari lagu Be Careful With My Heart. Yaitu: 1 metonymy (14,28%), 2 idiom (28,57%), 1 personifikasi (14,28%), 2 hiperbola (28,57%), dan 1 simile (14,28%). Hanya ada 2 bahasa figuratif ditemukan dalam versi Indonesia dari lagu Be Careful With My Heart. Yaitu: 1 pleonasm (50%) dan 1 synecdoche (50%). Hanya ada satu jenis kesetaraan yang terdapat dalam proses penerjemahan dari lagu Be Careful With My Heart, yang merupakan kesetaraan yang dinamis.

Sementara dalam versi bahasa Inggris dalam lagu Denpasar Moon, penulis menemukan 5 bahasa kiasan. Yaitu: 1 ironi (20%), 1 personifikasi (20%), 1 metonymy (20%), dan 2 hiperbola (40%). Dalam versi bahasa Indonesia dari lagu Denpasar Moon, penulis menemukan 2 bahasa kiasan. Yaitu: 1 personifikasi (50%) dan 1 metonymy (50%). Terdapat 2 terjemahan kesetaraan yang terjadi dalam proses menerjemahkan lagu Denpasar Moon.

Kata kunci: *Bahasa figuratif, Kesetaraan, Terjemahan, Be Careful With My Heart, Tetaplah di Hatiku, Denpasar Moon*

INTRODUCTION

In Indonesia, translation plays a prominent role in transferring technology and literature. However, to conduct a translation is not an easy thing to do. It is difficult to establish an equivalent translation from English into Indonesian since they have different system and structure.

Larson (1984:3) says: Translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which transferred and must be hold constant and only the form changes.

The process of translating is related to the process of transforming the message in Source Language (SL) into the Target Language (TL). As cited by Catford (1996:20), “a translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. In transferring the message, the translator should produce the best translation. It is generally accepted that the best translations are produced by persons who are translating into their own native language.

Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, etc. Perrine (1982:76-118) explains the effectiveness of figurative language in four main reasons. First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass. She divides figurative language into seven types, namely metaphor, simile, personification, metonymy, paradox, overstatement, understatement, irony and illusion.

Figurative language can also be found in songs. Peake (1980) defines song as a piece of music for accompanied or unaccompanied voice/voices or, "the act or art of singing." The noun "song" has the same etymological root as the verb "to sing" and the Oxford English Dictionary (OED) defines the word to mean "that which is sung" or "a musical composition suggestive of song." The OED also defines the word to mean "a poem" or "the musical phrases uttered by some birds, whales, and insects, typically forming a recognizable and repeated sequence and used chiefly for territorial defense or for attracting mates."

An interesting phenomenon related with translation and figurative language can be found in songs that are translated then sung in target language. There are two popular songs that were originally sung in English and then covered in Indonesian versions. They are “*Be Careful With My Heart*” and “*Denpasar Moon*.” The song “*Be Careful With My Heart*” was first sung by Jose Mary Chan, then covered by Christian Bautista featuring Sarah Geronimo. This song was sung in its Indonesian version “*Tetaplah di Hatiku*” by Christian Bautista and Bunga Citra Lestari. Another song that was translated is “*Denpasar Moon*”. Both of the English and Indonesian versions were sung by Marybeth.

The writer is interested to bring up the song “*Be Careful With My Heart*” and its Indonesian version “*Tetaplah di Hatiku*” to be analyzed in this study due to the

popularity of the songs. The writer personally believes that it is not easy to translate a famous song into another language regarding the fact that the translated version became very popular. Therefore the writer will seek to analyze the translation equivalence of figures of speech of the song from its English to Indonesian version.

Another song the writer intends to analyze is “*Denpasar Moon*” Both English and Indonesian versions of this song were sung by Maribeth, a singer from Philippine who feels affection for Indonesia. She has lived in Indonesia since 1991, even though she needs to extend her kITAS from time to time. Maribeth is also known for her effort to achieve Indonesian citizenship. However up until now, she has not succeeded yet.

