

Semiotic Analysis on the Translation of the Song “*Mosi Tidak Percaya*” by *Efek Rumah Kaca* as Indonesia’s Socio-political Satire

¹Nicklaus Kevin Lesmono, ²Raden Arief Nugroho

¹Universitas Dian Nuswantoro, Semarang, Indonesia

²Universitas Dian Nuswantoro, Semarang, Indonesia

(311202202482@mhs.dinus.ac.id)

Abstract. In order to investigate the song's role as a socio-political satire in the Indonesian setting, this study offers a semiotic analysis of the translation of "*Mosi Tidak Percaya*" by *Efek Rumah Kaca*. The study analyzes the lyrics to uncover underlying themes of resistance, power, and authority using Newmark's translation methods and Barthes' semiotic theory. Through this approach, the study emphasizes how important it is to take into account both translation techniques and semiotic layers in order to fully understand the complex interactions between language, culture, and sociopolitical commentary in music. In the conclusion, this research confirms "*Mosi Tidak Percaya*"'s timeless significance as a potent critique of social conflicts and the pursuit of authenticity in the face of authority.

Keywords: Semiotic Roland Barthes, Translation Methods, Song lyrics, Satire

RESEARCH BACKGROUND

The relationship of music, language, and politics provides rich ground for cultural studies, especially when artistic expression serves as a vehicle for social commentary (Astiningsih & Nugroho, 2024). The Indonesian song "*Mosi Tidak Percaya*" by the band *Efek Rumah Kaca* exemplifies this intersection, since it uses humor to criticize political disenchantment and public trust in administration. The title translates to "Motion of No Confidence," a politically charged phrase reflecting Indonesia's history of political turbulence and corruption (Eliadi, 2016). Such sociopolitical concerns are not only important to the song's message, but also profoundly ingrained in Indonesian society, making it an appealing subject for semiotic research (Basari & Nugroho, 2017).

Semiotic research of song translations reveals the underlying cultural codes and meanings that can be lost or modified during the translation process. Eco (1976) defines semiotics as a framework for understanding how signs and symbols transfer meaning across settings. This paradigm is especially useful for assessing how the song's original Indonesian lyrics are perceived in translation and how these translations convey or change the song's sociopolitical commentary (Isnaini & Nugroho, 2023; Iriawan & Nugroho, 2023). Furthermore, as Bassnett (2002) points out, translation is more than just a language exercise, it is a cultural act that involves meaning negotiation and recontextualization.

This study will conduct a semiotic analysis of "*Mosi Tidak Percaya*," with a focus on the lyrics' translation as a means of conveying sociopolitical satire. The song serves as a reflection of contemporary Indonesian identity, encapsulating the frustrations and aspirations of a populace navigating a fluctuating political landscape (Larassati et al., 2019; Meilany & Nugroho, 2024). As highlighted by Higgins (2018), music in Indonesia has historically functioned as a medium for protest and social commentary, enabling artists to articulate dissent and advocate for change. Semiotic analysis will allow for an examination of how multiple signs, linguistic, cultural, and contextual influence the song's meaning and effectiveness as a form of protest. The translation process brings

distinct obstacles and chances for maintaining the original's satirical aim while making it more accessible to a wider audience (Muhaya & Nugroho, 2024; Normalita & Nugroho, 2023).

This research is significant because of its possible contributions to translation studies, semiotics, and cultural studies. It will fill gaps in the literature by examining the role of music in sociopolitical critique and the complex dynamics of interpreting culturally charged texts (Nababan et al, 2012). Furthermore, this study will emphasize the necessity of viewing music not only as entertainment, but also as a potent weapon for social commentary, reflecting a society's collective consciousness as it navigates the political terrain (Nugroho & Basari, 2019).

This study will use a thorough semiotic analysis to illuminate how "*Mosi Tidak Percaya*" addresses themes of distrust in political systems, popular disenchantment, and the demand for accountability, providing insights into Indonesia's broader sociopolitical fabric.

