

Analysis of Translation Methods Used in Emma Heesters Song Lyrics Album

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Abstract. This article was aimed to analyze the translation method used by the translator in Emma Heesters song lyrics album. based on Peter Newmark (1988) theory. They were word for word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation and communicative translation. This article applied descriptive qualitative method. The data of this research were taken from the five songs lyrics in Emma Heesters album . The methods used in the songs lyrics translation were quit random but more dominant on adaptation translation, free translation, communicative translation, and literal translation. The orientation of the translation was tent to the target language to make it more natural and contextual.

Keywords: Translation, Methods, Song Lyrics, Emma Heesters

1 Introduction

One of applied linguistics branch is translation which is also part of human communication in different languages. As known, different countries have different languages, then translation has become a common strategy used by people in everyday life to get more information from overseas. As a result, translation aims to facilitate and bridge language differences. In today's globalization, translation is growing exponentially in both commercial and literary fields.

Source or original language (SL) must be used as the core idea to be translated into the target language that the translator tried to achieve a good translation (TL). The translator used the text in the original text from the source language (SL) as the base material that need to be well understood and examined in order to gain meaning that can be transferred to the purpose of the target language to just be able to comprehend the meaning. Thus, translation is an effort to locate texts in the source and destination languages that have equivalent meanings. Many industries, including those in entertainment, education, law, medical, economics, and many others, require translation.

One kind of translation is song translation. It is one of the best way to help the people to listen or who speak different languages to enjoy not only the rhythm of the music but also comprehend the meaning of those foreign song lyrics, song translation is offered. Some people find it difficult to translate a song. When translating a song, it is important to understand what the lyrics may be like and what the purpose of the lyric is. As a result, in order to avoid making mistakes when translating into another language, some methods for problem solving are required.

It can be challenging to discern whether a word can be compared to its original form while translating a book, especially "lyrics". The original language or more common to call it the source language should retain the meaning of the target language as well.

Texts are translated by translators using a variety of techniques (or lyrics). According to Nord (1991), individual characteristics as well as a lack of understanding of language, context, culture and translation are to blame for problems in translation.

The song lyrics translation methodology from Indonesian to English is an interesting one to research because the two nations have diverse languages and customs. The next step for song translators is to make sure that the message of the original lyrics can be expressed in the target language and turned into singable song lyrics. The trend of covering song that has been greatly increased and this trend leads not only to singing the original song in the source language but also to transfer it to foreign language as the target language. There are some Indonesian songs that have been transfered to foreign language and sung by the foreigner. One of the singers is Emma Heesters. She is an American singer who is succesfully sing several Indonesian songs into English. Translators should also take into account five factors while creating song translations: singability, sense, naturalness, rhythm, and rhyme (Low, 2013).¹ To successfully translate a song, translators must strike a balance between these five characteristics, being careful not to highlight any one of them over the others. Since the translator might view the song's music as the most crucial component of the translation, another choice is to create new lyrics to the original music. The following option for the translator is to modify the music to the translation in order to maintain the meaning. The last possible solution is to modify the translation to match the original music. To develop target lyrics that match the song's original music, the translator alters the translation of the source lyrics.

2 Literature Review

Language Music has always been part of human cultures and is a great tool for sharing experiences and feelings with others. As a result, songs and music are used not only for communication within one's own culture, but also as a tool for communication with cultures other than one's own, and songs will occasionally be taken across language borders to be performed for people who may not understand the lyrics of the songs. This has led many performers to translate or ask for their songs to be translated into the language of the recipient culture. However, the act of translation, is when it comes to songs not as straight forward as

¹ Translators should also take into account five factors while creating song translations: singability, sense, naturalness, rhythm, and rhyme (Low, 2013).

with literary texts since songs have been complex artistic works with so many non-semantic variables such as rhymes and melodies, and singability. A literal or close translation of any song will almost always result in an unsingable piece that does not fit the original music.