Based on the phenomenon above, then the writer is interested to identify the translation equivalence of figures of speech, particularly in the translated songs from English to Indonesian versions of “*Be Careful With My Heart*” and “*Denpasar Moon*.” The writer intends to compare both translated songs to achieve a more valid result of analysis.

RESEARCH METHOD

Research Design

Research design is based on logic and common sense. The research design in this study was qualitative. According to Slavin (1992:65), “qualitative research is intended to explore important social phenomena by immersing the investigator in the situation for extended periods”. He also stated that qualitative research seeks primarily to describe a situation as it is, without formal testing or hypothesis, and it makes little or no use of numbers but rather focuses on “thick description”.

In addition, Moleong (1995:6) states that “qualitative research is descriptive; it means that the analyzed data and its findings are in the forms of descriptions, instead of numbers.”

Sources of Data

Data for this study were lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”. The lyrics were copied from websites below:

Lyrics of “*Be Careful With My Heart*” sung by Christian Bautista and Sarah Geronimo were retrieved from:

<http://www.azlyrics.com/lyrics/christianbautista/pleasebecarefulwithmyheart.html>

Lyrics of “Tetaplah di Hatiku” (Indonesian version of Be Careful With My Heart) sung by Christian Bautista and Bunga Citra Lestari were retrieved from:
http://lirik.kapanlagi.com/artis/bunga_citra_lestari/tetaplah_di_hatiku_feat_christian_bautista

Lyrics of “Denpasar Moon” sung by Maribeth were taken from:
<http://www.maxilyrics.com/maribeth-denpasar-moon-lyrics-a553.html>

Lyrics of “Denpasar Moon” (Indonesian version) sung by Maribeth were retrieved from:
http://lirik.kapanlagi.com/artis/maribeth/denpasar_moon

Unit of Analysis

This study focused on translation of figurative languages in the lyrics of both English and Indonesian versions of songs “Be Careful With My Heart (Tetaplah di Hatiku)” and “Denpasar Moon”. The unit of analysis of the research was the sentences containing figurative languages and their translation.

Technique of Data Collection

In this study, the data were the lyrics of both English and Indonesian versions of songs “Be Careful With My Heart (Tetaplah di Hatiku)” and “Denpasar Moon”. The writer collects the data by copying song lyrics from Christian Bautista’s album: *Romance Revisited* which was released in 2009 by Universal Records. The Indonesian version of the song is taken from Bunga Citra Lestari’s album: *The Best of BCL* which was released in 2013 by Aquarius Musikindo. The song of Denpasar Moon was taken from Maribeth’s album: *Alone Against the World* which was released in 1993 by Sony Music Entertainment Japan. The Indonesian version of the song was available in the same album which was released by Sony Music Indonesia. In short, the writer copies all song lyrics from the albums *Romance Revisited*, *The Best of BCL*, and *Alone Against the World*.

Technique of Data Analysis

The writer analyzed the data systematically as follows:

- a. Identifying figurative language in are the lyrics of both English and Indonesian versions of songs “Be Careful With My Heart (Tetaplah di Hatiku)” and “Denpasar Moon”.
- b. Constructing a table of figurative language distribution in each song
- c. Calculating total numbers and percentage of figurative languages in each song
- d. Identifying the kinds of figurative language used mostly in each song.

- e. Finding out the meaning of each figurative language in target language, which is bahasa Indonesia.
- f. Finding out the equivalence translation of figurative language from the English version of the songs in the Indonesian versions.

FINDINGS AND DISCUSSION

This sub chapter consists of finding of figurative language from English version to Indonesian version.

