TRANSLATION METHOD AND MEANING EQUIVALENCE
IN THE SONG LYRIC LET IT GO SUNG BY DEMI LOVATO
AND LEPASKAN SUNG BY THE ARTISTS

A Thesis
Submitted to Adab and Humanities Faculty
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The Degree of Strata One

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ABSTRACT


This thesis is aimed at describing the translation method and meaning equivalence used by the translator to translated the selected data in the song lyric “Let It Go” to song lyric “Lepaskan” sung by Demi Lovato and sung by The Artists of Indonesia, such as Anggun, Regina, Nowela, Chilla Kiana, and Cindy Bernadette.

The finding shows that: first, Peter Newmark’s theory can describe how the translation methods to classify the selected 23 data by using Peter Newmark’s theory, and secondly, the meaning equivalence to achieve the purpose of translation consist of dynamic equivalence and formal equivalence.
LEGALIZATION

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The thesis entitled above has been defended before the Letters and Humanities Faculty’s Examination Committee on April 29th, 2016. It has already been accepted as a partial fulfillment of the requirements for the degree of strata one.

Jakarta, April 29th, 2016

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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in the text.

Jakarta, April 29th, 2016

Maryati
ACKNOWLEDGEMENT

Bismillahirrahmanirrahim

In the name of Allah, The Most Gracious and The Ever Merciful

All praises be to Allah SWT, Possessor of Majesty and Honour, who has given guidance and chance to step up the higher level, becoming a bachelor of arts (in English Language and Literature). Salawat and salam may always be upon the adoration and esteemed model, Prophet Muhammad SAW, and all of his families, companions, and followers.

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Jakarta, April 2016

The writer
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CHAPTER I
INTRODUCTION

A. Background of The Study

As the progress of globalization era, there are many websites that offers the translation toward of lyric such as 4lirik.com and terjemahan-lirik-barat.com. The translation texts of those websites translate the song lyric literally that rarely take attention toward aesthetic language both form and content. Whereas, the song lyric is the part of literature work that has the terms to describe the written texts by using the features such as creative metaphors, well-turned phrases, elegant syntax, rhyme, alliteration, which are aesthetically read or intended by the author to be aesthetically read and are deliberately somewhat open in interpretation.¹

Furthermore, song lyric are expressed by words that usual mentioned as noun phrase. To translate noun phrase in the song lyric, it deals with the process of rendering the message and finding accuracy and equivalent message of Source Language (SL) into Target Language (TL). For example, the title of song lyric Let It Go translated to be Lepaskan. According to the example above, the translator translates the SL of noun phrase Let It Go become Lepaskan in the target language. The source language can be analyzed as causative verbs that is formed by “Let + Person + Verb1” and meant to allow someone to do something.

In order to produce the translation good and understandable about the song lyric language is not easy work, but many requirements must be fulfilled by the method of translation and meaning equivalence. In this regards, a translator tries to extend his knowledge and improve his means of expression to get a satisfactory translation. Many method of translations, one of them is Peter Newmark’s theory. Newmark stated that translation is rendering the meaning of a text into another language in the way that the author intended the text.

In the method of translation, many tensions in translations are occurred such as between sound and sense, emphasis (word order) and naturalness (grammar), the figurative and the literal, neatness and comprehensiveness, concision and accuracy. Because it would help the translator producing good language to get the equivalent with the original text.

In this case, it is found in the song lyric of *Let It Go* that sung by Demi Lovato as the original soundtrack movie *Frozen*. There are some interesting things to be analyzed, because song lyric is rarely translated and to be sung in the new version language, in which the message of original text is not changed. Definitely, the song lyric emphasizes toward the peculiar features, such as brief, persona, involving result, and filling the someone emotional, that brings the lyric toward two relations; the natural form of lyric

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4 *Ibid*, p. 5
(subjective), and the relation between music and performance (intersubjective). So, the thesis tries to analyze the method of translation that occurs and the meaning equivalence between source language (SL) and target language (TL) by Peter Nemark’s theory and Eugene A. Nida and Taber’s theory.

B. Focus of The Study

According to the background of the study was focused on the meaning equivalence that is used in the song lyric of SL *Let It Go* popularized by Demi Lovato, and the song lyric of TL *Lepaskan* sung by the artist of Indonesia: Anggun, Regina, Nowela, Chilla Kiana, and Cindy Bernadette.

C. Research Question

Based on the background of study, this research would indentify the following problem:

1. What types of translation methods are used to translate the song lyric *Let It Go* into the song lyric *Lepaskan*?

2. What types of meaning equivalence are used to translate the song lyric *Let It Go* into the song lyric *Lepaskan*?

3. How is the meaning equivalence conveying the message in the song lyric *Let It Go* and the song lyric *Lepaskan*?
D. **Significance of The Study**

This research was considered to carry more information about the study of translation for whoever is interested on it. This research can give the explanation about how the meaning equivalence between source language (SL) and target language (TL) in the original soundtrack *Frozen* movie. Additionally, this research can give the contribution to the music lovers about understanding meaning, in which the original text can be sung into the translated text. Lastly, this research can be used as the additional reference for the other next research that is related on this research.

E. **Research Methodology**

1. **The Objectives of Research**

   1. To find out the types of translation methods are used to translate the song lyric *Let It Go* into *Lepaskan*.
   2. To know how the meaning equivalence between the song lyric *Let It Go* and the song lyric *Lepaskan*.
   3. To analyze the types of meaning equivalence are used to translate the song lyric *Let It Go* into the song lyric *Lepaskan*.