Translation is common strategy that people use in daily life, and aims to bridge the differences among languages. Newmark (1988) Translation is the method of communicating the intended meaning of a text into some other language using the same form that the author meant. A rendering activity that is related to the author's goal is what Newmark defines as a translation activity. It indicates that when we translate a message, we should perceive the target demographic of the author into account and look for terms that can effectively convey that message in the target translation.

Additionally, according to Newmark (1988), translation is an art form in which the identical written word in one language is substituted by a translation into a different language. He asserted that We should really be able to write a target text with a similar message to the source text, and it is suggested that we provide comprehensive explanation so that the target readers can understand may comprehend the message just like the readers of the source text did. Shown in Table 1.

Table 1. The example of translation based on the message

Source Text	Target Text 1	Target Text 2
A: Kamu dari mana?	A: Where have you been?	A: Where are you from?
B: Dari Supermarket.	B: I've just come back from the Supermarket	B: I'm from Indonesia.

A translator should have been capable of transmitting the source material's message while preserving the author's intended meaning in mind, according to Newmark's definition of translation. In the previous example, "Kamu dari mana?" can be translated as "Where are you from? ", "Where have you ever been?" and "What have you been up to?" (if the writer wants to ask "where someone is from"). To establish the appropriate translation for "kamu dari mana?" the translator should then look to the preceding or following sentence (the speaker's response).

There is more than one translation being done at once. In order to get a successful translation, some techniques are utilized to help the translator render a text from SL to TL. There are eight different kinds of translation, according to Newmark (1988): literal, faithful, semantic, communicative, idiomatic, free and adaptation.

Following is the V diagram of Newmark (1988, pp. 45- 47)

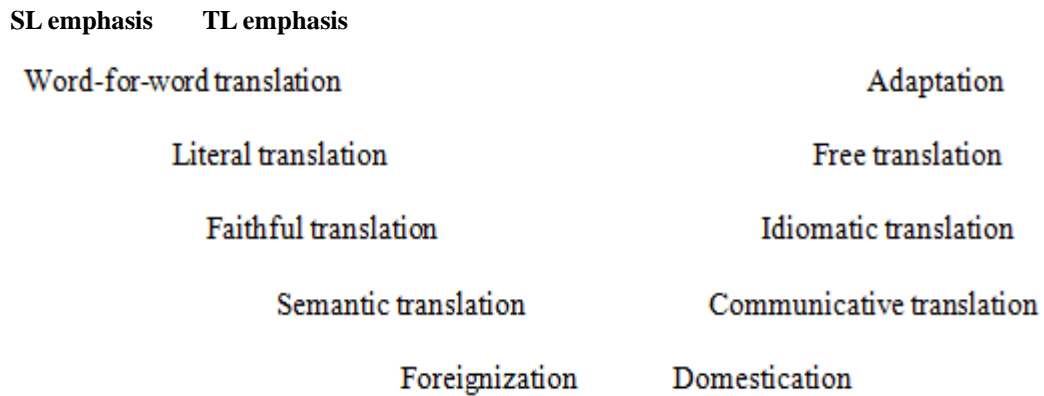


Fig. 1. V diagram of peter newmark's translation theory

The approaches a translator takes are a reflection of the ideology they've chosen. Ideological translation is described by Hoed as a belief or principle about what is right or bad. Whether the translator prefers the source or target language, the translation's results would be obvious. The two translation ideas are domestication and foreignization. Foreignization tends to be the target language, whereas domestication is an ideology that tends to be the target language.

This theory of foreignization has the advantage that readers of texts in the target language may comprehend the source language's culture, the translated text can convey the subtleties of the source language's culture, and incentive learning is achievable. The target language material can feel difficult and strange in its use of language, and negative characteristics of the source language's culture can readily enter and affect the reader. The downside is that the reader of the target text may not be familiar with numerous terms.