REVIEW OF RELATED LITERATURE

A related previous study within the same semiotics background by Arisni Kholifatu Amalia Shofiani (2021) entitled "*Kajian Semiotik Charles Sanders Peirce pada Kumpulan Puisi: Kita Pernah Saling Mencinta Karya Felix K.Nesi*". The purpose of this study is to analyze Felix K. Nesi's collection of poetry "*Kita Pernah Saling Mencinta*" (KPSM) through the lens of Charles Sander Peirce's semiotic theory. Symbols, indexes, and icons will be identified. This study employs a qualitative research approach. This research uses images, indexes, and symbols to represent words, phrases, sentences, or paragraphs from Katya Nesi's KPSM poem collection. The data analysis technique involved collecting and analyzing data from Nesi's KPSM poetry using a semiotic study of concepts, icons, indexes, and symbols. Three prominent themes were then identified. Signs that often appear in KPSM's poetry collection is a symbol. Symbol is a form of sign that is formed or designed that is agreed upon together. From the data of the poem to the four dominant data are symbols, namely Symbol of one's sacrifice when wanting to succeed in a first poem, the past which is difficult to forget in the second poem, then the independence and regret on the third poem, and final poem reveals about someone who is less grateful and wanting everything instantly to achieve his desires. While Shofiani's research establishes a framework for semiotic analysis in Indonesian literature, the current study aims to widen the scope by applying semiotic principles to music, with an emphasis on the sociopolitical implications of "*Mosi Tidak Percaya*." This approach not only broadens the realm of semiotics, but also emphasizes the importance of music in societal critique and the complex issues of translation in transmitting sociopolitical ideas.

The translation method describes the process of translation (Nugroho et al, 2019, 2020, 2022). Newmark utilized the V diagram to demonstrate the process of translating between languages (Newmark, 1998). The content is separated into two sections: source language and target language. Translation approaches are prioritized at both levels. When a translator focuses on the structure and form of the original language, source language emphasis is used. When a translator is concerned with the meaning in the receptor language, they use the target language accent. Newmark (1988) introduces eight translation methods divided into two categories. Translation methods that prioritize the source language take precedence over translation approaches that stress the target language. Translation approaches prioritize the original language, including literal, faithful, semantic, and word-for-word translation. The target language is highlighted through four methods: free translation, idiomatic translation, communicative translation, and adaptation (Nugroho et al, 2016).

Meaning is the relationship between a symbol and a reference or referent. The relationship between the symbol and the reference is while the relationship between emblem with references and references

with direct references. Semiotics is defined as a science or analysis method to study sign, in Barthes' terms, semiology basically studying humanity (humanity) means things. Interpreting (to signify) in this case cannot be mixed with to communicate (Barthes, 2007). Barthes is known as one of the structuralist thinkers who practiced the Saussurean linguistic and semiological models. Based on the book Cultural and Communication Studies, at the heart of Barthes' Theory is the idea of two Order of Significations, which consists of denotations, connotations, and myths (Fiske, 2007, pp. 118-120).

Denotation is a depiction of the relationship between a marker and a sign, and sign with an object in an external reality. In this case, it is in the form of a general response to a sign. Barthes says that this order refers to the general assumption about signs (Shalekhah et al., 2020). Therefore, the use of meaning denotative can be the same so that the difference lies in their connotations (Fiske, 2007: 118). This denotation leads to what the community believes. For example, according to the public's understanding of the word "love" that comes to mind, they are a happiness.

Connotation is a description of an interaction when a sign meets with a feeling or emotion from the user. In this case it is usually the connotation wrapped in a frame and focused. According to Fiske (2007: 118-120) the connotation of is a subjective nature that is often unaware that we have realized aforementioned. Barthes also explained that there are three ways of working signs in the connotation stage. Namely, the synthification of signs, the interaction that occurs when signs meet feelings or emotions, and values in their culture. For example, the connotation meaning of the word "love" are a couple as long as they die. Therefore, according to Barthes, the connotation of is a marker of connotation (Pangaksmi & Nugroho, 2023; Pratama et al, 2021; Shafira & Nugroho, 2023).

Then a myth is a story used by a culture to explain a natural reality. Barthes (in Fiske, 2007: 120-123) conveys that the way mythical works is to naturalize a history. Originally, the myth of the word "love" is the behavior of loving each other sincerely. However, the word "love" in the song's title conveys feelings a person is empty because he was betrayed by his lover.

RESEARCH METHOD

The methodology employed was qualitative research with a descriptive approach (Suryaningtyas et al., 2019). Moleong (2017) defines qualitative methodology as the collection of descriptive information through observation and behavior. The data collected from the data source is "*Mosi Tidak Percaya*" a song from 2008. The author retrieved the lyrics along with the unofficial translation from <https://www.musixmatch.com/lyrics/Efek-Rumah-Kaca/Mosi-Tidak-Percaya> on 30 November 2024. The collection of qualitative data from this study is in the following steps, the author will analyze the semiotic aspect into appropriate categories based on Barthes's theory of semiotic (Nugroho, 2010; Sitio & Nugroho, 2023). Moreover, the author will also categorize each verse into what kind of translation methods is used. This categorization is based on the theory of Translation Methods by Peter Newmark (1988)

RESULTS AND DISCUSSION

As mentioned in the preceding chapter, the researcher employed Newmark's (1988) translation techniques to analyze the research's data. The research started by dissecting each verse to identify the semiotic under Roland Barthes' theory. Additionally, only three of the eight translation methods, communicative, faithful, and semantic translation were discovered in the data when the song's translation was examined.

