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**AN ANALYSIS OF FLOUTING MAXIMS AND THE
EFFECTIVENESS OF TRANSLATION TECHNIQUES IN
PRESERVING IMPLICATURES IN BRUNO MAJOR'S
ALBUM "TO LET A GOOD THING DIE"**

THESIS

Submitted as One of the Requirements to Obtain
a Bachelor's Degree in Applied Linguistic

Muhammad Randy Shaputra

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**ENGLISH FOR BUSINESS AND PROFESSIONAL
COMMUNICATION STUDY PROGRAM**

DEPARTMENT OF BUSINESS ADMINISTRATION

POLITEKNIK NEGERI JAKARTA

DEPOK

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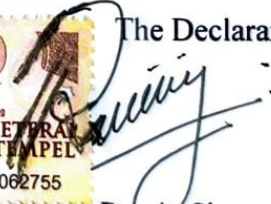
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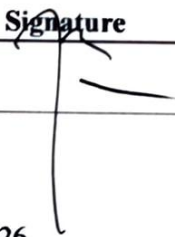
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PREFACE

The researcher would like to praise and express utmost gratitude to God Almighty for His blessings, grace, and mercy, which have enabled the completion of this thesis entitled "An Analysis of Translation Techniques, Flouting of Maxims, and Implicature Meaning in Bruno Major's Song Lyrics on The Album 'To Let a Good Thing Die'" in the scheduled time. This thesis is submitted to fulfill one of the requirements for obtaining a Bachelor of Applied Linguistics (S.Tr.Li) degree in the English for Business and Professional Communication Study Program, Department of Business Administration, Politeknik Negeri Jakarta. The researcher fully realizes that the successful completion of this thesis would not have been possible without the guidance, direction, support, and assistance from various parties. Therefore, on this occasion, the researcher would like to express his deepest respect and gratitude to

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5. The researcher's Beloved Family, especially his parents and siblings, for their endless prayers, unconditional love, and continuous moral and material support that served as the primary strength in completing this academic journey;
6. The researcher's loved one, who has been offering presence when words fell short, steadiness when doubt crept in, and warmth that made the long stretches of writing feel less solitary. This thesis carries, quietly, the shape of that devotion;
7. The researcher's pals, FJB BISPRO 22: Harfi, Angga, Justin, Attar, Kel, Dapoy, Dariel, Bimo, Pasha, Julius, Restu, Vicky, Rasya; Alpin and Weldon; Kapuy and Ojan, who provides his endless encouragement during this academic journey;
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The researcher hopes that God is pleased to repay the kindness of all parties who have helped. Last, the researcher recognizes that this thesis is still far from perfect. Therefore, any constructive criticism and suggestions for future improvements are highly welcomed. Hopefully, this study will yield beneficial and positive contributions to the field of applied linguistics, particularly in music's lyrics translation.

Jakarta, 15 July 2026

Muhammad Randy Shaputra



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ABSTRACT

Muhammad Randy Shaputra, English for Business and Professional Communication

Study Program, An Analysis of Translation Techniques, Flouting of Maxims, and Implicature Meanings in Bruno Major's Song Lyrics on the Album "To Let a Good Thing Die"

Song lyrics occupy a distinct place in creative literature, frequently communicating meanings that extend well beyond what the words literally say. Bruno Major, a British indie pop and neo-soul singer-songwriter, has built a reputation for the lyrical depth of his 2020 album *To Let a Good Thing Die*. Throughout the album, his lyrics consistently flout Grice's maxims to produce layered implicature meanings, which makes them particularly demanding for non-English-speaking listeners to fully interpret. Platforms like Musixmatch have tried to close this gap by offering Indonesian translations of his songs; yet whether those translations actually retain the pragmatic depth of the source text is a question that has gone largely unexamined. This study addresses three interconnected issues: which types of maxim flouting appear in the source lyrics and what implicatures they produce, which translation techniques were used in the Musixmatch Indonesian translations, and how effective those techniques were at preserving the original implicature, assessed by whether the inferential pathway of the source lyric (SL) is maintained in the Indonesian translation (TL). Working with Grice's (1975) Cooperative Principle, Molina and Albir's (2002) taxonomy of translation techniques, and a descriptive qualitative design guided by Spradley's (1997) ethnographic analytical model, the study analyzed all ten songs on the album and identified 98 instances of maxim flouting. The Maxim of Quality was flouted most frequently at 58.2%, followed by the Maxim of Manner (16.3%), the Maxim of Quantity (14.3%), and the Maxim of Relation (11.2%). Seven translation techniques were found, with Literal Translation accounting for 78.6% of cases and Modulation for 11.2%. Of the 98 translations assessed, only 46 (46.9%) were found to have successfully preserved the original implicature, while 52 (53.1%) did not. These results indicate that surface-level translation approaches are generally inadequate for capturing the pragmatic complexity of maxim-flouting lyrics, and that techniques engaging more directly with the inferential dimension of meaning, Modulation in particular, tend to produce better outcomes even when applied sparingly.

Keywords: *Translation Techniques, Flouting of Maxims, Implicature, Cooperative Principle, Bruno Major, To Let a Good Thing Die, Musixmatch*



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ABSTRAK

Muhammad Randy Shaputra, *Program Studi Bahasa Inggris untuk Komunikasi Bisnis dan Profesional,*

Analisis Teknik Penerjemahan, Pelanggaran Maksim, dan Makna Implikatur dalam Lirik Lagu Bruno Major pada Album “To Let a Good Thing Die”

Lirik lagu merupakan bentuk karya sastra kreatif yang sering menyampaikan makna melampaui permukaan kata-kata yang digunakan secara harfiah. Bruno Major, seorang penyanyi-penulis lagu bergenre indie pop dan neo-soul asal Inggris, dikenal luas atas kemampuannya menciptakan komposisi puitis yang mendalam dalam albumnya tahun 2020, *To Let a Good Thing Die*. Lirik-liriknya dicirikan oleh pelanggaran maksim-maksim Grice secara disengaja guna menghasilkan makna implikatur yang berlapis-lapis, sehingga menjadi tantangan tersendiri bagi pendengar dari negara non-penutur bahasa Inggris untuk memahaminya secara utuh. Platform seperti Musixmatch berupaya menjembatani kesenjangan ini dengan menyediakan terjemahan bahasa Indonesia dari lirik-liriknya; namun, sejauh mana terjemahan tersebut berhasil mempertahankan kedalaman pragmatik teks sumber masih menjadi pertanyaan yang perlu dijawab. Penelitian ini mengkaji tiga permasalahan utama: jenis-jenis pelanggaran maksim beserta makna implikatur yang dihasilkannya dalam lirik sumber; teknik-teknik penerjemahan yang diterapkan dalam terjemahan bahasa Indonesia di Musixmatch, serta efektivitas teknik-teknik tersebut dalam mempertahankan implikatur asli, diukur dari terjaga tidaknya jalur inferensial lirik sumber (BSu) dalam terjemahan bahasa Indonesia (BSa). Dengan mengacu pada Prinsip Kooperatif Grice (1975), taksonomi teknik penerjemahan Molina dan Albir (2002), serta pendekatan deskriptif kualitatif yang dipandu oleh model analitis etnografis Spradley (1997), penelitian ini menganalisis seluruh sepuluh lagu dalam album tersebut dan mengidentifikasi 98 kasus pelanggaran maksim. Maksim Kualitas merupakan yang paling sering dilanggar, yakni sebesar 58,2%, diikuti oleh Maksim Cara (16,3%), Maksim Kuantitas (14,3%), dan Maksim Relevansi (11,2%). Delapan teknik penerjemahan teridentifikasi, dengan Penerjemahan Harfiah mendominasi sebesar 78,6% dan Modulasi berada di posisi berikutnya dengan 11,2%. Analisis efektivitas mengungkapkan bahwa hanya 46 terjemahan (46,9%) yang berhasil mempertahankan implikatur asli, sementara 52 terjemahan lainnya (53,1%) tidak efektif. Temuan-temuan ini menunjukkan bahwa teknik penerjemahan yang bersifat permukaan seringkali tidak memadai untuk menyampaikan kedalaman pragmatik lirik yang mengandung pelanggaran maksim, dan bahwa teknik yang melibatkan lapisan inferensial makna, khususnya Modulasi, menghasilkan hasil yang relatif lebih efektif meskipun penerapannya terbatas.