1. Word-for-Word Translation

According to Newmark, the words are translated with the most usual meanings, regardless of context, and the word order is the same as in the original language. The word is translated literally using this way if it is related to other words or cultural meanings. TL is usually used as an example of interlinear translation, with the TL words following the SL ones. The SL word order is maintained when translated outside of context, and each word is translated according to its most prevalent meaning. Word-for-word translation is mostly used to understand the mechanics of the original language or to interpret a challenging material as a pre-translation procedure.

2. Literal Translation

This translation converts the grammatical structure of the source language to that of the closest target language, but each word is translated independently of context. When the source and destination languages have differing sentence structures, this strategy is generally employed. The lexical words are translated single, devoid of context, while the SL grammatical structures are translated to their closest TL equivalents. This serves as an indication of the issue that has

to be resolved before translation.

3. Faithful Translation

This translation makes an effort to capture the context-sensitive meaning of the original text, which is still limited by its grammatical structure. The meaning and aim of the original text are maintained in this translation. According to Newmark, it "transfers" cultural terms while maintaining the translation's degree of grammatical and lexical "abnormality" (deviation from SL norms). It makes an effort to accurately reflect the text-realization and intents of the SL writer.

4. Semantic Translation

The only way semantic translation differs from faithful translation is that it must take into account the aesthetic value (i.e., the lovely and natural sounds of the SL text, sacrificing "meaning" where necessary so that no assonance, word-play, or repetition jars in the final form). A nun ironing a corporal cloth, for example, might be translated as "a nun ironing a cloth", utilizing culturally neutral third or functional terms rather than their cultural equivalents. It may also make other modest concessions to the reading. Semantic translation differs from "faithful" translation in that the latter is more flexible, allows for the creative exception to 100% fidelity, and takes into account the translator's intuitive empathy with the original. The former is uncompromising and dogmatic, whereas the latter is more flexible.

5. Adaptation Translation

The "freest" sort of translation is this one. The TL culture is translated into the SL culture, and the text is rewritten. It is mostly utilized for dramas, comedies, and poems; the themes, characters, and plots are typically kept. Many terrible adaptations have been produced as a result of the abhorrent practice of having a play or poetry literally translated and then redone by a renowned playwright or poet, but other adaptations have rescued historical songs.

6. Free Translation

Free translation, according to Newmark, replicates the subject matter without the style or the material without the structure of the original. These justifications contend that this type of translation sacrifices the original form of the source language by frequently employing the form of a paraphrase and making substantial alterations to the target language text.

7. Idiomatic Translation

According to Newmark, idiomatic translation mimics the "message" of the original while distorting the subtleties of meaning by favoring colloquialisms and idioms in places where they are absent in the original. This explanation claims that this technique frequently makes use of colloquial terms that are not present in the original language. Authors as different as Seteskovitch and Stuart Gilbert like this vibrant, "natural" translation, which replicates the "message" of the original but tends to misrepresent nuances of meaning by favoring colloquialisms and idioms where they do not exist in the original.

8. Communicative Translation

In order for the reader to accept it, this strategy tries to replicate contextual meaning in terms of both language and substance. This is stated by Newmark, who makes an effort to accurately capture the original's contextual significance while yet making the content and language accessible to the readership. A conclusion may be drawn from the diagram and discussion above that the first four methods: word-for-word translation, literal translation, faithful

translation, and semantic translation put a larger focus on the source language. The next four techniques, adaptation, free translation, idiomatic translation and communicative translation, place a greater emphasis on the target language.

2.1 Song Lyric Translation

Sung words can be translated from a source language, often abbreviated SL, into a separate target language, often abbreviated TL, just like all other texts. Sung-word translations, like other translations, can be either literal or literary, with both terms referring to a variety of options. For instance, depending on the intended application of the translation, literal translations that transmit meaning can be done word-by-word, phrase-by-phrase, or sentence-by-sentence. Literary translations of sung lyrics aim to replicate formal aspects of the original text, such rhyme and meter, as well as to convey implications and subtexts, in contrast to literal translations, which exclusively focus on meaning.