Semiotic

Verse 1

“Ini masalah kuasa, alibimu berharga

kalau kami tak percaya, lantas kau mau apa?”

Denotative level - On a literal level, these phrases appear to depict a situation in which someone doubts or challenges authority, potentially due to mistrust or disbelief in an explanation or justification provided by a figure of power.

Conotative level -

1. *"Masalah kuasa"* represent a critique of authority and power dynamics. This remark may indicate an understanding of how power structures work, meaning that the "problem" is founded in who wields power and how they use it.
2. *"Alibimu berharga"* may represent how those in authority utilize reasons or excuses to protect themselves or keep control. The term "berharga" may also imply that these alibis are meticulously designed or even pricey, implying manipulation or deception in order to maintain an image.
3. *"Kalau kami tak percaya, lantas kau mau apa?"* points to a potential insurrection or questioning by the public or the helpless. It signifies a lack of trust in authority and calls upon those in power to respond. This statement conveys a sense of agency and resistance, implying that belief or trust cannot be imposed or assumed.

Myth - According to Barthes, this could reflect a myth in which the downtrodden challenge their oppressors. The lyrics may thus evoke a general tale of distrust in power figures, challenging the narratives imposed by authority and hinting at a deeper struggle against dominance.

Verse 2

“Kamu tak berubah, selalu mencari celah

lalu smakin parah, tak ada jalan tengah”

Denotative level - Literally, these sentences express irritation with someone who continually seeks ways to exploit situations or take advantage, resulting in poor outcomes and an inability to reach a compromise or balance.

Conotative level -

1. "*Kamu tak berubah, selalu mencari celah*": At the connotative level, this statement may imply distrust and frustration with a figure (perhaps someone in a position of power or an untrustworthy spouse) who is unable to reform or improve. "Selalu mencari celah" (always hunting for loopholes) denotes a proclivity to exploit situations for personal benefit. Symbolically, this could be interpreted as a critique of persons or systems that oppose change or accountability, constantly seeking methods to maintain power or evade responsibility.
2. "*Lalu semakin parah, tak ada jalan tengah*": This statement may represent the repercussions of unregulated behavior, when a person or system refuses to reform, the problems only get worse. The phrase "*tak ada jalan tengah*" can denote a breakdown in diplomacy or compromise, indicating that the situation is polarized or controversial. This could symbolize larger societal or interpersonal concerns where compromise is impossible, indicating tensions that escalate into deeper conflict or dysfunction.

Myth - According to Barthes' paradigm, the "myth" layer implies that the songs convey a universal tale about the risks of unchanging conduct and exploitation. They could represent a cultural critique of persons or systems that, despite causing harm, go unchallenged.

Verse 3

"Pantas kalau kami marah, sebab dipercaya susah

jelas kalau kami resah, sebab argumenmu payah"

Denotative level - Literally, these sentences indicate an angry and anxious attitude caused by a lack of trust and discontent with someone's arguments or explanations.

Connotative level -

1. "*Pantas kalau kami marah, sebab dipercaya susah*": This line expresses justified wrath and implies a severe breach of trust. The use of "pantas" underlines the speaker's justified irritation, implying that the individual being addressed has repeatedly demonstrated untrustworthiness. Symbolically, this could indicate a greater irritation with authoritative figures, systems, or individuals that consistently betray trust, fostering a sense of disappointment and wrath.
2. "*Jelas kalau kami resah, sebab argumenmu payah*": The term "resah" refers to the unrest and discomfort caused by the person in question's poor or incorrect arguments. The phrase "Argumenmu payah" implies that the explanations are inadequate or even disrespectful to the audience's intelligence. Symbolically, this could be a condemnation of persons who use bad reasoning to explain undesirable actions, recalling a prevalent societal narrative in which the public grows tired of unconvincing or disingenuous arguments, particularly from figures in positions of authority.