Table 1 Be Careful With My Heart (Tetaplah di hatiku)

No	Types of Figurative language SL	Amount	Percent	Types of Figurative language TL	Amount	Percent
1	hyperbole	2	28,57%	hyperbole		
2	idioms	2	28,57%	idioms		
3	metonymy	1	14,28%	metonymy		
4	personification	1	14,28%	personification		
5	pleonasm			pleonasm	1	50%
6	simile	1	14,28%	simile		
7	synecdoche			synecdoche	1	50%
	Total	7	100%	Total	2	100%

The writer finds 7 figurative languages found in the English version of the song *Be Careful With My Heart*. They are: 1 metonymy (14,28%), 2 idiom (28,57%), 1 personification (14,28%), 2 hyperbole (28,57%), and 1 simile (14,28%).

There are only 2 figurative languages found in the Indonesian version of the song *Be Careful With My Heart*. They are: 1 pleonasm (50%) and 1 synecdoche (50%).

Below are figurative languages found in the song *Be Careful With My Heart*:

Excerpt 1 line 1

If you love me, like you tell me

The above sentence is not a figurative language. It might seem like a simile because it involves the comparison of one thing with another thing of a different kind. However, a simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as. The interpretation of this sentence is simple, which is to question someone if he/she really loves us just like he/she has said before. In this case, the female singer asks the male singer.

In the Indonesian version of the song, this sentence is translated as Kekasihku, sayangku. This phrase is categorized as **pleonasm**. Pleonasm is the use of more words than necessary; either for effect or more usually as a fault of style (Keraf, 2002). Often, pleonasm is understood to mean a word or phrase which is useless, clichéd, or repetitive, but a pleonasm can also be simply an unremarkable use of idiom.

Kekasihku, sayangku (my lover, my darling) can simply be interpreted as an emphasizing statement that one claims another person as his/her lover. It also has a defining function to make clear a sense of belonging from the speaker.

The English version can literally be translated as Jika kau mencintaiku seperti yang kau katakan. The different interpretation between English and Indonesian version of this sentence is in English version, it functions as a questioning statement, while in Indonesian version it rather functions as an emphasizing statement.

Excerpt 2 line 3

You can take it, just don't break it or my world will fall apart.

The underlined phrase is an **idiom**. An idiom is an expression of at least two words which cannot be translated literally and which function as a single unit semantically (see Holman 1992).

My world here does not literally refer to the whole world, but rather one's world which is associated with dreams, imaginations, wishes so on. We can sum up that the above sentence can be interpreted as a request from the female singer so that her lover will not disappoint her expectation.

In the Indonesian version of the song, this sentence is translated as Hati ini 'kan selalu menantikan cintamu (this heart will always wait for your love). The Indonesian version does not belong to idiom, but rather to synecdoche. Synecdoche is a figure of speech concerned with parts and wholes (McArthur, 1996:1014). Hati ini does not literally mean only this heart as a part of body organ, but represents the whole being of the person who speaks it.

The interpretation of Indonesian version *Hati ini 'kan selalu menantikan cintamu* (this heart will always wait for your love) is that the female singer will stay faithful until her lover comes and showers her with the love she always wants.

There is pretty much difference in interpretation of both English and Indonesian version of *You can take it, just don't break it or my world will fall apart* compared with *Hati ini 'kan selalu menantikan cintamu* (this heart will always wait for your love).

Excerpt 3 line 7

From the very start, please be careful with my heart.

The underlined phrase is a **metonymy**. Metonymy is a word which is used for something related to that which it usually refers to. My heart here does not literally mean only heart as a part of human body organ, but is rather associated with feelings. The whole sentence can be interpreted as a request from the female singer to her lover so that he will not make her sad or to “break her heart”.

In the Indonesian version of the song, this sentence is translated as *kuingin kau tahu* (I want you to know). This is not a figurative language, but rather a casual statement. We can simply interpret this sentence as an emphasizing statement that the female singer wants his lover to listen to her carefully and to understand what she is going to say after that. The English version can literally be translated as *Sejak dari mulanya, tolong berhati-hatilah dengan hatiku*.

Excerpt 4 line 11

Love has heard some lies softly spoken.