2. **The Method of Research**

   In this study, the method of research applies the qualitative method. According to William and Chesterman, the goal of qualitative research is to describe the qualitative of something in some enlightening way that can lead
to conclusions about what is possible, what can happen, or what can happen at least sometimes. Furthermore, the data were analyzed by presenting the data in the form of example of each type of meaning equivalence between the song lyric *Let It Go* and the song lyric *Lepaskan*.

3. **The Instrument of The Research**

   This research uses card data as the instrument of the research to record data in the step of data categorizing. Subroto said that the data card is used to collect and to clarify the data that is accordance with the topic of research. The instrument is used by the researcher to compare the meaning equivalence between source language (SL) and target language (TL) of songlyric *Let It Go* and *Lepaskan*.

4. **The Unit of Analysis**

   This unit of analysis in this study is the song lyric *Let It Go* popularized by Demi Lovato that has translated into Indonesia Language to be *Lepaskan* sung by the artist of Indonesia: Anggun, Regina, Nowela, Chilla Kiana, and Cindy Bernadette that taken from internet.

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5. **Technique of Data Collecting and Data Analysis**

The data analysis is aimed to analyze the data clearly in order to be understood easily. Then, those song lyrics would be analyzed by the descriptive analysis technique using Peter Newmark’s theory, translation methods and the Nida and Taber theory, meaning equivalence. The technique of data collecting is used as follows below:

1. Downloading both the song lyric in the English version and Indonesia version (*Let It Go* and *Lepaskan*).
2. Collecting the data from both song lyrics that taken line per line.
3. Classifying the data which is found in both song lyrics in the English and Indonesia version.
4. Analyzing the data from both song lyrics by comparing the data with Peter Newmark’s theory.
5. Analyzing the translation result by comparing the data with Nida and Taber’s theory in order to find out its emphasis (formal equivalence, or dynamic equivalence).
6. Making the conclusion and giving the suggestion.
CHAPTER II
THE THEORETICAL DESCRIPTION

A. Previous Research

There are some previous researches related to this topic of study which also discussed about the study of translation method and meaning equivalence. As the result, we need to carry out the literature review how the other researchers analyze the same topic which is to avoid the plagiarism.

The first research comes from Ayu Bandu Retnomurti and Indiyah Imran, entitled *The Equivalence and Shift in The English Translation of Indonesian Noun Phrases*. The authors is not merely focused on the equivalence, but shift in the English translation of Indonesian noun phrases presents in the analysis result that taken from the novel written by Ahmad Tohari entitled “Ronggeng Dukuh Paruk” that translated into English version “The Dancer” was translated by Rene T. A. Lysloff.\(^7\)

The second research is entitled *The Shift and Equivalence in The English Translation From Indonesian Noun Phrases in The Poem ‘Pantun Terang Bulan di Midwest’ By Taufik Ismail* by Siti Aisyah. The author focuses to analyze the type of shift translation occur in the poem, and to analyze the result of equivalence both of source and target language. In her

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\(^7\) Ayu Bandu Retnomurti and Indiyah Imran, Unpublished Magister Thesis: *The Equivalence and Shift in the English Translation of Indonesian Noun Phrases*, (Faculty of Letters, Universitas Gunadarma, Jakarta, April 2010)
analysis, she finds inequitably equivalence both form and meaning that is uncompletely equivalent.\(^8\)

The third research is written by Ni Made Ari Listiani with the title *An Analysis of Translation Procedures of The Terms Used in English Version of Facebook Social Networking Website and Its Bahasa Indonesia Version*. The research was only focused on two translation method two, namely literal translation that cover and oblique translation covering. From the result of analysis, there are seven types of translation procedures which is only three types procedures that occurs in the analysis data of these research.\(^9\)

The next research is come from Nyoman Dedi Suryana, entitled by *The Equivalence of English Idioms Into Indonesia With References to The Translation of Gilbert’s Eat, Pray, Love into Doa, Makan, Cinta*. This research was focused on the type of idiom and equivalence meaning that used by translator to translate idiom from English version into Indonesia version. This data analysis is used by some theory such as theory of translation by Larson, theory of idiom by Plmer, and theory of equivalence meaning by Nida.\(^10\)

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\(^8\) Siti Aisyah, Unpublished Bachelor Thesis: *The Shift and Equivalence in The English Translation From Indonesian Noun Phrases in The Poem ‘Pantun Terang Bulan di Midwest’ by Taufik Ismail*, (Faculty of Letters and Humanities, UIN Syarif Hidayatullah, Jakarta, 2015)


The last research is written by NK Mirahyuni and Dita Wijayanti, entitled by *An Analysis of Translation Strategies for Non-Equivalence Used in Lian Gouws Novel Only a Girl and Its Indonesian Version Only a Girl Menantang Phoenix*. This analysis reports a study of translation strategies used in solving the problems of non-equivalence in translating English text into Indonesia text. This study adopts Baker (1992) classification of translation strategy. The text being investigated are an English novel by Lian Gouw entitled *Only a Girl* (2009) and its Indonesia version entitle by *Menantang Phoenix* (200). According to the result of study, it shows that from 105 data, there are 7 strategies found in the translation. The choice of strategies depends on the context of the text and shows the translator attempt to present a clear meaning of the text, particularly when the items are not lexicalized in the target language.11

B. Theoretical Description

1. Concept of The Translation

The term of translation is to change a language into the other language by retaining what the author's idea. Translation is not merely transference of meaning; As Eugene A. Nida and Charles R. Taber, translation consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of

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11 NK Mirahyuni and Dita Wijayanti, entitled by *An Analysis of Translation Strategies for Non-Equivalence Used in Lian Gouws Novel Only a Girl and Its Indonesian Version Only a Girl Menantang Phoenix*. 
meaning and secondly in terms of style. 12 In addition, Roger T. Bell cited from French theorist, Dubois (1974) about translation is the expression in another language (or the target language) of what has been expressed in another, source language, preserving semantic and stylistic equivalences. 13 He seems to have pursued the same line of emphasis on meaning and style in his translation.