Myth - This myth layer implies that the lyrics represent a cultural or societal tension in which the public's trust has been continually violated by those in positions of power or influence. This tale may illustrate a universal issue of frustration with those who offer inadequate justifications for their actions.

Verse 4

"Kamu ciderai janji, luka belum terobati

kami tak mau dibeli, kami tak bisa dibeli"

Denotative level - taken literally, convey disappointment and ongoing suffering brought on by a breach of trust. They also imply that attempts to use bribes or material offerings to placate or control the speaker (or group) should be rejected.

Connotative level -

1. "Kamu ciderai janji, luka belum terobati" : Connotatively speaking, "ciderai janji" (broken promise) denotes a betrayal of confidence and the inability of a person in a position of authority or influence to keep their word. It is implied that the betrayal has caused long-lasting emotional or social harm by the phrase "Luka belum terobati" (the wound hasn't healed yet). This statement might allude to a sense of unresolved pain or unsolved grievances, or it could represent a larger social or political disappointment where the scars of betrayal are still visible and have an ongoing impact on the community.
2. "*Kami tak mau dibeli, kami tak bisa dibeli*" : refers to honesty and fortitude in the face of deceit or material exploitation. "Dibeli" implies being persuaded or compromised by financial rewards, implying a refusal to be swayed or silenced by bribery. In a symbolic sense, it might stand for the speaker's or the community's opposition to exploitation, deceit, or moral compromising, suggesting that they place a higher emphasis on morality than on selfish interests.

Myth - A cultural story of integrity and defiance of corruption is evoked by these lyrics. They could represent an enduring conflict between groups or individuals who uphold their morals in the face of compulsion and oppose the forces of riches and power. This tale can stand for a shared memory of defiance as well as the timeless virtues of faithfulness, integrity, and fortitude in the face of treachery.

Verse 4

"Janjimu pelan pelan akan menelanmu"

Denotative level - Literally, these lines reflect a sense of disillusionment with unfulfilled promises, a declaration of mistrust, and a determination to no longer be manipulated or deceived.

Connotative level -

1. The phrase "*Janjimu pelan pelan akan menelanmu*" implies that unmet promises would eventually come back to haunt the individual or organization that made them. Consequences are implied by the image of a promise "slowly consuming" the one who made it, implying that repeated lies or betrayals have an impact. This sentence may symbolically allude to the larger theme of accountability by suggesting that people who deceive others with false promises would eventually pay for their misdeeds.

Myth - These lyrics evoke the universal narrative of disillusionment with authority and the reclamation of power by those who have been marginalized. This myth can represent the cyclical story of communities rising up against oppressive or deceitful systems, echoing themes of justice, accountability, and the eventual triumph of truth over manipulation.

Verse 5

"Ini Mosi Tidak Percaya, jangan anggap kami tak berdaya

Ini Mosi Tidak Percaya, kami tak mau lagi diperdaya"

Denotative level - These sentences, taken literally, express a sense of disappointment with unmet expectations, a statement of distrust, and a resolve to resist manipulation and deception.

Connotative level -

1. The phrase *"Ini Mosi Tidak Percaya, jangan anggap kami tak berdaya"* conveys formal disapproval and disappointment. The statement *"jangan anggap kami tak berdaya"* challenges the notion that people who are disillusioned will stay silent or inactive by claiming that they have agency and strength. A collective group's refusal to be oppressed or deceived any longer is symbolized by this line, which represents a movement of resistance or rebellion against people in positions of authority.
2. *"Kami tak mau lagi diperdaya"* : emphasizes that past dishonesty has reached an intolerable level and represents a final rejection of manipulation. In a symbolic sense, this might be a community or society announcing its opposition to more exploitation, indicating a change in perspective, empowerment, and active resistance to dishonest behavior.

Myth - These lyrics convey a strong cry for agency and change in addition to a sense of disappointment, according to Barthes' semiotic analysis. They embody themes of empowerment and perseverance against systematic deception, reinforcing a narrative of self-awareness, resistance, and an assertive rejection of false promises.

Translation Methods

1. Semantic Translation

This approach places a high priority on maintaining the meaning as near as possible to the linguistic and cultural context of the original text.

Excerpt 1

Source Language : *"Ini masalah kuasa, alibimu berharga"*

Target Language : "It's a matter of power, your alibi is precious"

We seek to preserve the subjective value of *"alibimu berharga"* (your alibi is priceless) and the cultural resonance of *"masalah kuasa"* (a matter of power) when analyzing *"Ini masalah kuasa, alibimu berharga"* under semantic translation. Maintaining the sense that power is at risk and that the alibi has great worth, the phrase "It's a matter of power, your alibi is precious" adheres closely to its original meaning. The cultural connotations of *"kuasa"* in relation to dominance or authority, which may have a stronger resonance in the original language, may be lost on English readers.