The above sentence is a **personification**, because it gives inanimate (non-living) object human traits and qualities. Love is an inanimate object, and yet in sentence above the songwriter tells us that love has heard some lies. Love cannot hear anything, human does. So we can interpret love in this sentence as a human.

In the Indonesian version of the song, this sentence is translated into *Ku kan s'lalu merindukanmu* (I will always long for you). The translated version of this sentence does not belong to personification, because there is no assigning of human characteristics to non humans.

The meaning in SL is very different from its TL. Love has heard some lies softly spoken when translated into Bahasa Indonesia literally will be *Cinta telah mendengar beberapa kebohongan yang diucapkan perlahan*. As we have learned in

previous chapter, Formal Equivalence focuses attention on the message itself, in both form and content, while Dynamic Equivalence translation is to describe it as “the closest natural equivalent to the source-language message.

Excerpt 5 line 13

I've been burned and I've been hurt before.

This data shows us a **hyperbole**. Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally. In the above sentence it does not literally mean that the person has been burned, but more likely it refers to a very sad situation. The writer interprets this sentence as a sad past experience. The male singer admits that he was hurt before because of the lies softly spoken (previous sentence).

In the Indonesian version of the song, this sentence is translated into Jangan ada kata berpisah (translated as never say break up). The interpretation of this translated version is already clear. It refers to the male singer's intention that he does not want to break up or to be apart from his lady. In the Indonesian version of the song, the sentence Jangan ada kata berpisah does not belong to a hyperbole. It happens because there is no such exaggeration or overstatement in this translated version.

Excerpt 6 line 15

I'll be gentle with your heart, I'll caress it like the morning dew.

The underlined sentence is categorized as a **simile**. Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as. Morning dew refers to something fragile, which must be treated gently and carefully. The above sentences show us how the singer intends to treat his lady in such a gentle way so that she will not be broken hearted.

In the Indonesian version of the song, the sentence I'll be gentle with your heart, I'll caress it like the morning dew is then translated into Tak akan ku berpaling, hanya kau satu di hatiku (I will not turn back, there is only you in my heart). The translated version of this sentence does not belong to any figurative language classification.

The interpretation of the Indonesian version is quite different from its English version. The English version is I'll be gentle with your heart, I'll caress it like the morning dew. It speaks about a gentle manner toward someone's heart, about how to

behave carefully so that one's heart will not be broken. On the other hand, the Indonesian version is Tak akan ku berpaling, hanya kau satu di hatiku. It tells us about a commitment made by the male singer, that he will not turn his eyes to another woman. In other words, it tells us about a commitment to be faithful.

Excerpt 7 line 16

I'll be right beside you forever

The sentence above is a **hyperbole**. Forever here does not literary mean that the singer will be right beside his lady all the time until eternity. This is more likely to express his intention to be faithful to her. So we can say that forever is an exaggeration which makes this sentence categorized as a hyperbole.

In the Indonesian version of the song, I'll be right beside you forever is translated as Ku akan selalu di sampingmu (I will always be right beside you). The translation is very similar. However, the word forever actually means selamanya instead of selalu. Also, the Indonesian version of this sentence does not belong to hyperbole since there is no sign of exaggeration appears.

Finlay in Simatupang (2000:3) states that ideally the translation should give the sense of the original in such a way that the reader is unaware that he is reading a translation. Equivalence in translation cannot be considered as the sameness but considered as equal meaning in translating text in SL into TL.

Excerpt 8 line 20

And I'm willing to take a chance.

To take a chance is categorized as an **idiom**. It means to try something where failure or bad fortune is likely (McGraw-Hill, 2002). From this sentence we know that the female singer intends to make an effort to be with her lover.

In the Indonesian version of the song, And I'm willing to take a chance is translated as Yang memberi arti cinta (Who teaches the meaning of love). There is a difference between English and Indonesian version of this sentence. The English version is categorized as an idiom, while the Indonesian version does not belong to any figurative category. Also, the English version is a sentence, while the Indonesian version forms a subordinate clause. The important point to remember about subordinate clauses is that they can never stand alone as complete sentences.