Kata Kunci: Teknik Penerjemahan, Pelanggaran Maksim, Implikatur, Prinsip Kooperatif, Bruno Major, *To Let a Good Thing Die*, Musixmatch



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Figure 2.1 Theory Framework

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CHAPTER I INTRODUCTION

1.1 Background of the Study

Translation is rarely a neutral act of substituting words from one language for another, and this is especially true when the text in question is a song lyric. Song lyrics compress meaning into a small number of lines, relying heavily on what is implied rather than what is explicitly stated, which makes them a demanding object for translation. Ballad songs in particular are noted for their poetic character, drawing on colloquial idioms and figurative language to heighten both visual imagery and emotional resonance. Yet despite the genre's broad appeal, many listeners struggle to grasp, or simply misread, what the songwriter actually intended. Idiomatic language in particular can lead audiences astray, producing interpretations that run counter to the original message (Ristanti, Nugrahani, & Sukmaningrum, 2023). The expressive force of such language comes from the way words are brought together to produce layered, unfamiliar meanings, and because doing so demands focused attention and a solid grasp of context, getting at the intended message calls for considerably more than a casual listen or a word-for-word rendering.

This challenge is especially visible in the songwriting of Bruno Major, a highly regarded British indie pop and neo-soul singer-songwriter widely recognized for his ability to create music that resonates deeply with a global audience. From the outset of his career, he has cultivated a reputation for intimate and timeless storytelling, and his 2020 album, *To Let a Good Thing Die*, stands as a defining moment in his discography. Major's music has achieved significant popularity, largely due to its synthesis of classic songwriting and contemporary production, drawing on the complexities of human relationships and personal growth. Songs such as "Old Fashioned" (2019), "Nothing" (2019), "The Most Beautiful Thing" (2020), and the title track "To Let a Good Thing Die" (2020) have become central works for listeners who appreciate his poetic approach. On platforms such as



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Spotify, Major maintains a substantial presence with millions of active monthly listeners, which reflects his continuing influence in the contemporary music landscape. For many Indonesian listeners, his songs are enjoyable even when the actual meaning of the lyrics remains unclear, and this difficulty is not simply a question of English proficiency: Major's lyrics are intentionally written in a way that makes immediate understanding difficult. Beneath what seem like straightforward word choices lie multiple layers of meaning, ones that only become visible when a listener pauses to ask why a particular line feels so emotionally loaded despite appearing, on the surface, linguistically unremarkable.

This challenge is especially acute for Indonesian listeners, who often want to fully engage with the implicit meanings running through Bruno Major's deeply poetic work. Platforms like Musixmatch have made lyrics more accessible, having grown since 2010 into a global database offering millions of song translations, yet the problem at its core remains a pragmatic one. Translation is not simply a matter of replacing words; it requires interpreting and reconstructing the implicature embedded in the source text. In Major's lyrics, what goes unsaid often carries as much weight as what is explicitly written. This raises the question of whether the Indonesian translations on Musixmatch actually preserve those pragmatic implicatures, or whether the subtler, more indirect meanings get lost in the process.

Bruno Major's songs, the prevalence of meaning-focused content on TikTok, and the personal writings of Indonesian fans on platforms such as Medium, who acknowledge that their understanding of his lyrics only crystallized after repeated listening and contextual reflection (Widi, 2023), all indicate that literal translation alone is insufficient to bridge listeners' comprehension of the songwriter's intended meaning. Although limited studies have formally documented these difficulties, such phenomena underscore the urgency of research that examines translation not merely at the lexical level, but at the pragmatic level where implicit meaning truly resides. This study focuses on Bruno Major's second studio album,



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To Let a Good Thing Die (2020), which stands as one of his most widely received works, producing certified hits such as “Nothing” and “The Most Beautiful Thing” that garnered significant international streaming attention (Billboard, 2020). The album’s thematic focus on love, loss, and emotional ambivalence, rendered through lyrically dense and implicitly layered language, makes it a particularly productive corpus for examining how Grice’s implicature operates within Bruno Major’s songwriting and whether such meaning is preserved in Indonesian translation.

Understanding why this problem exists requires some grounding in the theoretical concepts the study draws on. Levinson (as cited in Nababan, 1987) describes pragmatics as the study of how language and context interact to produce and shape meaning in real situations. Under this view, understanding what someone means goes beyond what they literally say, since meaning is only fully accessible when the context of an utterance is taken into account. The concept of implicature, developed by Grice (1975), fills in the gap between what is said and what is actually meant. Grice observed that speakers routinely communicate meanings, what he called the implicatum, that arise from their words without being directly encoded in them. For a songwriter like Bruno Major, whose lyrics consistently work on multiple levels at once, this framework offers a way into the pragmatic meanings that lie beneath the surface of each song.

The problem, then, stems from the way indirect language operates: the literal translations available on Musixmatch are often unable to bridge the gap between what listeners understand and the pragmatic implicature generated when Major deliberately flouts conversational maxims. Compounding this, a preliminary survey of the existing literature reveals that no prior study has specifically examined how individual translation techniques handle Grice’s maxim flouting in Bruno Major’s song lyrics when moving from English into Indonesian, and this gap constitutes the central research problem of the present study.



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The availability of Indonesian translations of this album on platforms such as Musixmatch provides a compelling case for linguistic study. Unlike machine-generated translations, Musixmatch relies on human contributors who manually translate lyrics, meaning the choices made in the target text reflect deliberate linguistic and interpretive decisions. Despite this, complex translation shifts inevitably occur between the source and target language, and when the implicature generated by maxim flouting in the English original is not accurately conveyed in the Indonesian version, the song's poetic depth risks being lost or misread by the target audience. This challenge is further compounded by the nature of song lyrics themselves, where translating pragmatic nuances extends far beyond word-for-word substitution. In this context, maxim flouting occurs when a songwriter intentionally violates the Cooperative Principle to trigger a hidden message, making it necessary to analyze the translation quality of Bruno Major's lyrics in *To Let a Good Thing Die* in order to uncover the pragmatic meanings embedded within them.

Assessing whether a translation succeeds in this sense calls for a way of measuring effectiveness that goes beyond surface accuracy. In this study, effectiveness is evaluated by comparing the implicature generated in the source lyric against the implicature that can actually be recovered from the target lyric: when an Indonesian reader can follow the same inferential pathway as an English-speaking listener and arrive at the same implied meaning, the translation is treated as Effective; when that pathway is broken, narrowed, or redirected, it is treated as Not Effective. This binary criterion is grounded in Grice's (1975) Cooperative Principle, which holds that a conversational implicature must be recoverable through a demonstrable chain of inference rather than through intuition alone, and it is applied consistently across all 98 instances of maxim flouting examined in this study, as elaborated further in Chapter IV.

The following example, drawn from "Nothing" (2019), one of the album's most widely streamed tracks, illustrates this translation challenge in practice. The line

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appears in a verse describing an evening spent at home with a partner, where the absence of any planned activity is itself the point:

SL: “Track suits and red wine.”

TL: “*Pakaian olahraga dan anggur merah.*”

This utterance resists a purely literal reading as a mere inventory of items, since the mention of “track suits” and “red wine” appears superficially irrelevant to a coherent romantic conversation, thus flouting the maxim of relation. While these two objects have no direct logical connection, this flouting is intentionally used to convey an implicature regarding a relaxed yet elegant sense of domestic intimacy. In this case, the translator employs a literal technique, which, while preserving the original form, requires Indonesian listeners to look beyond the surface meaning to capture the emotional weight and the atmosphere of “home comfort” that the songwriter intends to convey. Read against the source implicature, the Indonesian rendering narrows what an Indonesian listener can recover from the line, illustrating precisely the kind of SL-TL implicature gap that the effectiveness criterion introduced above is designed to capture.