According to some definitions of translation, they mostly said translation emphasizes to the the significance of ‘equivalence’ which finds out from the source language (SL) into the target language (TL). Isadore Pinchuck stated that translation is a process of finding a TL (target language) equivalent for a SL (source language) utterance. 14 Furthermore, Catford defined that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). 15 Furthermore, Martin Müller stated that translation in the classic sense is the replacement of text in a source language by text in a target language equivalent in meaning. 16

However, translation is distinguished between two senses, namely wide and narrow. Nord said, translation is; in a narrow sense, any translational action where a source text is transferred into a target culture

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14 Isadore Pinchuck, Scientific and Technical Translation. (Germany: Andre Deutsch, 1977), p. 38
and language. According to the form and presentation of the source text and to the correctibility of the target text we distinguish between oral translation ( = ‘interpreting’ ) and written translation ( = ‘translation’ in the narrow sense).  

2. **Peter Newmark’s Theory of Translation**

Peter Newmark (1916-2011), who was an English professor of Polytechnic of Central London had made an important contribution to a more satisfactory understanding of the real nature of translation. 

Professor Newmark’s major contribution is in a detail treatment of translation principles and methodology for final-year-degree and post-graduated classes as well as for autodidacts and home learners. His work reviewed the dynamics of translation, which offer the opposing forces pull the translation activity in opposing direction. 

Newmark stated that translation is rendering the meaning of a text into another language in the way that the author intended the text. In translation activity, it provokes a continuous tension, a dialectic, an argument based on the claims of each language, where it brings to the overtranslation and undertranslation.

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19 *Ibid*, p. 4
20 *Ibid*, p. 5
To use Newmark’s terminology, there are eight methods that divided into two forms by Newmark. The first is the translation method emphasis on the source language consisting word-for-word, literal, faithful, and semantic translation. Secondly, Newmark has the translation method that emphasize to the source language consisting adaptation, free, idiomatic, and communicative translation. As the follows, Peter Newmark puts them in the form of flattened V diagram belows:

**SL emphasis**  
Word-for-word translation  
Literal translation  
Faithful translation  
Semantic translation  

**TL emphasis**  
Adaptation  
Free translation  
Idiomatic translation  
 Communicative translation

**Picture 1. Diagram of Translation Method by Peter Newmark**

The method of translation emphasize to the source language:

1. Word-for-word translation

The SL word order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.  

Example:

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21 Ibid, p. 45  
22 Ibid, p. 46
SL : The cold never bothered me

TL : Rasa dingin tak pernah menggangguku

2. Literal translation

The form-based translation attempting to follow the form of the source language. The SL grammatical constructions are converted to their nearest TL equivalents, but the lexical words are again translated singly, out of context.23

Example:

SL : A kingdom of isolation

TL : Kerajaan terasing

3. Faithful translation

It attempts to produce the precise contextual meaning of the original within the constraints of the TL grammatical structures.

Example:

SL : The wind is howling like this swirling storm inside

TL : Angin menderu bak badai dalam diri

4. Semantic translation

Semantic translation attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original.24 It differs from 'faithful translation' only in as far as it must take more account of the aesthetic value of the SL text.

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23 Ibid, p. 46
Example:

**SL**: He is a book-worm.

**TL**: *Dia (laki-laki) adalah seorang yang suka sekali membaca*

The translation methods give the emphasis on the target language:

1. Adaptation

   It is the freest form of translation, and is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the SL culture is converted to the TL culture and the text is rewritten.

   Example:

   **SL**: Turn my back and slam the door
   
   **TL**: Ku bERPaling menjauh

2. Free translation

   It reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original.²⁵

   Example:

   **SL**: The flowers in the garden.
   
   **TL**: Bunga-bunga yang tumbuh di kebun

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3. Idiomatic translation

Idiomatic translation is a meaning-based translation that makes every effort to communicate the meaning of the source language text in the natural form of the receptor language.\(^\text{26}\) It reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original.

Example:

a. I don't have my eye on you = I don’t remember you
b. I don't have my eye on you = I’m already to go

4. Communicative translation

Communicative translation attempts to produce on its readers an affect as close as possible to that obtained on the readers of the original. It render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.\(^\text{27}\)

Example:

\[ \text{SL : Be the good girl you always have to be} \]
\[ \text{TL : Jadilah seperti yang diharapkan} \]

3. Equivalence in Translation

Some theorists have their own assumptions about equivalence. The first assumption comes from Vinay and Darbelnet in the Munday’s book.

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They stated that equivalence refers to cases where languages describe the same situation by different stylistic or structural means.\textsuperscript{28} In the other way, Roman Jakobson defined that translation involves two equivalent message in two different codes.\textsuperscript{29}

Moreover, Catford in the Hatim and Munday’s book wrote texts in different languages can be equivalent in different degrees (fully or partially equivalent), in respect of different levels of presentation (equivalent in respect of context, of semantics, of grammar, of lexis, etc), and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence).\textsuperscript{30} According to Mona Baker, equivalence is variously regarded as a necessary condition for translations, an obstacle to a progress in translation studies, or a useful category for describing translation. She also added that proponent of equivalence as the relationship between a source text (ST) and a target text (TT).\textsuperscript{31}

As many as the model of equivalence, the writer used Nida and Taber’s theory that divided meaning equivalence into two, namely formal equivalence and dynamic equivalence. The explanation as follows below:

1. **Formal Equivalence**

Formal equivalence focuses attention on the message itself, in both form and content. One is concerned to the message in the receptor language that should match as closely as possible the different elements in the source language. Formal equivalence consists of the target language item that represents the closest equivalent of the source language either word, phrase, or sentence.\(^{32}\) Therefore, formal equivalence is suggested to used in the possible time that have serious implication in the target text since the translation will not be easily understood by the target audience.