Table 2 Denpasar Moon

No	Types of Figurative language SL	Amount	Percent	Types of Figurative language TL	Amount	Percent
1	hyperbole	2	40%	hyperbole		
2	irony	1	20%	irony		
3	metonymy	1	20%	metonymy	1	50%
4	personification	1	20%	personification	1	50%
	Total	5	100%	Total	2	100%

While in the English version of the song *Denpasar Moon*, the writer finds 5 figurative languages. They are: 1 irony (20%), 1 personification (20%), 1 metonymy (20%), and 2 hyperbole (40%).

In the Indonesian version of the song *Denpasar Moon*, the writer finds 2 figurative languages. They are: 1 personification (50%) and 1 metonymy (50%).

Below are figurative languages found in the song *Denpasar Moon*:

Excerpt 1 line 1

Denpasar moon, shining on an empty street.

The above sentence belongs to an **irony**. Irony refers to words with an implication opposite to their usual meaning. Ironic comment may be humorous or mildly sarcastic (McArthur, 1996:532). Why the writer categorizes it as an irony, because there is a clear opposite in the sentence. Shining is associated with attraction. Something that is shining will draw people to come near. However in this sentence we find that even though the moon is shining, there is still an empty street. The writer would interpret this sentence with a situation where an irony takes places since there is a shining moon and yet the street remains empty. The situation could be bright and fun but it feels empty and lonely.

In the Indonesian version of the song, the sentence is translated as Denpasar moon, kan kuingat selalu (Denpasar moon, I will always remember). There is a difference between English and Indonesian version of this sentence. The English version is categorized as an irony, while the Indonesian version does not belong to any figurative category. Interpretation of the Indonesian version is much simpler, which is an intention to keep remembering the Denpasar Moon.

There are different meaning and interpretation between both versions of the song. The writer would like to suggest an alternative translation, which is Denpasar moon, menerangi jalan yang sepi. This is literally equivalence with the English version of the song. However, since we cannot find any equivalence other than Denpasar moon, the writer decides to exclude this translation from category of equivalence. As Nida and Taber (1982:200) argues that dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that “frequently, the form of the original text is changed, but as long as the change follows the rules of back transformation in the source language, the message is preserved and the translation is faithful”.

Excerpt 2 line 2

Disana cintaku mulai tumbuh (There my love started to grow).

The sentence above does not belong into any figurative language category. Interpretation of the sentence simply shows us a casual statement of how the singer returned to the place where she previously met someone. “Used to” indicates a repeated action. So, we can conclude that the singer met the same person over and over (several times) at the same place.

In the Indonesian version of the song, the sentence is translated as *Disana cintaku mulai tumbuh* (There my love started to grow). This sentence is categorized as a **personification**. Personification is the assigning of human characteristics to non humans (Keraf, 2002). We know that human grows. We also know that love is not human or a living object. However in this sentence we see that love is given the characteristic of human, which can grow.

Interpretation of *Disana cintaku mulai tumbuh* (There my love started to grow) is that in a certain place, she found out that her affection to that person was getting bigger.

Excerpt 3 line 3

Denpasar moon, shine your light and let me see.

The above sentence is a **personification**, because it assigns human characteristics to non humans (Keraf, 2002). To let someone see refers to human activity. To let can also be defined as to allow, which is mostly done by human.

Interpretation of this sentence is simply a wish that the Denpasar moon will shine as it used to, and that she will finally see something that she always expects to see. There is an indication that the singer plan to return to the same place, same situation when the moon is shining, to see something she wish to see.

In the Indonesian version of the song, the sentence is translated as Denpasar moon, aku akan kembali (Denpasar moon, I will return). This sentence does not belong to any category of figurative language. However, the sentence clearly states about a plan to return to the same place, same situation when the moon is shining.

Excerpt 4 line 4

That my love is still waiting there for me.