Numerous publications and studies have explored topics relevant to this research. For example, prior studies such as “Comparison of Transformation Language Style and the Aesthetic Forms in Translation Song Lyrics” (Jennyfer Puji Lestari Woi, 2020) focused on changes in language style identified in translated lyrics. By contrast, “Meaning Shift of Idiomatic Expression and Its Translation Quality in Adele Song Album 30 by Musixmatch” (Ardelia Ayu Ramadhani, 2023) and “Translation Quality of Idiomatic Expressions in Lenka Kripac’s Song Lyrics From English into Indonesian” (Admiati & Hartono, 2019) concentrated primarily on identifying the translation quality of song lyrics. These prior studies have identified several gaps in existing research that warrant further investigation. Previous researchers focused predominantly on the semantic forms and literal meanings of idiomatic expressions in original song lyrics. As a result, there has been insufficient exploration of the pragmatic implicature and the representation of hidden meaning that emerges when maxims are flouted in translated versions.



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Although prior research has successfully mapped semantic-level shifts, it has frequently overlooked how such shifts affect the pragmatic force of a poetic text.

The present study responds to these gaps by examining the specific translation choices made in the Indonesian versions and tracing how those choices handle the conversational implicature in Major's lyrics, particularly in lines where the source text intentionally breaks the Cooperative Principle for poetic effect. Drawing on Molina and Albir's (2002) classification of translation techniques alongside Grice's (1975) Cooperative Principle, the study identifies which types of maxim flouting appear in the source lyrics and what implicatures they produce, determines which techniques were applied in the target language, and assesses how well those techniques managed to carry the original implicature across by comparing the implicature recoverable in the source lyric with the implicature recoverable in the target lyric. Tracing this relationship is what makes it possible to understand how implicit meaning travels, or fails to travel, between two distinct linguistic and cultural systems. The research adopts a descriptive qualitative approach, directing its attention toward the analysis of language in context rather than toward a direct comparison of source and target texts.

1.2 Research Questions

The research questions of this study are as follows:

1. What types of maxim flouting are identified in the line-by-line lyrics of Bruno Major's album *To Let a Good Thing Die*, and what implicature meanings does it generate?
2. What translation techniques are applied to the Indonesian lyrics of Bruno Major's album *To Let a Good Thing Die* that contain maxim flouting on the Musixmatch platform?
3. How effective are the translation techniques applied to the Indonesian lyrics in preserving the implicature meanings generated by maxim flouting in the source language?



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1.3 Research Objectives

The research objectives of this study are as follows:

1. To identify the types of maxim flouting in the line-by-line lyrics of Bruno Major's album *To Let a Good Thing Die* and the implicature meanings they generate.
2. To identify the translation techniques applied to the Indonesian lyrics of Bruno Major's album *To Let a Good Thing Die* that contain maxim flouting on the Musixmatch platform.
3. To evaluate the effectiveness of the translation techniques applied to the Indonesian lyrics in preserving the implicature meanings generated by maxim flouting in the source language.

1.4 Limitations of the Study

The scope of this study is limited to the English lyrics in Bruno Major's album *To Let a Good Thing Die* that contain maxim flouting, along with their Indonesian equivalents on Musixmatch. Although the findings illuminate the implicatures present in these songs, they may not generalize to translation patterns in other genres or on other platforms. It is also worth noting that maxim-flouting instances are not evenly distributed across the ten tracks; some songs contribute considerably more data than others, and this imbalance inevitably influences the shape of the overall findings.

The analysis is also bounded by its theoretical commitments. The pragmatic dimension is anchored in Grice's (1975) Cooperative Principle and Molina and Albir's (2002) taxonomy of translation techniques, with the pragmatic scope deliberately narrowed to instances of maxim flouting and the poetic implicatures they generate. In terms of the unit of analysis, the study treats lyrics as utterances in the sense Levinson (1983) describes: context-bound units of language with communicative intent, rather than units defined by grammatical form. This focus means that other dimensions of the lyrics, such as their sociolinguistic context, phonetic quality, or musicality in translation, are not addressed. The study also



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concerns itself with the textual representation of implicatures rather than how listeners actually process them in real time.

A further limitation concerns the effectiveness criterion itself. Because no established rubric exists for measuring the preservation of implicature at the level of individual translation techniques, the study introduces a binary criterion developed specifically for this purpose. This criterion draws on Grice's (1975) Cooperative Principle and applies it comparatively: a translation is judged effective only where the inferential pathway present in the source lyric (SL) remains sufficiently intact in the target lyric (TL) for an Indonesian reader to recover the same intended meaning, a condition that is either satisfied or it is not. While this approach offers a theoretically consistent and replicable basis for comparing all 98 instances, it cannot distinguish between translations that partially preserve the inferential pathway and those that lose it entirely. Cases in the middle, where part of the pragmatic depth survives but the full implicature does not, are categorized identically with complete failures, and this is acknowledged as an area where future research could develop a more refined instrument.

1.5 Significance of the Study

The results of this study are expected to make contributions on both theoretical and practical fronts, shedding light on the intersection between linguistics and translation studies.

On the theoretical side, the study advances scholarly work in both translation studies and pragmatics, particularly in the area of implicature. It offers concrete illustrations of how Grice's Cooperative Principle and the concept of maxim flouting can be put to work as an analytical framework for poetic and non-literal texts. By centering on song lyrics as its data, the study extends these theories beyond the domain of everyday conversation into the realm of creative expression. It deepens the understanding of how linguistic theory can account for



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the movement of implicit meanings between languages, specifically in the English-to-Indonesian direction. The study also makes a methodological contribution by proposing a binary effectiveness criterion for assessing pragmatic translation outcomes, one that future researchers can adapt and apply to comparable corpora.

On the practical side, the study can serve as a useful linguistic reference for students and researchers working at the crossroads of translation and pragmatics. It offers hands-on insight into what it means to keep implicature intact across languages, which is often described as preserving the “soul” of the original message. For translators and language learners, the findings provide a clearer sense of how specific translation choices shape the delivery of indirect meanings. The study makes the case that going beyond literal equivalence is not optional when the source text is built around layers of implied meaning, but a genuine requirement for conveying what the songwriter actually intended.

The study is also relevant for music listeners, especially those who are fans of Bruno Major and who depend on Musixmatch translations to access his lyrics. An awareness of how poetic implicatures can be preserved or altered during translation encourages listeners to approach translated versions more critically, rather than treating them as an accurate or complete representation of what the songwriter originally wrote.

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CHAPTER V CONCLUSION

5.1 Conclusions

This study investigated maxim flouting, translation techniques, and translation effectiveness in Bruno Major's album *To Let a Good Thing Die* (2020) through a comparative analysis of the English lyrics and their Indonesian translations on Musixmatch. Grice's (1975) Cooperative Principle was used to identify instances of maxim flouting, Molina and Albir's (2002) taxonomy served as the basis for classifying translation techniques, and Spradley's (1997) ethnographic sequence, encompassing domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis, provided the overarching analytical structure.

Domain and taxonomic analysis established that maxim flouting is a consistent and defining stylistic feature of the album, with 98 instances identified across all ten songs. Four maxim types were present: the Maxim of Quality was flouted most often at 57 instances (58.2%), followed by the Maxim of Manner with 16 (16.3%), the Maxim of Quantity with 14 (14.3%), and the Maxim of Relation with 11 (11.2%). The predominance of Quality flouting reflects Major's heavy reliance on hyperbole, metaphor, and paradox as the core tools for generating poetic implicature across the album.

Eight translation techniques were identified in the Musixmatch translations. Literal Translation was by far the most common, appearing in 77 instances (78.6%), followed by Modulation at 11 (11.2%). The remaining five techniques, Borrowing, Adaptation, Transposition, Calque, and Reduction, accounted for the remaining 10 instances combined. This distribution makes evident a strong inclination among Musixmatch translators to favor surface-level correspondence over pragmatic equivalence, which is consistent with the way the platform operates.