2. **Dynamic Equivalence**

In the other side, dynamic equivalence is based on what Nida calls ‘the principle of equivalent effect’, where ‘the relation between receptor and message should be substantially the same as that which existed between the original receptors and the message’. They argued that frequently, the form of the original text is changed, but as long as the change follows the rules of the source language, or the contextual consistency of\(^ {33}\) the writer’s intention.

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\(^{33}\) *Ibid*, p. 200
From these explanations about equivalence above, it can be concluded that the equivalence is the important concept in the translation process which seeks the meaning of substitution of equal verb for the original text. Translation is based on the equivalence depending on the rank, such as word, sentence, or text level.
CHAPTER III

RESEARCH FINDINGS

A. The Data Description

Based on the unit of analysis of this thesis, this chapter will analyze with comparing way between the source language (SL) of song lyric *Let It Go* and the target language (TL) of song lyric *Lepaskan* in the form of phrases, words, or sentences. The researcher also gives her opinions that is related to these steps, namely to find out the translation methods and what kinds the meaning equivalence are used in the two song lyrics.

*Let It Go*

*Sung by: Demi Lovato*

Let it go, let it go
Can't hold it back anymore
Let it go, let it go
Turn away and slam the door

The snow glows white on the mountain tonight

Not a footprint to be seen

A kingdom of isolation

and it looks like I'm the Queen
The wind is howling like this swirling storm inside
Could'n't keep it in;
Heaven knows I've tried

Don't let them in,
don't let them see
Be the good girl you always have to be
Conceal, don't feel,
don't let them know
Well now they know

Let it go, let it go
Can't hold it back anymore
Let it go, let it go
Turn away and slam the door

And here I stand
And here I'll stay
Let it go, let it go
The cold never bothered me anyway

It's funny how some distance
Makes everything seem small
And the fears that once controlled me
Can't get to me at all

Up in here in the cold wind air
I Finally can breathe
I know I left a life behind
But I’m too relieved to grieve

Let it go, let it go
Can’t hold it back anymore
Let it go, let it go

Turn my back and slam the door

Here I stand
Let it go, let it go
The cold never bothered me anyway

Standing, frozen, in the life I’ve chosen
You will find me
The past is well behind me, buried in the snow

Let it go, let it go
Can’t hold it back anymore
Let it go, let it go
Turn my back and slam the door

And here I stand
And here I’ll stay
Let it go, let it go
The cold never bothered me anyway

Na na na na na na na na
Na na, you said
Let it go, let it go
Ooo
Let it go

LEPASKAN
Sung by: Anggun, Regina, Nowela, Chilla Kiana, and Cindy
Bernadette (The Artists of Indonesia)

Lepaskan, lepaskan
Tak mampu ku tahan lagi
Lepaskan, lepaskan
Ku berpaling menjauh
Salju berkilau merendam malam tanpa jejak terlihat
Aku bagaikan ratu di kerajaan terasing
Angin menderu bak badai dalam diri
Tak sanggup lagi ku pertahankan

Jangan biarkan mereka lihat
Jadilah seperti yang diharapkan
Sembunyikan yang sebenarnya
Sekarang mereka tahu

Lepaskan, lepaskan
Tak mampu ku tahan lagi
Lepaskan, lepaskan
Ku bertahting menjauh

Disini ku berdiri
Lepaskan, lepaskan
Rasa dingin tak pernah menggangguku

Ku buat jarak tuk menjauh
Ku jauhkan masalahku
Takut yang dulu ku rasa
Kini tak ada lagi
Jauh di atas tipisnya
Udara tuk bernafas
Ku tinggalkan kenangan
Tapi ku tak menyesal

Lepaskan, lepaskan
Tak mampu ku tahan lagi
Lepaskan, lepaskan
Ku berpaling menjauh

Disini ku berdiri
Lepaskan, lepaskan
Rasa dingin tak pernah menggangguku

Berdiri, membeku, di hidup yang ku pilih
Ku buang masa lalu, tlah terkubur di salju
Terkubur di salju

Lepaskan, lepaskan
Tak mampu ku tahan lagi
Lepaskan, lepaskan
Ku berpaling menjauh
Disini aku berdiri
Lepaskan, lepaskan
Rasa dingin tak pernah menggangguku

Berdiri, membeku, di hidup yang ku pilih
Ku buang masa lalu tlah terkubur di salju
Terkubur di salju
Lepaskan, lepaskan
Lepaskan, lepaskan

Here is the table of corpus data after being collected:

<table>
<thead>
<tr>
<th>NO</th>
<th>SL</th>
<th>TL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Let it go, let it go</td>
<td>Lepaskan, lepaskan</td>
</tr>
<tr>
<td>2</td>
<td>Can’t hold it back anymore</td>
<td>Tak mampu ku tahan lagi</td>
</tr>
<tr>
<td>3</td>
<td>Turn my back and slam the</td>
<td>Ku bERPaling menjauH</td>
</tr>
<tr>
<td></td>
<td>door</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>The snow glows white on the</td>
<td>Salju berkilau merendam</td>
</tr>
<tr>
<td></td>
<td>mountain tonight</td>
<td>malam tanpa jejak terlihat</td>
</tr>
<tr>
<td></td>
<td>Not a footprint to be seen</td>
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<tr>
<td>5</td>
<td>A kingdom of isolation</td>
<td>Aku bagaikan ratu di kerajaan</td>
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<td></td>
<td>and it looks like I'm the</td>
<td>terasing</td>
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<td></td>
<td>Queen</td>
<td></td>
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<tr>
<td>6</td>
<td>The wind is howling like this swirling storm inside</td>
<td>Angin menderu bak badai dalam diri</td>
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<td>7</td>
<td>Couldn't keep it in; Heaven knows I've tried</td>
<td>Tak sanggup lagi ku pertahankan</td>
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<td>8</td>
<td>Don't let them in, don't let them see</td>
<td>Jangan biarkan mereka lihat</td>
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<td>9</td>
<td>Be the good girl you always have to be</td>
<td>Jadilah seperti yang diharapkan</td>
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<td>10</td>
<td>conceal, don't feel, don't let them know</td>
<td>Sembunyikan yang sebenarnya</td>
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<td>11</td>
<td>Well now they know</td>
<td>Sekarang mereka tahu</td>
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<td>12</td>
<td>And here I stand and here I’ll stay</td>
<td>Disini ku berdiri</td>
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<tr>
<td>13</td>
<td>The cold never bothered me anyway</td>
<td>Rasa dingin tak pernah menggangguku</td>
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<tr>
<td>14</td>
<td>It’s funny how some distance</td>
<td>Ku buat jarak tuk menjauh</td>
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<td>15</td>
<td>Makes everything seem small</td>
<td>Menjauhkan masalahku</td>
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<td>16</td>
<td>And the fears that once controlled me</td>
<td>Takut yang dulu ku rasa</td>
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<tr>
<td>17</td>
<td>Can’t get to me at all</td>
<td>Kini tak ada lagi</td>
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<td></td>
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<tr>
<td>18</td>
<td>Up in here in the cold wind air; Finally I can breathe</td>
<td>Jauh diatas tipisnya, udara ku bernafas</td>
</tr>
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<td></td>
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</tr>
<tr>
<td>19</td>
<td>I know I left a life behind</td>
<td>Ku tinggalkan kenangan</td>
</tr>
</tbody>
</table>
20. But I’m too relieved to grieve  |  Tapi ku tak menyesal
22. In life I’ve chosen you will finde me  |  Dihidup yang kupilih
23. The past is well behind me, buried in the snow  |  Ku buat masa lalu telah terkubur di salju.

B. The Data Analysis

1. Text 1

SL: Let it go, let it go

TL: Lepaskan, lepaskan

The text 1 is classified to be communicative translation. Because this translation is considered to the second reader in order to comprehend easier for the source language. Previously, many websites translation rendered the SL text "Let it go" into Indonesia version “Biarkan”. However, it is unacceptable in the sociallinguistic competence that gives difficulty to understand the text of target language. In this regards, the title of “Let it go” is converted into “Lepaskan” in Indonesia version in order to be more understood by the target audience. Besides, this translation applies dynamic equivalence that the form of original text is no same with the text target language, but it could give the same impact to the target audience.
2. **Text 2**

**SL**: Can’t hold it back anymore

**TL**: Tak mampu ku tahan lagi

Here, the text 2 is categorized to be adaptation translation. Because in this line, the word “it” is translated to be the word “ku”. The translator did not render the phrase “it” to be “itu” (personal pronoun for things or object) in Indonesia language. As the result, this translation emphasizes to the finding of cultural equivalent between both song lyric that have the different concept. Moreover, the meaning equivalence of this line applies formal equivalence because it still concerned to the form and content of original text, while adopted the cultural equivalent.

3. **Text 3**

**SL**: Turn my back and slam the door

**TL**: Ku berpaling menjauh

The next line is classified to be adaptation translation. Because the translator changes extremely for the content and form of the text source language that still conformed by the rules of target language. The line “Turn my back and slam the door” is translated to be “Ku berpaling menjauh”, both SL text and TL text are very different. SL text is categorized as phrase and has no the main subject. Whereas, the TL text has the subject in the beginning phrase, or called by sentence. In brief, the producing meaning rewritten to get the good translation in new version. Furthermore, this line applies the
dynamic equivalence, in the form and content are different, but both of the
song lyric have the same context.

4. Text 4

SL : The snow glows white on the mountain tonight; Not a footprint to
be seen

TL : Salju berkilau merendam malam tanpa jejak terlihat

In the next text, this line is categorized to be communicative translation. Because it changes the text force of SL that is longer than the TL text. The sentence “the snow glows white on the mountain tonight” is rendered to be “salju berkilau merendam malam”. Here, the TL text is lost some meanings of SL word. The phrase “glows white” is defined as “berkilau” from two words to be only one. Nevertheless, the translator still render this line into the writer’s intention with the closest grammatical equivalent of a source language word or phrase. Moreover, this line applies the formal equivalence that addressed to the translator focused on the text source language, in both form and content.

5. Text 5

SL : A kingdom of isolation; and it looks like I'm the Queen

TL : Aku bagaikan ratu di kerajaan terasing

Next to the text 5 that is found out two methods consisting literal and communicative translation. Literal translation in this text is “a kingdom
of isolation” translated to be “kerajaan terasing”, because the SL grammatical construction is converted to its nearest TL equivalent singly. The other method applies communicative translation as referred to “and it looks like I’m the Queen” is translated to be “Aku bagaikan ratu”. Because the TL text is rendered flexibly, but that is accord with the original context of text SL. Both methods are combined to produce the good translation in order to comprehended easily. As the result, the meaning equivalence is dynamic that form and content of the original text are not same, but the meaning of the original text in such a way still gives the same impact to the target audience as the SL text while upon listened by the source audience.