3 Method

The method of this research was descriptive qualitative research. This study sought to analyze the methods used in translating *Indonesian* songs into English. The types of methods used for the analysis were adapted from Newmark (1988). The researcher figured out the methods that the translator used by analyzing the difference between the Indonesian and English lyric translation version.

The data population was drawn from Indonesians song lyrics that have been translated into English. The total of the data are 5 songs.

Table 2. Translation methods used in the english lyric

No.of Data	Target Text (TT)
1/TT/Z1/L1	I know that we can not be together it's a fact
2/TT/Z1/L1	But please tell me why do I keep running into you
3/TT/Z1/L1	I know what my heart needs to do, it should not get
4/TT/Z1/L1	any feelings for you but I just can't
5/TT/Z1/L1	my heart is... already so attached

4 Results

The researcher intended to identify the translation methods that have been used in the song lyrics translation with the title "*Maafkan Aku*" in this section. Using Newmark's theory (1988, pp. 45-47), the researcher identified the translation methods. Newmark proposed eight translation methods: word-for-word translation, literal translation, faithful translation, semantic translation, communicative translation, idiomatic translation, free translation and adaptation translation. The following table shows the results of the translation method analysis.

Table 3. translation methods used in the songs lyrics translation

Methods	S1	S2	S3	S4	S5	Total
Word for word	-	v	-	-	-	1
Literal	v	v	v	v	v	5
Faithful	-	-	-	-	-	0
Semantic	-	-	-	-	-	0
Adaptation	v	v	v	v	v	5
Free	v	v	v	v	v	5
Idiomatic	-	-	-	-	-	0
Communicative	v	v	v	v	v	5

Table 4. Translation methods used in the english lyric

Methods of Translation	Target Text (TT)
Literal	✓ That beautiful smile
	✓ it just delays the pain
	✓ you make everything so beautiful
Adaptation	✓ I know that we can not be together it's a fact
	✓ I know what my heart needs to do, it should not get
	✓ I wish...I wish I never knew this
Free	✓ any feelings for you but I just can't
	✓ my heart is... already so attached
Communicative	✓ But please tell me why do I keep running into you
	✓ but please tell me why d I keep running into you
	✓ That one day you will choose me, my love,

5 Conclusion

In establishment of which song lyrics translation is more successful than the other, the researcher set out to investigate the techniques utilized in the process. The introduction made reference to the Newmark theory and diagram. The first four methods; word-for-word translation, literal translation, faithful translation, and semantic translation, all had their attention on the original language, as shown by the diagram. Other approaches focused on the target language and included adaptation, free translation, idiomatic translation, and communicative translation.

After thoroughly examining the information on 5 (five) songs by Emma Heesters, the author. The author formulates some conclusions about this research in light of the problem formulation. The translator employed many methods for translating the song lyrics. Additionally, the methods that are mostly employed to translate each song vary. The Emma Heesters album's five songs produced 114 data points. Using four different translation techniques—adaptation translation, literal translation, free translation, and communicative translation—30 data points from "Maafkan Aku" were translated into "Forgive Me." The

following data contained 20 data that were taken from the song "Lebih Dari Egoku," which is also known as "More Than My Ego."

The five translation methods include word-for-word translation, adaptation translation, literal translation, free translation, and communicative translation. However, free translation predominated in this song. Four translation techniques—adaptation translation, literal translation, free translation, and communicative translation—were used to convert 23 pieces of information from "Pura-pura Lupa" into "Pretend to Forget. There are 27 data taken from song *Cinta Luar Biasa* which was translated to be "*Incredible Love*". there are 4 translation methods used they are: Adaptation translation, Literal translation, Free translation, and Communicative Translation but again the free translation also still dominantly used in this song lyrics translation. And the next song which the title of the song is Hanya Rindu which was translated to be *Just Missing You*. From the 14 data displayed, there are 4 translation methods used, they are Adaptation translation, Literal translation, Free translation, and Communicative Translation. From the total of 114 data, each original data could be stated to have different translation methods. Some lyrics were translated by emphasizing the source language, while others were translated by emphasizing the target language.

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