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Componential analysis showed that 46 of the 98 SL-TL pairs (46.9%) succeeded in preserving the original implicature, meaning the inferential pathway from the source lyric remained recoverable in the Indonesian translation, while 52 (53.1%) did not. Modulation achieved the highest effectiveness rate, particularly for the Maxim of Quality (57.1%), which confirms that techniques oriented toward the pragmatic content of the source tend to yield better outcomes. Literal Translation, though dominant at 78.6% and marginally more effective than not at the individual instance level (51.9%), was responsible for the largest share of pragmatic failures in raw numbers simply because of how frequently it was applied. Adaptation, Borrowing, Calque, and Reduction produced no effective results in any of the observed instances, as each technique in some way displaced or cut short the inferential pathways that carry the implicature.

Together, these findings make the case that evaluating the translation of maxim-flouting song lyrics on lexical accuracy alone is insufficient. Whether a translation successfully carries the implicature of its source lyric depends on whether the technique used can reconstruct the inferential pathway through which the original meaning travels. The Musixmatch translations of Bruno Major's album are, by and large, formally coherent at the surface level, but they fall short of conveying the full pragmatic depth of the source text, producing a systematic loss of the emotional and poetic implicature that is central to his songwriting. The study also shows that a theoretically grounded binary criterion derived from Grice's (1975) Cooperative Principle provides a replicable and principled basis for assessing pragmatic translation outcomes at the level of technique.

5.2 Suggestions

Several directions for future research emerge from this study's findings. Applying a similar analysis to other genres or artists would help clarify whether the patterns observed here are particular to Bruno Major's songwriting or reflect broader tendencies in lyric translation. Future research might also look toward developing a multi-dimensional effectiveness framework that incorporates additional

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variables, such as cultural distance, how familiar a target audience is with the source language, and the degree of pragmatic complexity in the original text. Such a framework would not replace binary evaluation but would enrich it, offering more contextual insight into why certain inferential pathways carry across languages more successfully than others.

Translating song lyrics well means engaging with what the source text is actually trying to do pragmatically, not just what it says on the surface. Where Literal Translation fails to carry the inferential pathway of a maxim-flouting lyric, a technique like Modulation tends to do better at preserving the implicature that the target audience needs to recover the intended meaning.

Building editorial guidelines on Musixmatch that treat pragmatic fidelity as a standard consideration, not just an afterthought alongside lexical accuracy, could make a meaningful difference to the quality of translated lyrics and help ensure that the communicative depth of a song is not lost before it reaches listeners in other languages.

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CURRICULUM VITAE



Muhammad Randy Shaputra was born in Jakarta, Indonesia. He holds a degree in English Business for Professional Communication from Politeknik Negeri Jakarta. During his studies, he actively led student organizations, serving as the Chairman of the English Business Study Program of 2022 and on the Executive Board for Arts and Talent in the Business Administration Student Association (2023–2024). His leadership extended to managing major events, including serving as Project Officer for Bincang Tokoh 2023 and Study Excursion to TVRI 2025, Head of Logistics for Dialog Jurusan 2023, and Head of Public Relations for MABIM AN 2024. He has built diverse experience across project management, media relations, and operations through internships at MNC Media (Publicity Division) and Edutour & Edutraining (Project Management), alongside roles as a PASKIBRA Coach at SMPN 229 Jakarta and Floor Crew at .Temu. His creative work includes directing and editing the short film "The Directrees", managing digital content, and publishing articles. He is fluent in English and Indonesian, with expertise in project management, public speaking, graphic design, and video editing.

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APPENDIX

1. Results Finding

No	No. Data	SL	Flouting of Maxim	SL Implicature	Translation Technique	TL	TL Implicature	Effectiveness
1	OS/QL/00 1/TLGTD/ T01	The world to me seems empty and you're the first reason why	Quality	You are the sole source of meaning in my otherwise empty existence; before you, the world felt hollow.	Literal	<i>Dunia bagiku terlihat kosong dan kau alasan pertamanya</i>	The TL preserves the hyperbolic emptiness and the addressee as the sole source of meaning.	Effective
2	OS/QL/00 2/TLGTD/ T01	It won't be news 'cause we're the same person basically	Quality	Our bond is not coincidence but recognition of a shared soul : destined, soul-level familiarity.	Literal	<i>Ini bukan hal baru karena kita dasarnya orang yang sama</i>	The TL conveys only surface similarity, not a soul-level destined bond.	Not Effective
3	OS/QN/00 1/TLGTD/ T01	I spend my days listening to old soul	Quantity	I am the kind of person who lives in feeling; music is the fabric of my days, not background noise.	Borrowing	<i>Aku melewati hari mendengarkan old soul</i>	The untranslated 'old soul' is opaque to Indonesian readers; the identity as a person of depth is lost.	Not Effective
4	OS/MN/00 1/TLGTD/ T01	Records play, I picture you in my home	Manner	You occupy my imagination so completely that you inhabit even my most solitary rituals.	Literal	<i>Putar rekaman,aku mengambar mu di rumah ku</i>	The TL retains the image of picturing the addressee at home during a solitary ritual.	Effective
5	OS/QL/00 3/TLGTD/ T01	I gave you control, you gave me a heart attack	Quality	Loving you was exhilarating and dangerous : you held my heart so completely that it nearly broke me.	Literal	<i>Aku memberi kamu kendali,kamu membuat ku terkena serangan jantung</i>	The TL preserves the paradox of surrendering control and the overwhelming emotional consequence.	Effective
6	OS/QL/00 4/TLGTD/ T01	Hope you're not offended, you are my malady	Quality	You are a source of pain I would not wish to be cured of : helpless, bittersweet devotion.	Modulation	<i>Berharap kamu tidak tersinggung,karena kamulah tuan putriku</i>	The TL renders 'malady' as 'princess,' replacing painful devotion with admiration.	Not Effective

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7	OS/QN/002/TLGTD/T01	You say it's easy come, I'm saying it's easy go	Quantity	We are fundamentally mismatched in how we value commitment : a gap that may be insurmountable.	Calque	<i>Kamu bilang mudah datang,aku bilang mudah pergi</i>	The TL conveys only a surface disagreement, not a deep incompatibility about what each values in love.	Not Effective
8	OS/QN/003/TLGTD/T01	They're lining up for you so what you need me for?	Quantity	You have so many options that I wonder whether I truly add any value to your life.	Literal	<i>Mereka mempersiapkan untuk mu jadi untuk apa kamu membutuhkan ku ?</i>	The TL preserves the insecurity and self-doubt underlying the rhetorical question.	Effective
9	TMBT/QN/004/TLGTD/T02	Will it be a pavement or a sidewalk	Quantity	Our relationship has not yet taken shape; even its most fundamental context is unknown : hopeful anticipation.	Literal	<i>Apakah itu trotoar atau trotoar</i>	The TL preserves the open uncertainty about the shared future, even as the cultural contrast is flattened.	Effective
10	TMBT/QN/005/TLGTD/T02	Will it be my flat or your apartment	Quantity	I wonder if love can bridge the gap between your life and mine : excitement mixed with anxiety.	Literal	<i>Apakah itu apartemen saya atau apartemen Anda</i>	The TL loses the cultural contrast between a British 'flat' and an American 'apartment' that carries the implicature.	Not Effective
11	TMBT/RE/001/TLGTD/T02	Will we meet on Baker Street	Relation	I do not know where you are, but I believe we are destined to find each other.	Literal	<i>Akankah kita bertemu di Baker Street</i>	The TL preserves the sense of inevitable, destined meeting.	Effective
12	TMBT/RE/002/TLGTD/T02	Or find ourselves on Melrose Avenue?	Relation	The world is large, but love arranges meetings across distances : a sense of destined connection.	Literal	<i>Atau temukan diri kita di Melrose Avenue?</i>	The TL implies they are actively searching together, not that fate decides where their paths cross.	Not Effective
13	TMBT/MN/002/TLGTD/T02	I don't know who you are But I'll save you a seat	Manner	I am already loyal to you before I know you : preemptive emotional commitment.	Literal	<i>Saya tidak tahu siapa kamu, Tapi aku akan menyisakan tempat duduk untuk mu</i>	The TL reads as literally saving a seat; the deeper commitment before acquaintance is lost.	Not Effective
14	TMBT/QL/005/TLGTD/T02	The most beautiful thing that I have never seen	Quality	Love in its fullest form has not yet arrived, but I know it will and it will surpass everything imagined.	Literal	<i>Hal terindah yang belum pernah saya lihat</i>	The TL preserves the paradox of the most beautiful thing being something not yet seen.	Effective