6. Text 6

SL : The wind is howling like this swirling storm inside
TL : Angin menderu bak badai dalam diri

The text 6 applies faithful translation that reproduced the precise contextual meaning of the original within the limits of TL grammatical structures. The text “the wind is howling like this swirling storm inside” is translated to be “Angin menderu bak badai dalam diri”. The sentence above “the wind is howling” is translated to be “angin menderu”, which keeps the equivalent form of grammar in the text of TL. Similar to the sentence “swirling storm inside” is translated to be “badai dalam diri”, that also keeps the structure of text source language by the formation of word of the target laguage. In addition, the present of word “like” that is conjunction becomes the
connection of both. Based on Nida’s theosy, this translation applies the formal equivalence that exactly the text of target language keeps the word order of the text of source language, in both of form and content.

7. Text 7

SL : Couldn’t keep it in; Heaven knows I’ve tried

TL : Tak sanggup lagi ku pertahankan

To the next text is classified as adaptation. This process of translation preserved the text of SL “Heaven knows I’ve tried” is not converted into the text of TL. Because it would impair the understanding of target audience. The translator render the text of SL dealing with the rule of target language, and serve the same goal as those of the SL. The translation uses the dynamic equivalence because the form of the original text is can to changed, but as long as the changes is followed by the rules of SL text.

8. Text 8

SL : Don’t let them in; don’t let them see

TL : Jangan biarkan mereka lihat

In this line, the translator applies word-for-word translation in the text. Because the grammatical construction between SL text and TL text is same. Yet, both texts of these different language are occured the force word extremely. The SL text “don’t let them in; don’t let them see” is rendered to be the TL text “jangan biarkan mereka lihat”, referring as the communicative
translation. The translator did not put down all of the original meaning as appropriate with the SL text. According to this case, dynamic equivalence is more suitable to generalize between the form and content of the SL text that is applied into the TL text. In brief, it could give the same impact toward the target audience.

9. Text 9

**SL**: Be the good girl you always have to be

**TL**: Jadilah seperti yang diharapkan

The text 9 is found out the method of communicative translation. The method in this line tries to transfer the message of original text into the target language text. The phrase “Be the good girl you always have to be” is rendered to “Jadilah seperti yang diharapkan” which is the exact contextual meaning of the original in such a way that both content and language readily acceptable and comprehensible to the target audience. In this case, this translation is equivalent grammatically. According to Nida’s theory, this line have the meaning equivalence of translation is dynamic equivalence that principally referred to the impact toward the target audience what it is same with the message of SL text.

10. Text 10

**SL**: conceal, don't feel, don't let them know

**TL**: Sembunyikan yang sebenarnya
In the text 10, the method of adaptation translation is used in the translation result of this line. Because the TL text has the free meaning referring the original context. The SL text "conceal, don't feel, don't let them know" is translated to be "sembunyikan yang sebenarnya" which are both song lyrics equally do not have the subjects. In this regard, the structure construction of the sentence are incompletely authorizing the target audience who listen them. To make the target audience have the same impact when listen the target song lyric as upon listen the original song lyric, the translator intentionally make them having the same structure construction. The original text used word "conceal" that is rendered to be "sembunyikan" in the TL text. However, they have the same meaning, but the continuing of both phrases do not have the same meaning which the SL text "don't feel, don't let them know" is translated to be "yang sebenarnya". Therefore, the text 10 is also defined as the dynamic equivalence that form and content of the TL text could give the same effect alike the original text.

11. Text 11

**SL**: Well now they know

**TL**: Sekarang mereka tahu

In this text, one of the translation method is used by translator, namely word-for-word translation. Because the meaning of original text is alike to TL text that have the similarity of structure construction. The SL text "well now they know" is translated to be "sekarang mereka tahu" which the
translation both phrases are similar in a form, or content of meaning. Yet, it is occurred omission in the TL text, that is in the word "well" the translator did not extend it in the Indonesia version. If the word "well" is translated, so the line will be "baik sekarang mereka tahu" that is rather unacceptable whoever listen it. According to the Nida's theory, this text applies the formal equivalence that form and content give the same effect to the target audiences while upon the source audiences listen the SL song lyric.

12. Text 12

SL : And here I stand and here I'll stay
TL : Disini ku berdiri

This text applies word-for-word translation that emphasize to the SL text. Because the SL text "here I stand" has similar meaning to the TL text "disini ku berdiri" in the structure construction. The translator substitutes words in the word-for-word equivalence. Moreover, this text is lost many words of SL that cause the unavailable meanings in the TL text. If the line "And here I stand and here I'll stay" is translated to be "dan sini ku berdiri, dan disini aku akan bertahan", the TL text is too long as the song lyric that would be difficult to catch the idea. According to the method of the text 12, it applies the formal equivalence that attempts to render the text word-for-word (if necessary, at the expense of natural expression in the target language).
13. Text 13

**SL**: The cold never bothered me anyway

**TL**: Rasa dingin tak pernah menggangguku

The text 13 is analyzed as word-for-word translation. Because it argued that SL text is converted into the TL equivalents. The SL construction of line "the cold never bothered me anyway" is similar to the TL text "Rasa dingin tak pernah menggangguku". In here, there is the word that lost in the TL text. If the translator make completely the TL text accordance with the SL text, the text would be "rasa dingin tak pernah menggangguku pula". The word "pula" would give effect unacceptable for TL song lyric while upon the target audiences listen this. So that, the translator conducted to omit the meaning of word "anyway" in the TL text. Eventhough, the meaning equivalence of this line applies formal as the form and content that give the same effect of both song lyric different language.