2. Communicative Translation

The goal of this approach is to make the translation seem natural and simple enough for the intended audience to grasp

Excerpt 2

Source Language : *“lalu smakin parah, tak ada jalan tengah”*

Target Language : “Then it gets worse, there is no middle way”

Since it accurately captures the original meaning and context, the translation "Then it gets worse, there is no middle way" primarily adheres to communicative translation. It maintains the sense of a worsening situation and the notion that there is no middle ground or compromise by remaining true to the original meaning and structure.

3. Faithful Translation

The goal of faithful translation is to preserve the original text's subtleties and meaning.

Excerpt 3

Source Language : *“Pantas kalau kami marah, sebab dipercaya susah”*

Target Language : “It's appropriate that we are angry, because it is difficult to believe

Since it captures the fundamental meaning, the translation "It's appropriate that we are angry, because it is difficult to believe" falls mainly under faithful translation techniques. However, because it lacks some complexity, the statement "it is difficult to believe" would benefit from being rephrased to better convey the suggested context.

CONCLUSION

The combination of Barthes' semiotic theory and Newmark's translation procedures in this research offers a sophisticated interpretation of the lyrical content, exposing the text's many levels of meaning. Themes of power, authority, and resistance are profoundly engaged in each verse, expressing societal dynamics that are highly relevant to the cultural setting.

Semantic translation highlights the importance of maintaining the original meaning, but it also highlights how cultural subtleties may be lost in translation. For example, the term *"alibimu berharga"* still has its essential meaning, but the deep meanings of power dynamics might not be properly conveyed in the target language. This suggests that the original text's cultural resonance is essential for a thorough understanding. By effectively converting difficult concepts into understandable English, communicative translation preserves the core of the original message while guaranteeing audience clarity. The emotional impact and immediacy of the lyrics, such as the portrayal of rising tensions and the lack of compromise, yet well communicated by this style. Though it improves readability, some of the original's depth might be lost. The goal of the faithful translation method is to preserve the nuances and complexities of the original text. Although it does a good job of expressing the main ideas, there are few places where the original statements' intricacy may be better expressed. This demonstrates the difficulty of striking a balance between the requirement for depth and clarity in the target language and faithfulness to the original message.

All things considered, this study emphasizes how crucial it is to take into account both translation strategies and semiotic analysis in order to reveal the various levels of meaning included in song

lyrics. awareness the lyrics' wider meanings requires an awareness of the interaction between language, culture, and power dynamics, which implies that the fight against authority and the pursuit of authenticity are universal themes that cut across all cultural boundaries. This study promotes more research into how translation techniques affect how lyrics are understood and the continued use of music as a medium for cultural expression and social criticism.

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APPENDICES

No	ST	TT	TM
1	Ini masalah kuasa, alibimu berharga	It's a matter of power, your alibi is precious	Semantic
2	kalau kami tak percaya, lantas kau mau apa?	If we don't believe it, then what do you want?	Semantic
3	Kamu tak berubah, selalu mencari celah	You don't change, always looking for loopholes	Semantic
4	lalu smakin parah, tak ada jalan tengah	Then it gets worse, there is no middle way	Communicative
5	Pantas kalau kami marah, sebab dipercayai susah	It's appropriate that we are angry, because it is difficult to believe	Faithful
6	jelas kalau kami resah, sebab argumenmu payah	Obviously, we are worried, because your argument is sloppy	Faithful
7	Kamu ciderai janji, luka belum terobati	You hurt your promise, the wound has not been healed	Faithful
8	kami tak mau dibeli, kami tak bisa dibeli	We don't want to be bought, we can't be bought.	Communicative
9	Janjimu pelan pelan akan menelanmu	Your promise will swallow you up slowly	Faithful

10	Ini <i>Mosi Tidak Percaya</i> , jangan anggap kami tak berdaya	This is a vote of no confidence, don't think we are helpless	Faithful
11	ini <i>Mosi Tidak Percaya</i> ,	This is a motion of no confidence	Faithful
12	kami tak mau lagi diperdaya	we don't want to be deceived anymore	Communicative

Details info

Year : 2008

Source : <https://www.musixmatch.com/lyrics/Efek-Rumah-Kaca/Mosi-Tidak-Percaya>