

Translation Methods Used in Emma Heesters Song Lyrics Album

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Abstract: This article was aimed to analyze the reason why such translation methods were chosen to translate the song's lyrics. Based on the theory of Peter Newmark (1988) there are eight translation methods, they are; word for word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, idiomatic translation and communicative translation. This article applied a descriptive qualitative method. The data of this research were taken from the five song lyrics in Emma Heesters album . The methods used in the songs lyrics translation were quite random but more dominant on adaptation translation Because she needed to control the translation so that it matched the song's intonation or tone, Emma Heesters tended to adopt the translation technique that places the focus on the target language. In addition, the singer's gender played a role in this since sections of the lyrics were adjusted to fit the female singer while other parts were sung by a male singer in the original version.

Keywords: Translation; Methods; Song Lyrics; Emma Heesters qw

Introduction

One of the applied linguistics branches is translation which is also part of human communication in different languages. As known, different countries have different languages, so 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 needs 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 ways to help the people who 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 commonly 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 transferred to foreign languages and sung by foreigners. One of the singers is Emma Heesters. She is an American singer who has successfully sung 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). 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.

Literature Review

Song lyrics have always been part of human cultures and are 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, when it comes to songs, is not as straightforward as 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 a 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 take 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 a comprehensive explanation so that the target readers can understand and comprehend the message just like the readers of the source text did. Shown in Table 2.1.

Table 2.1 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?	Where are you from?
B: Dari Supermarket.	B: I've just come back from the Supermarket 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)

SL emphasis

TL emphasis

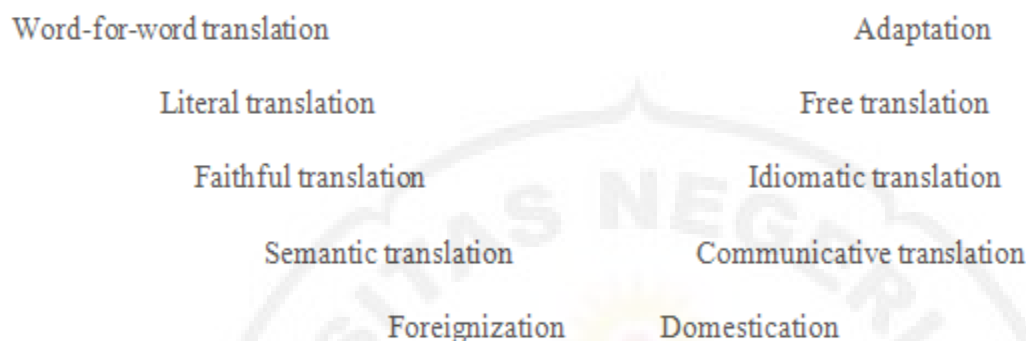


Figure 2.4. V Diagram of Peter Newmark's Translation Theory

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 different 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 intentions 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.

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 as rhyme and meter, as well as to convey implications and subtexts, in contrast to literal translations, which exclusively focus on meaning.

Research 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 Indonesian song lyrics that have been translated into English. The total of the data is 5 songs.

Table 3.2 Example of the Song Lyrics Translation

No. of Data	Source Text (ST)	No. of Data	Target Text (TT)
1/ST/Z1/L1	Aku t'lah tahu kita memang tak mungkin	1/TT/Z1/L1	I know that we can not be together it's a fact
2/ST/Z1/L1	Tapi mengapa kita selalu bertemu	2/TT/Z1/L1	But please tell me why do I keep running into you
3/ST/Z1/L1	Aku t'lah tahu hati 'ni harus menghindar	3/TT/Z1/L1	I know what my heart needs to do, it should not get
4/ST/Z1/L1	Namun kenyataan ku tak bisa	4/TT/Z1/L1	any feelings for you but I just can't
5/ST/Z1/L1	Maafkan aku terlanjur mencinta	5/TT/Z1/L1	my heart is... already so attached

Data Analysis

This research aims to analyze the translation methods used in Emma Heesters' song album based on the method of translation by Peter Newmark (1988).