14. Text 14

**SL**: It’s funny how some distance

**TL**: Ku buat jarak tuk menjauh

Next to the text 14, the adaptation translation appears for many times. In here, the SL text “it’s funny how some distance” is substituted the TL text “ku buat jarak tuk menjauh” have no reference in the target language. A the result, the TL text is much different meaning with the SL text that produced the dissimilarity while upon the target audience listen the song lyric
of SL and TL. So, the adaptation translation is used in this text. Besides, this text applies dynamic equivalence that stressed the importance of transferring meaning, not the grammatical form.

15. Text 15

SL : Makes everything seem small

TL : Menjauhkan masalahku

According to the text 15 above, it can be seen that the adaptation translation occurred in here. Because the SL text has the different meaning from the TL text, but the meaning of original text seeks the closest words to describe into Indonesia version. This line "makes everything seem small" is translated become "menjauhkan masalahku" which both phrases are different in the form and content. But, they were admitted by translator could be each charge of equivalent accordance with the writer's intention. Eventually, the meaning equivalence of this text is dynamic where form and content in TL text could give the same impact as the target audience listen the SL song lyric.

16. Text 16

SL : And the fears that once controlled me

TL : Takut yang dulu kurasa

The next analysis is concerned to the text 16 that uses adaptation translation as the method. It is found out the incompatibility of meaning in the form between the song lyric of SL and TL. The SL text starts the phrase by the
word “and” that did not conduct to the TL text, or it could be called by omission. Yet, the TL text does not have the similar meaning to the SL text as appropriate with the structure construction. The line “and the fears that once controlled me” is translated to be “takut yang dulu kurasa” that is very different each other. According to the Nida’s theory, the text 16 applies the dynamic equivalence, in a form and content could give the same impact while upon whoever listen it.

17. Text 17

**SL :** Can’t get to me at all

**TL :** Kini tak ada lagi

The adaptation translation occurred in the text 17. Because the meaning of original text is very different with the TL text. The SL text “can’t get to me at all” is translated to be “kini tak ada lagi”, in which did not reflect the real meaning directly. So that, the translator used the closest word that originally meaning of the SL text is accordance with the writer’s intention. According to the explanation of this text, the text is classified as dynamic equivalence, in form and content are able to extend the writer’s message accordance with the source audience listen the SL song lyric, and the target audience listen the TL song lyric.

18. Text 18

**SL :** Up in here in the cold wind air; Finally I can breathe
TL : Jauh diatas tipisnya; udara ku bernafas

The analysis of text 18 uses communicative translation as the methods. Because the SL text gives reference to the TL text in respect of the content equivalent. The phrase “up in here” closely means “jauh diatas”, then the TL word “tipisnya” is taken to refer “the cold wind air”. Moreover, the SL text “finally I can breathe” is flexibly translated to be “udara ku bernafas” that is in a form of different meaning in each its words. In brief, the text 18 applies dynamic equivalence that estrange hardly from adherence to the grammatical structure of the original text in favor of a more natural translating in the TL text.

19. Text 19

SL : I know I left a life behind

TL : Ku tinggalkan kenangan

The text 18 is classified as communicative translation. Because the meaning of the original text have changed, and the translator finds the closest meaning to know the equivalent of source language toward the target language. As the findings in the text 19, the phrase "a life behind" is rendering to be "kenangan" that refer to the story of life in the past time. It also could be called by modulation that changes the point of view related to the source language. Besides, the text applies dynamic equivalence as the translation principles which is the form of the original texts is frequently changed. However, it follows the rules of back transformation in the source language.
20. Text 20

**SL**: But I’m too relieved to grieve

**TL**: Tapi ku tak menyesal

The text 20 is classified as the communicative translation method. Because in the phrase "too relieved to grieve" is translated to be "tak menyesal". In this text, the translator finds out the lost meaning of the SL word that produce original meaning for the TL text to be shorter than the SL text. In brief, the meaning equivalence in this text is dynamic that modify the form of words so as to achieve the same force of meaning.

21. Text 21

**SL**: Standing. Frozen

**TL**: Berdiri. Membeku

In the text 21, the translation applies the word-for-word that rendered SL text into TL text at a time with or without conveying the sense of the original whole. Accordingly, "standing" tells about performed from rest or an upright position, without a run-up or the use of starting blocks, that is translated into Indonesia language berdiri". Whereas, "frozen" means something wet or containing liquid, or become blocked and covered with ice" that is translated to be "membeku" in TL text. Moreover, this translation applies the formal equivalence that involve the similarities of both form and content between SL text and TL text.
22. Text 22

**SL:** In life I’ve chosen you will finde me

**TL:** Dihidup yang kupilih

In the text 22, faithful translation is more considered to conduct in this translation result. Yet, the TL text is lost the some meaning of the SL words. The line "in life I’ve chosen you will finde me" is translated to be "dihidup yang kupilih". In this regard, there are the force words that make the loss of meaning for some words of TL text to propose the original meaning of SL text. If the translator rendered the SL text of this line into the Indonesia version, the TL text would be "di hidup yang kupilih kamu akan menemukan saya". However, this translation result is less unacceptabale for the target audience who listen it. Briefly, the meaning equivalence of this text is formal that form and content attempts to translate the source text word for word.