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15	TMBT/M N/003/TL GTD/T02	Maybe it's just circumstance or general compatibility	Manner	I am open to love whether it is cosmic or ordinary : the experience itself is what matters.	Borrowing	<i>Mungkin itu hanya keadaan, Atau kompatibilitas umum</i>	The TL presents two unrelated factors rather than two equally acceptable paths to the same openness.	Not Effective
16	TMBT/M N/004/TL GTD/T02	Or will you find your way out of the blue?	Manner	You might appear when I least expect it : love does not follow a schedule or logic.	Modulation	<i>Atau Anda akan menemukan jalan keluar Anda tiba-tiba?</i>	The TL preserves the unexpected, unannounced arrival that love does not follow a schedule.	Effective
17	NTG/RE/0 03/TLGTD /T03	Track suits and red wine	Relation	We do not need spectacle to feel close : our togetherness is built on easy, everyday comfort.	Literal	<i>Pakaian olahraga dan anggur merah</i>	The TL lists two items without context; their symbolic meaning as markers of comfortable intimacy is lost.	Not Effective
18	NTG/MN/ 005/TLGT D/T03	We'll take off our phones	Manner	You deserve my undivided attention : the outside world can wait when I am with you.	Modulation	<i>Kita akan mematikan ponsel kita</i>	The TL frames turning off phones as a technical action, not a conscious choice of full presence.	Not Effective
19	NTG/QL/0 06/TLGTD /T03	And we'll turn off our shoes	Quality	Even in small everyday actions, our intimacy is playfully unconventional : not bound by standard expectations.	Modulation	<i>Dan kita akan melepas sepatu kita</i>	The TL preserves the desire to be fully present, even as the playful unconventionality of 'turn off shoes' is softened.	Effective
20	NTG/MN/ 006/TLGT D/T03	Cause you'll watch the TV, While I'm watching you	Manner	You are more captivating to me than any screen : my attention lies entirely in you, not in the shared distraction.	Literal	<i>Karena kamu akan menonton TV, saat aku mengamatimu</i>	The TL reads as neutral observation; the intensity that she is far more captivating than the screen is lost.	Not Effective
21	NTG/QN/0 06/TLGTD /T03	But there's nothing Like doing nothing With you	Quantity	Shared idleness is paradoxically the highest form of intimacy : your presence transforms the ordinary.	Literal	<i>Tapi tidak ada apa-apa Seperti tidak melakukan apa-apa Bersamamu</i>	The TL preserves the ironic understatement that doing nothing together is the most fulfilling activity.	Effective

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22	NTG/MN/007/TLGTD/T03	Dumb conversations	Manner	Even trivial talk holds profound value simply because it is shared : what matters is that we say it together.	Literal	<i>Percakapan bodoh</i>	The TL suggests their conversation truly is silly and meaningless; the value of shared triviality is lost.	Not Effective
23	NTG/QL/007/TLGTD/T03	We lose track of time	Quality	You make the present moment so absorbing that I forget the world outside it.	Literal	<i>Kita kehilangan jejak waktu</i>	The TL preserves the meaning that time passes unnoticed because of how absorbing the shared presence is.	Effective
24	NTG/QL/008/TLGTD/T03	I'll say "It's stupid", Then you'll catch me crying	Quality	I pretend not to care, but you see through it : my vulnerability shows despite my attempts to hide it.	Literal	<i>Saya akan mengatakan "Itu bodoh", Lalu kau akan mendapati aku menangis.</i>	The TL preserves the contradiction between dismissal and emotional response that reveals hidden vulnerability.	Effective
25	NTG/QN/007a/TLGTD/T03	We're not making out on a boat in a rain or in a house i've painted blue	Quantity	What we have is quieter and more real than cinematic love : and that makes it more valuable, not less.	Literal	<i>Kita tidak berciuman Di atas perahu saat hujan Atau di rumah yang telah saya cat biru.</i>	The TL preserves the literal list of scenarios and thus retains the excessive, overstated quantity of detail, even though the deeper ironic contrast is not fully signaled.	Not Effective
26	NTG/QN/007b/TLGTD/T03	We're not making out on a boat in a rain or in a house i've painted blue	Quality	The idealized, cinematic standard of romance the couple denies is not literally real; it is an exaggerated ideal held up only to be rejected.	Literal	<i>Kita tidak berciuman Di atas perahu saat hujan Atau di rumah yang telah saya cat biru.</i>	The TL reads as a literal denial of romantic gestures without the ironic revaluation of quieter love, so the allusion to an unrealistic cinematic standard does not carry over.	Not Effective
27	NTG/RE/004/TLGTD/T03	You could be dancing on tabletops, wearing high-heels	Relation	I love the version of you nobody else sees : the still, unguarded you is the one I treasure most.	Literal	<i>Anda bisa menari di atas meja, Memakai sepatu hak tinggi</i>	The TL describes the social activity without connecting it to the writer's preference for quiet, unguarded	Not Effective



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							intimacy.	
28	NTG/QL/009/TLGTD/T03	Drinking until the world spins like a wheel	Quality	The pleasures of abandon are dizzying and compelling, even as they alter how we see the world.	Literal	<i>minum sampai dunia berputar seperti roda</i>	The TL preserves the exhilarating, disorienting quality of abandon and its effect on perception.	Effective
29	NTG/MN/008/TLGTD/T03	who need stars? we've got a roof	Manner	Our love does not need grandeur : the simplest surroundings become meaningful when we are together.	Literal	<i>siapa yang butuh bintang? kami punya atap</i>	The TL preserves the dismissal of grandeur and the sufficiency of modest shelter and shared company.	Effective
30	RGP/QL/056a/TLGTD/T04	I must have sent four hundred poems, On the way you used to smile at me	Quality	My admiration for you was so intense it poured out of me in an almost uncontrolled, excessive way.	Literal	<i>Aku harus mengirim empat ratus puisi, Dalam perjalanan kamu tersenyum kepada ku</i>	The TL preserves the hyperbolic intensity of admiration, even as 'used to' is slightly blurred.	Effective
31	RGP/QL/056b/TLGTD/T04	I must have sent four hundred poems, On the way you used to smile at me	Quantity	The specific, oddly exact number highlights just how exhausting and consuming that emotional investment truly was.	Literal	<i>Aku harus mengirim empat ratus puisi, Dalam perjalanan kamu tersenyum kepada ku</i>	The TL retains the exact numeral 'empat ratus,' preserving the overstatement effect since numerical hyperbole is not culture-bound.	Effective
32	RGP/QL/010/TLGTD/T04	I used to write 'em for you daily, But my thumbs are running dry lately	Quality	Loving you has drained me : the inspiration you once gave me has given way to deep creative exhaustion.	Literal	<i>Aku menulis itu untuk kamu setiap hari, Tetapi jempol ku mengering dengan cepat</i>	The TL preserves the depletion of creative and emotional energy through the image of drying thumbs.	Effective
33	RGP/QL/011/TLGTD/T04	I should've listened to my mama, She saw through you from the start	Quality	Love blinded me to what was plainly visible to others from the very beginning.	Modulation	<i>Aku harusnya mendengarkan ibu ku, Dia menatap tajam kamu dari awal</i>	The TL preserves the meaning that the mother saw the addressee's true character before the writer could.	Effective
34	RGP/RE/005/TLGTD/T04	But now we're here in Regent's park	Relation	Regardless of what went wrong, here we are : that shared presence is both	Literal	<i>Tetapi sekarang kita disini dalam taman regent's</i>	The TL reads as a plain location detail; the emotional weight of that	Not Effective