The above sentence is a **metonymy**. Metonymy is a word which is used for something related to that which it usually refers to (Halliday, 1985:319). My love here represents her lover, a man that she loves. The interpretation is pretty simple, that the lover (the man) is still waiting there for her. There is indication that the man is actively waiting for the woman.

In the Indonesian version of the song, the sentence is translated as Mencari cintaku yang terdampar (Looking for my love that is stranded). This sentence belongs to metonymy as well. Since cintaku (my love) refers to someone (a man) that she loves.

Interpretation for Terdampar (being stranded) refers to a condition where something or someone is washed off by the shore and remains there. Even though there is indication that her love remains in the same place, but the Indonesian version is rather passive compared to the English version (is waiting). Being stranded can be interpreted as waiting because of there is a little choice or no other choice than waiting. In other word, there is a message difference appearing in both versions.

Excerpt 5 line 10

You had vanished with my dreams.

The underlined word is a **hyperbole**. Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally (see Larson 1998). It does not mean that someone is suddenly vanished or disappeared, but rather moved slowly, which then created a distance between the two people. Also, dreams are not animated objects. That is why to vanish with someone's dreams sounds exaggerating. The interpretation of this sentence is mainly about vanishing dreams.

In the Indonesian version of the song, the sentence is translated as Hilang semua mimpiku (all my dreams are vanishing). Even though this sentence cannot be said as a hyperbole, but it has a similar interpretation with the English version, which is about vanishing dreams.

Excerpt 6 line 16

You were gone, flying homeward.

The underlined word is a **hyperbole**. Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally (Larson, 1998). It does not mean that someone is really flying homeward using his own wings, but rather making a trip back home, most probably by plane. The interpretation of this sentence is that someone that the singer has been looking for were gone, making a trip back home.

In the Indonesian version of the song, the sentence is translated as Kau pergi, tinggalkanku. This sentence does not belong into any category of figurative language. The interpretation is that someone was gone, leaving the singer. There is no indication if this person went back home as he did in the English version. However, the main message of this sentence is that someone was gone.

Table 3 Be Careful With My Heart (Tetaplah di hatiku)

No	Types of Equivalence SL & TL	Quantity
1	Formal Equivalence	0
2	Dynamic Equivalence	1

The writer also finds that there is only one kind of equivalence occurs in translation process of the song Be Careful With My Heart, which is dynamic equivalence.

Table 4 Denpasar Moon

No	Types of Equivalence SL & TL	Quantity
1	Formal Equivalence	0
2	Dynamic Equivalence	2

There are 2 dynamic equivalence translations occurs in the translation process of the song Denpasar Moon.

CONCLUTION

The conclusion of this research can be formulated based on the research questions in the previous chapter.

The figurative languages used in this study are included in Suprajaheni (2011) which are derived from Holman (1992), Halliday (1985), Martinich (1996), McArthur (1992), Larson (1998) and Keraf (2002). They are antithesis, euphemism, hyperbole, idioms, irony, metaphor, metonymy, paradox, personification, pleonasm, sarcasm, simile, and synecdoche.

The writer finds 7 figurative languages found in the English version of the song *Be Careful With My Heart*. They are: 1 metonymy (14,28%), 2 idiom (28,57%), 1 personification (14,28%), 2 hyperbole (28,57%), and 1 simile (14,28%).

There are only 2 figurative languages found in the Indonesian version of the song *Be Careful With My Heart*. They are: 1 pleonasm (50%) and 1 synecdoche (50%).

The writer also finds that there is only one kind of equivalence occurs in translation process of the song *Be Careful With My Heart*, which is dynamic equivalence.

While in the English version of the song *Denpasar Moon*, the writer finds 5 figurative languages. They are: 1 irony (20%), 1 personification (20%), 1 metonymy (20%), and 2 hyperbole (40%).

In the Indonesian version of the song *Denpasar Moon*, the writer finds 2 figurative languages. They are: 1 personification (50%) and 1 metonymy (50%). There are 2 dynamic equivalence translations occurs in the translation process of the song *Denpasar Moon*.

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