23. Text 23

**SL:** The past is well behind me, buried in the snow

**TL:** Ku buat masa lalu telah terkubur di salju.

In the last analysis, this line consist of two kinds translation. They are adaptation and word-for-word translation. The first sentence “The past is well behind me” is translated to be “Ku buat masa lalu” that applied the adaptation translation. Here, this text is very clear preserved SL text by rewritten the text of TL where being referred to the SL message is unknown in the TL culture. Lastly, the phrase “buried in the snow” is rendered to be “telah
terkubur di salju” as word-for-word translation. Because the structure of TL text is exactly same with the SL text. This translation is commited to the grammatical SL culture. Of the translation above usually have dynamic equivalence type as modified forms of the original text, but it does not break the rules back transformation in the SL text.
CHAPTER IV
CONCLUSIONS AND SUGGESTIONS

A. Conclusions

After analyzing all the data in the previous chapter, a conclusion, the song lyric *Let It Go* can be analyzed through the translation methods. Because the target language of song lyric *Lepaskan* establish the manner of the nature of the readerhip. In order to identify implicitly, the writer uses the translation methods based on Peter Newmark’s theory. In this research, almost all of types the translation methods are used to translated the song lyric, except semantic, free, and idiomatic translation.

Moreover, this research does not override the purpose of translation result that have to achieve equivalent meaning. In this regard, this research is obtained two kinds of equivalence. To produce the similarity of effect between the readership of the translation and the original text, even the form and meaning are not fully equivalent, or very different, it calls it “Dynamic Equivalence”. Whereas, form and meaning is closely equivalent, it is called by “Formal Equivalence. In brief, there are formal and dynamic equivalence as the result of this research.

B. Suggestions

After finishing this thesis, the suggestion that can be given to the readers who are interested toward translation text, are: first, as we know that translation is the process rendering one language into another
language. This process would provide the culture gap that is deliberately taken from each language. We can easily find out discordant idea with the readership. However, the translator makes this translation song lyric to deliver accordance with the writer’s intention of SL song lyric. To understand why the translator render the message of the SL song lyric, we can use translation methods to answer it.

Secondly, this thesis hoped can give the benefits to the other students as the references in the analyzing of the translation methods. Especially for the English Letters Department students who want to do analysis about translation methods.
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"Let It Go"

Let it go, let it go
Can't hold it back anymore
Let it go, let it go
Turn my back and slam the door

The snow glows white on the mountain tonight,
Not a footprint to be seen.
A kingdom of isolation and it looks like I'm the queen.
The wind is howling like this swirling storm inside.
Couldn't keep it in, Heaven knows I tried.

Don't let them in, don't let them see,
Be the good girl you always have to be.
Conceal, don't feel, don't let them know.
Well, now they know.

Let it go, let it go
Can't hold it back anymore
Let it go, let it go
Turn my back and slam the door
And here I stand and here I'll stay
Let it go, let it go
The cold never bothered me anyway

It's funny how some distance makes everything seem small
And the fears that once controlled me can't get to me at all.
Up here in the cold thin air I finally can breathe.
I know I left a life behind but I'm too relieved to grieve.

Let it go, let it go
Can't hold it back anymore
Let it go, let it go
Turn my back and slam the door
And here I stand, and here I'll stay
Let it go, let it go
The cold never bothered me anyway

Standing frozen
In the life I've chosen.
You won't find me.
The past is all behind me
Buried in the snow.

Let it go, let it go
Can't hold it back anymore
Let it go, let it go
Turn my back and slam the door
And here I stand, and here I'll stay
Let it go, let it go
The cold never bothered me anyway, yeah, whoa
(Na na, na na, na na na na na) [x4]
Let it go yeah
Na, na.
Here I stand.
Let it go, let it go, oh
Let it go.

Thanks to sandy for adding these lyrics.
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Lirik Lagu Anggun Regina Ivanova Nowea Chilla Kiana & Cindy Bernadette Lepaskan

Lepaskan..lepaskan
Tak mampu ku tahan lagi
Lepaskan..lepaskan
Ku berpaling menjauh

Salju berkila merendam malam
Tanpa jejak terlihat
Aku bagaikan ratu di kerajaan terasing
Angin menderu bak badai dalam diri
Tak sanggup lagi ku pertahankan

Jangan biarkan mereka lihat
Jadilah seperti yang diharapkan
Sembunyikan yang sebenarnya
Sekarang mereka tau

Lepaskan..lepaskan
Tak mampu ku tahan lagi
Lepaskan..lepaskan
Ku berpaling menjauh

Disini ku berdiri
Lepaskan..lepaskan
Rasa dingin tak pernah menggangguku

Ku buat cara untuk menjauh
Menjauhkan masalahku
Takut yang dulu ku rasa
Kini tak ada lagi

Jauh diatas tipisnya udara ku bernapas
Ku tinggalkan kenangan
Tapi ku tak menyesal
Lepaskan..lepaskan
Tak mampu ku tahan lagi
Lepaskan..lepaskan
Ku berpaling menjauh

Disini ku berdiri
Lepaskan..lepaskan
Rasa dingin tak pernah menggangguku
Berdiri membeku dihidup yang ku pilih
ku buat masa lalu telah terkubur di salju
Terkubur di salju

Lepaskan..lepaskan
Tak mampu ku tahan lagi
ye..iye..ye
Lepaskan..lepaskan
Ku berpaling menjauh

Disini ku berdiri
Lepaskan..lepaskan
Rasa dingin tak pernah menggangguku
Berdiri membeku dihidup yang ku pilih
ku buat masa lalu telah terkubur di salju
Terkubur di salju..Disini ku berdiri
Lepaskan..lepaskan

Lepaskan