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				painful and meaningful.			painful, meaningful proximity is lost.	
35	RGP/QL/012/TLGTD/T04	Amongst the flowers and I wish it would rain, 'Cause in the sun, you look so lovely	Quality	Your beauty is a source of suffering when I must leave : I would rather not see clearly what I am about to lose.	Literal	<i>Banyak bunga dan aku berharap akan hujan, Karena dalam matahari, kamu terlihat sangat cantik</i>	The TL preserves the paradox of wishing for rain because the addressee's beauty in sunlight makes parting unbearable.	Effective
36	RGP/QL/013/TLGTD/T04	I'll say goodbye on a beautiful spring day	Quality	Nature's loveliness makes the act of leaving all the more bitter : the world does not mourn what I must do.	Adaptation	<i>Aku mengucapkan selamat tinggal saat musim panas indah</i>	The TL mistranslates 'spring' as 'summer,' losing the seasonal specificity and the painful contrast.	Not Effective
37	RGP/MN/009/TLGTD/T04	It was a place not too dissimilar to this one	Manner	This moment echoes a past one : a pattern of emotion the writer has lived before and may be reliving now.	Reduction	<i>Disini terdapat tempat yang tidak begitu miri</i>	The TL is cut off mid-word, rendering the sentence meaningless; the echo of past emotion is entirely lost.	Not Effective
38	RGP/QL/014/TLGTD/T04	You look like home, sat all alone	Quality	You have become something deeply personal to me : solitary, quiet, and irreplaceable in the way a home is.	Literal	<i>Kamu terlihat seperti rumah, duduk menyendiri</i>	The TL preserves the image of the addressee as comfortingly familiar and heartbreakingly vulnerable.	Effective
39	RGP/QL/015/TLGTD/T04	I should have found somebody cheaper to chase	Quality	Looking back, I see it was an unwise romantic investment : but I was drawn to you despite the cost.	Modulation	<i>Aku seharusnya menemui seseorang mudah untuk dikejar</i>	The TL preserves the ironic self-reflection on choosing someone who cost more than anticipated.	Effective
40	RGP/QL/016/TLGTD/T04	Tragically, nobody told me How expensive you would be	Quality	No one warned me how much of myself I would spend on you : by the time I understood the cost, I had paid it.	Literal	<i>Tragisnya, tidak ada mengatakan kepada ku, Bagaimana mahal nya kamu untuk ku</i>	The TL reads as a literal financial complaint; the emotional and personal cost of loving her is lost.	Not Effective
41	RGP/QN/009/TLGTD/T04	I lost more than money, dear	Quantity	What I gave up cannot be counted in material terms : what I lost was far more	Literal	<i>Aku hilang lebih dari uang, sayang</i>	The TL preserves the meaning that the losses extend far beyond the	Effective

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				intimate than money.			monetary into the personal.	
42	RGP/QL/017/TLGTD/T04	You knocked the swagger out of me	Quality	You did not just break my heart : you dismantled the bold, assured version of myself I had cultivated.	Adaptation	<i>Kamu membuat ku pingsan</i>	The TL reads as literal fainting; the gradual dismantling of confidence and self-assurance is entirely lost.	Not Effective
43	OF/QL/018/TLGTD/T05	Standing here, serenading like a fool	Quality	I know this looks foolish, but my feelings are sincere enough that I do not care how I appear.	Modulation	<i>Berdiri di sini, berpamitan seperti orang bodoh</i>	The TL preserves the self-aware romantic gesture done despite knowing how it looks.	Effective
44	OF/QL/019/TLGTD/T05	I'll gladly be a fool for you	Quality	Loving you has made me set aside my pride, and I accept that willingly : this love is worth the vulnerability.	Literal	<i>Aku senang menjadi orang bodoh untukmu</i>	The TL preserves the willing embrace of appearing foolish as a form of devotion.	Effective
45	OF/RE/006/TLGTD/T05	I'll put on my Sunday best	Relation	You are worth the extra care I would normally reserve for the most significant occasions.	Literal	<i>Aku akan mengenakan pakaian terbaikku di hari Minggu</i>	The TL reads as dressing nicely on Sunday; the symbolic meaning of presenting one's most sincere self is lost.	Not Effective
46	OF/MN/010/TLGTD/T05	I'll be old-fashioned for you	Manner	I am willing to forgo contemporary ease to court you with traditional, deliberate, unhurried care.	Literal	<i>Aku akan bergaya lama untukmu</i>	The TL implies a retro aesthetic choice, not a rejection of modern relationship norms in favour of intention.	Not Effective
47	OF/QL/020/TLGTD/T05	It's a cliché or so I'm told	Quality	I accept that my gesture may seem like a cliché, but my feelings are sincere even if the form is familiar.	Borrowing	<i>Ini klise atau begitulah yang kukatakan</i>	The TL implies he is quoting something he once said, not acknowledging that his gesture may seem unoriginal.	Not Effective
48	OF/MN/011/TLGTD/T05	I'll say farewell until the morning calls	Manner	I honour you by not overstaying : leaving room for tomorrow rather than consuming everything at	Literal	<i>Aku akan mengucapkan selamat tinggal sampai pagi hari menjelang</i>	The TL reads as a simple time reference; the meaning of restraint as a form of honour is lost.	Not Effective

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				once.				
49	OF/QN/010/TLGTD/T05	I'll be smiling a bigger smile than before	Quantity	You have made me not just happy but visibly and expansively happy : more so than before I knew you.	Literal	<i>Aku akan tersenyum lebih lebar dari sebelumnya</i>	The TL preserves the hyperbole of measurable, visible happiness beyond the baseline state.	Effective
50	SCM/QN/011/TLGTD/T06	Not much to talk to, I know how I look	Quantity	I am not naive about my limitations : I know exactly who I am and where I fall short.	Literal	<i>Tidak banyak bicara, aku tahu bagaimana penampilanku</i>	The TL preserves the complete self-awareness and unsentimental honesty about personal shortcomings.	Effective
51	SCM/RE/007/TLGTD/T06	What I know about life comes out of a book	Relation	I am an observer and reader of life rather than a participant : quietly aware of that gap.	Literal	<i>Apa yang aku ketahui tentang kehidupan keluar dari sebuah buku</i>	The TL preserves the meaning that his understanding of life has been theoretical rather than experiential.	Effective
52	SCM/QL/021/TLGTD/T06	But of all of the people there are in the world, She chose me	Quality	She saw something in me that I do not fully see in myself : the most humbling and wondrous gift.	Literal	<i>Tapi dari semua orang yang ada di dunia, Dia memilihku</i>	The TL preserves the wonder and humility of being chosen despite acknowledged ordinariness.	Effective
53	SCM/QL/022/TLGTD/T06	Every night I thank the lucky stars above me	Quality	I am aware that what I have is remarkable and undeserved : I give thanks every night to whatever made it possible.	Literal	<i>Setiap malam aku berterima kasih pada bintang keberuntungan di atasku</i>	The TL reads as ordinary ritual; the nightly gratitude born from feeling unworthy of such fortune is lost.	Not Effective
54	SCM/QL/023/TLGTD/T06	The most beautiful girl that I'd ever seen	Quality	You are a category of your own : comparisons are rendered meaningless by how vividly you stand out.	Literal	<i>Gadis paling cantik yang pernah aku lihat</i>	The TL preserves the superlative that sets her apart entirely from all others.	Effective
55	SCM/QL/024/TLGTD/T06	The most beautiful girl in all of the world	Quality	There is no one more beautiful to me in all the world : said as the fullest possible expression of admiration.	Literal	<i>Perempuan paling cantik di seluruh dunia</i>	The TL preserves the absolute superlative as the fullest expression of admiration.	Effective

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56	FMM/QL/025/TLGTD/T07	I traveled into deep space to see what I could find	Quality	I have gone to the furthest reaches of my mind and imagination in search of something meaningful.	Literal	<i>Perjalanan ke ruang yang dalam 'tuk lihat apapun yang bisa kutemukan</i>	The TL preserves the inner journey to the most extreme frontier of mind and imagination.	Effective
57	FMM/QL/026/TLGTD/T07	A purple angel led me to the universe inside	Quality	Something beyond rational explanation guided me inward, toward a discovery I could not have made alone.	Literal	<i>Seorang malaikat ungu mengarahkan ku ke dalam semesta</i>	The TL preserves the surreal guiding force leading toward inner or spiritual revelation.	Effective
58	FMM/QL/027/TLGTD/T07	We flew amongst the patterns, impossible designs	Quality	There is a hidden architecture to existence that only reveals itself when ordinary perception is suspended.	Literal	<i>Kita terbang di antara pola-pola, rancangan yang mustahil</i>	The TL reads as literal flight between patterns; the hidden architecture of existence is not conveyed.	Not Effective
59	FMM/MN/012/TLGTD/T07	They'd been there the whole time hidden by my eyes	Manner	What I discovered was not new : it was always there, hidden by the blindness of my own eyes.	Modulation	<i>Mereka telah disana selama ini tersembunyi dari mataku</i>	The TL preserves the meaning that the wonder was always present, concealed only by ordinary perception.	Effective
60	FMM/QL/028/TLGTD/T07	If I'd had a body, it surely would've cried	Quality	The depth of feeling I encountered transcended my body : so pure and profound that flesh could not contain it.	Literal	<i>Jika ku punya tubuh, pastinya 'kan menangis</i>	The TL preserves the meaning that the emotion was so overwhelming it surpassed physical capacity.	Effective
61	FMM/QL/029/TLGTD/T07	Waking with eyes closed from technicolor dreams	Quality	The dream was more saturated with meaning than waking life : returning to consciousness felt like a loss.	Literal	<i>Terbangun dengan mata tertutup dari mimpi warna teknik</i>	'Technicolor' becomes a technical term opaque to Indonesian readers; the sadness of returning to ordinary reality is lost.	Not Effective
62	FMM/QL/030/TLGTD/T07	Crystal kaleidoscopes were singing blue and green	Quality	The inner world entered was more vivid, harmonious, and alive than anything in ordinary experience.	Literal	<i>Kaleidoskop kristal bernyanyi biru dan hijau</i>	The TL reads as visual description; the synesthetic dimension where inanimate forms take voice and colour is lost.	Not Effective

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63	FMM/QL/031/TLGTD/T07	Realer than real in front of me	Quality	A non-physical experience felt more genuine and substantial than everyday waking reality.	Literal	<i>Lebih nyata dari kenyataan di depanku</i>	The TL reads as ordinary emphasis; the paradox that a non-physical experience surpassed reality is not conveyed.	Not Effective
64	FMM/QL/032/TLGTD/T07	I slowly found my body, color began to fade	Quality	Returning to embodied consciousness was a kind of loss : embodiment costs the richness of that inner world.	Literal	<i>Perlahan ku temukan tubuhku, warna mulai memudar</i>	The TL reads as a flat sequence of events; the sadness that embodiment costs the inner richness is not conveyed.	Not Effective
65	FMM/QL/033/TLGTD/T07	I heard a piano playing a knowing serenade	Quality	Even in a visionary state, music reached me : a melody that seemed to understand where I had been.	Borrowing	<i>Ku dengar permainan piano dengan serenade yang kutahu</i>	The TL implies a familiar song he already knew, losing the meaning that the melody felt aware of his inner journey.	Not Effective
66	FMM/QL/034/TLGTD/T07	This world feels backwards to my open eyes	Quality	Having seen something deeper, ordinary reality now feels inadequate : a distortion compared to what I witnessed.	Modulation	<i>Dunia ini terasa terbalik untuk membuka matakmu</i>	The TL preserves the rejection of ordinary reality's sufficiency after a transcendent experience.	Effective
67	TAP/QL/035/TLGTD/T08	Have you seen the seven oceans?	Quality	Have you lived with your eyes and heart fully open, or passed through the world without truly seeing its immensity?	Literal	<i>Pernahkah kamu melihat tujuh samudera?</i>	The TL preserves the rhetorical challenge to live with full presence and open awareness.	Effective
68	TAP/RE/008/TLGTD/T08	Or the snow cap of a mountain top?	Relation	There are places so pure and elevated that encountering them reorients your understanding of scale and beauty.	Literal	<i>Atau salju yang berada di puncak gunung?</i>	The TL reads as a plain location fact; the sense of awe that reorients understanding of scale is not conveyed.	Not Effective
69	TAP/QL/036/TLGTD/T08	Or the Northern Lights set in motion?	Quality	The Northern Lights represent a category of beauty so extraordinary that	Literal	<i>Atau cahaya di kutub utara yang bergerak?</i>	The TL preserves the meaning that witnessing the aurora is a	Effective

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				seeing them changes how you relate to the world.			transformative experience of sublime beauty.	
70	TAP/QL/037/TLGTD/T08	Or a heartbeat slow to a stop?	Quality	Death, observed closely, is not merely an ending but a confrontation with what life means.	Literal	<i>Atau detak jantung yang perlahan mulai berhenti?</i>	The TL preserves the gravity of witnessing the cessation of life and its confrontation with meaning.	Effective
71	TAP/RE/009/TLGTD/T08	Have you read a book by candlelight?	Relation	To read by candlelight is to enter an almost sacred, deliberate relationship with knowledge : slow and intimate.	Literal	<i>Pernahkah kamu membaca buku dengan disinari cahaya lilin?</i>	The TL reads as a literal past activity; the quality of sacred, deliberate attention it represents is lost.	Not Effective
72	TAP/MN/013/TLGTD/T08	Or heard a leader's call to arms?	Manner	Being present when a voice speaks on behalf of many is to feel history in motion.	Literal	<i>Atau mendengar seorang pemimpin memanggil untuk bersiap diberi senjata?</i>	The TL reads as a practical military matter; the experience of shared purpose and history in motion is lost.	Not Effective
73	TAP/QL/038/TLGTD/T08	Have you ever felt my love burns so bright, Like a fireball in your palms?	Quality	My love is fierce, radiant, and so concentrated that it burns with elemental force : to feel it is to be scorched.	Literal	<i>Pernahkah kamu merasakan cintaku terbakar begitu cerah, Seperti bola api berada di telapak tanganmu?</i>	The TL preserves the powerful metaphor of love as an almost uncontrollable, elemental burning force.	Effective
74	TAP/QL/039/TLGTD/T08	more than all the things that i've seen, you will always be part of my tapestry	Quality	You are not one wonder among many : you are the thread woven through all of them, giving everything its meaning.	Literal	<i>lebih dari segala hala yang pernah aku lihat, kamu akan selalu menjadi bagian dari permadaniku</i>	The TL preserves the meaning that the addressee surpasses all witnessed wonders as the most enduring part of life.	Effective
75	TAP/MN/014/TLGTD/T08	Have you felt a revolution?	Manner	Have you ever had your entire frame of reference overturned : the radical change of a world reshaped?	Literal	<i>Apakah kamu sudah merasakan revolusi?</i>	The TL implies revolution is a common experience to confirm; the rarity and totality of radical transformation is lost.	Not Effective

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76	TAP/QN/012/TLGTD/T08	Do you ever sit to stop and pause. Just to take a little moment To see what's mine and yours?	Quantity	We rarely stop to take stock of what we hold and what we share : yet those quiet inventories matter most.	Literal	<i>Pernahkah kamu duduk untuk berhenti dan berhenti sejenak, Hanya untuk mengambil sedikit waktu Untuk melihat milikku dan milikmu?</i>	The TL's repetition ('stop and stop') is awkward and loses the beauty of a conscious pause to take stock.	Not Effective
77	TAP/QL/040/TLGTD/T08	These aren't just lines of latitude That we made up drawn upon a map	Quality	Geographical boundaries are human inventions : what is real is the lived experience that crosses and transcends them.	Literal	<i>Ini bukan hanya garis-garis lintang Yang kita buat Tergambar di dalam peta</i>	The TL reads as a neutral description of map-making; the meaning that real connection transcends invented boundaries is lost.	Not Effective
78	ISWIO/RE/010/TLGTD/T09	The taste of a cigarette in Paris in spring	Relation	I want to consume experience fully, even its ambiguous pleasures, in the most evocative settings the world offers.	Literal	<i>Rasa rokok di paris di musim semi</i>	The TL preserves the sensory symbol carrying an atmosphere of romance and deliberate, full engagement with experience.	Effective
79	ISWIO/QL/041/TLGTD/T09	Sunrise in Georgia as holy choirs sing	Quality	There are mornings so luminous and accompanied by beauty that they feel like grace : the sacred made perceptible.	Literal	<i>Matahari terbit di georgia seperti paduan suara suci</i>	The TL preserves the spiritual transcendence of a sunrise accompanied by sacred choral music.	Effective
80	ISWIO/QN/013/TLGTD/T09	The view from an aeroplane at twelve thousand feet	Quantity	To see the world from twelve thousand feet is to be simultaneously humbled and expanded in understanding.	Literal	<i>Pemandangan dari pesawat di dua belas ribu kaki</i>	The TL reads as a technical altitude fact; the experience of being humbled and expanded by that perspective is lost.	Not Effective
81	ISWIO/QL/042/TLGTD/T09	Meet God on a mountain top along with the stars	Quality	I want to go where the boundary between the human and the infinite feels thinnest.	Literal	<i>Bertemu tuhan di atap gunung bersama dengan bintang</i>	The TL preserves the hyperbolic closeness to the divine at extreme elevation.	Effective
82	ISWIO/QN/014/TLGTD/T09	See the cosmos unfolding and know I'm a part	Quantity	To witness the universe is not to feel small but to feel woven into it : belonging, not separation.	Borrowing	<i>Melihat kosmos unfolding dan tahu aku bagian</i>	'Unfolding' left untranslated; the meaning of belonging to the cosmos rather than being	Not Effective

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							diminished by it is lost.	
83	ISWIO/QL/043/TLGTD/T09	I'll sleep when I'm older	Quality	I am not ready to slow down : there is still too much of life to taste before I am willing to stop.	Literal	<i>Aku tidur saat aku tua</i>	The TL reads as a literal rest habit of the elderly; the refusal to withdraw from a life still worth living is lost.	Not Effective
84	ISWIO/MN/015/TLGTD/T09	When the world's got me weathered, I'll finally find my way home	Manner	I am tired in a deep, structural way : and in that accumulated exhaustion, you are my shelter.	Modulation	<i>Kapan dunia dapat aku kuasai, Aku akhirnya menemukan jalan pulang</i>	The TL inverts the implicature: 'weathered' becomes 'conquer,' turning vulnerability into triumph.	Not Effective
85	ISWIO/QL/044/TLGTD/T09	I'll be a firework, not a flickering flame	Quality	I refuse to be tentative : I would rather burn brightly and briefly than smoulder uncertainly without direction.	Literal	<i>Aku jadi kembang api, tidak menghilangkan api</i>	The TL preserves the contrast between explosive brilliance and dim, wavering uncertainty.	Effective
86	ISWIO/QL/045/TLGTD/T09	Treat life all around me like a one-player game	Quality	I do not wait for others to set the rules of my life : I play it as though it belongs entirely to me.	Transposition	<i>Memperlakukan kehidupan sekitar ku seperti bermain seorang diri</i>	The TL preserves the meaning of full personal ownership over one's choices and their consequences.	Effective
87	ISWIO/QL/046/TLGTD/T09	I'll go to the party and forget all the names	Quality	I participate in social rituals without being defined by them : present and then gone, carrying nothing forward.	Literal	<i>Aku pergi ke pesta dan lupa semua nama</i>	The TL is accurate but loses the nuance of deliberate distance between the writer and the social performance.	Not Effective
88	ISWIO/MN/016/TLGTD/T09	Should it climb back to haunt me, it ends all the same	Manner	I have made peace with the pattern of my life : whatever resurfaces does not alter the final shape of things.	Literal	<i>Harus mendaki kembali untuk menakuti ku, semua berakhir sama</i>	The TL's phrasing is awkward and literal; the quiet acceptance that the outcome is already settled is lost.	Not Effective
89	TLGTD/QL/047/TLGTD/T10	You can't ask a tree to blossom, If it isn't spring	Quality	You cannot demand emotional readiness or love from someone when conditions for those things do not yet exist.	Literal	<i>Kau tak bisa meminta pohon untuk mekar, Jika itu bukan musim semi</i>	The TL reads as a literal natural fact; the metaphorical meaning that timing is everything in love is lost.	Not Effective

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90	TLGTD/Q L/048/TLG TD/T10	Don't leave the house at midnight, And expect the birds to sing	Quality	To demand beauty or joy outside its natural context is to misunderstand the nature of life itself.	Literal	<i>Jangan tinggalkan rumah ketika tengah malam, Dan mengharap burung-burung bernyanyi</i>	The TL preserves the meaning that expecting joy at the wrong time is a fundamental misunderstanding.	Effective
91	TLGTD/Q L/049/TLG TD/T10	Sometimes, it's time to let a good thing die	Quality	Letting go is not a failure : sometimes it is the most honest and loving act for something that has run its course.	Literal	<i>Terkadang, ini waktu untuk merelakan hal baik mati</i>	The TL reads as a practical decision; the emotional weight of releasing something once genuinely worth protecting is lost.	Not Effective
92	TLGTD/Q L/050/TLG TD/T10	You can't conjure up more money If you've only got a dime	Quality	You cannot create love or effort from genuine depletion : what is gone is gone.	Literal	<i>Kamu tidak dapat menyulap lebih banyak uang, Jika kamu hanya punya uang receh</i>	The TL reads as a literal financial lesson; the metaphorical meaning about emotional depletion is lost.	Not Effective
93	TLGTD/R E/011/TLG TD/T10	No use praying for your younger days, If you're running out of time	Relation	Time spent wishing for the past is time stolen from what is still present : that is the real waste.	Literal	<i>Tak ada gunanya berdoa untuk masa muda, Jika kau kehabisan waktu</i>	The TL reads as practical time management advice; the deeper cost of nostalgia stealing from the present is lost.	Not Effective
94	TLGTD/Q L/051/TLG TD/T10	You can take a horse to water, But you can't teach fish to fly	Quality	You can create conditions for change, but you cannot make someone be what is contrary to their fundamental nature.	Literal	<i>Kau dapat membawa seekor kuda ke air, Tapi kau tak bisa mengajarkan ikan untuk terbang</i>	The TL blends two proverbs awkwardly; the unified meaning about the limits of changing another person is lost.	Not Effective
95	TLGTD/Q L/052/TLG TD/T10	You can't light a fire from nothing	Quality	Love and real connection cannot be forced from genuine emotional emptiness : a spark requires the right conditions.	Literal	<i>Kamu tidak bisa menyalakan api dari ketiadaan</i>	The TL reads as a literal physical fact; the metaphorical meaning about forcing love from emptiness is lost.	Not Effective
96	TLGTD/Q L/053/TLG TD/T10	Or clap and make snow fall	Quality	Some things in love are beyond the reach of human will : wishing cannot make	Literal	<i>Atau bertepuk tangan dan membuat salju turun</i>	The TL reads as a statement of physical limits; the meaning about	Not Effective



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				love appear where none exists.			what lies beyond the reach of will in love is lost.	
97	TLGTD/Q L/054/TLG TD/T10	Life isn't like the movies, But it sure will make you cry	Quality	Do not expect life to be as satisfying as a film : but do expect it to hurt you in ways entirely its own.	Literal	<i>Hidup tidak seperti film, Tapi itu pastinya akan membuatmu menangis</i>	The TL preserves the contrast between cinematic expectation and the real, unavoidable pain of life.	Effective
98	TLGTD/Q L/055/TLG TD/T10	You can drum up the heartbeats, Of loved ones come to pass	Quality	The dead cannot be conjured back : even the deepest love cannot reverse the finality of loss.	Modulation	<i>Kamu dapat menghidupkan detak jantung, Dari orang yang dicintai terjadi</i>	The TL implies a heartbeat can be brought back to life, inverting the implicature of irreversible loss.	Effective

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