The kinds of Translation Method

The purpose of this research was to analyze the translation method that was used for translating the song lyrics on Emma Heesters' album by using Peter Newmark's theory (1988). The information on the methods used to translate the song lyrics is presented and examined in this chapter. The five songs are titled *Maafkan Aku* (Forgive Me), *Lebih Dari Ego* (More Than My Ego), *Pura-pura Lupa* (Pretend To Forget), *Cinta Luar Biasa* (Incredible Love), and *Hanya Rindu*. They were translated and sung by Emma Heesters (Just Missing You).

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 4.1 Translation Methods Used In The Songs Lyrics Translation

Methods	S1	S2	S3	S4	S5	Total
Word for word	-	1	-	-	-	1
Literal	5	5	1	2	5	18
Faithful	-	-	-	-	-	0
Semantic	-	-	-	-	-	0
Adaptation	11	5	3	7	4	30
Free	9	2	16	16	1	44
Idiomatic	-	-	-	-	-	0
Communicative	5	7	3	2	4	21

Total Stanza	30	20	23	27	14	114
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Note:

- S1 : Song 1 (*Maafkan aku* - Forgive Me)
 S2 : Song 2 (*Lebih Dari Ego* - More Than My Ego)
 S3 : Song 3 (*Pura Pura Lupa* - Pretend To Forget)
 S4 : Song 4 (*Cinta Luar Biasa* - Incredible Love)
 S5 : Song 5 (*Hanya Rindu* - Just Missing You)

Here are some examples of the analysis on the translation methods from the song lyrics album.

1. Word-for-word Translation

Word-for-word translation is a type of translation that results in a bit of strange meaning since it is sometimes translated singly and mostly out of context. The following is given the analysis of word-for-word translation. And to make an easy description, the writer uses the help of tables.

No. Data	ST	No. Data	TT
39/ST/Z1/L1	Aku yang minta maaf walau kau yang salah	39/TT/Z1/L1	I apologize even though I know you were wrong

Among those five song lyrics, there is only one stanza that uses Word for word translation. We could see how the Indonesian lyrics were translated based on the structure of each word.

1. Literal Translation Method

Literal translation method is a type of method where the words of the TT are translated to its nearest equivalent word to the words in ST. In this type the words are still translated singly. Below is given its analysis.

No. Data	ST	No. Data	TT
6/ST/Z1/L1	<i>Senyuman itu</i>	6/TT/Z1/L1	That beautiful smile,
7/ST/Z1/L1	<i>Hanyalah menunda luka</i>	7/TT/Z1/L1	it just delays the pain
11/ST/Z1/L1	<i>Kau membuat semuanya indah</i>	11/TT/Z1/L1	you make everything so beautiful
18/ST/Z1/L1	<i>Bila memang hatimu bukan untuk aku</i>	18/TT/Z1/L1	And if indeed your heart is not meant for me
31/ST/Z1/L1	<i>Sulit bagiku</i>	31/TT/Z1/L1	It is hard for me

The lyric “*Senyuman itu*” was translated to be “That beautiful smile” which is actually it based on the word it would be enough to be translated to be “that smile” but to make it sounds better to be singable, the translator added word “beautiful” without changing any meaning of the sentence or word.

The second data was “*Hanyalah menunda luka*” was translated into “it just delays the pain”. In this stanza, we could see clearly that the translator translated the lyrics literally but added the word “it” to make it better to be sung.

The third data is “*Kau membuat semuanya indah*” which translated to be “You make everything so beautiful”. This lyric is clearly seen that it was translated literally but the translator added the word “so” to strengthen the expression of the lyric.

The fourth data is “*Bila memang hatimu bukan untuk aku*” which was translated to be “And if indeed your heart is not meant for me”. This lyric has been translated literally but the translator

added the word “And” to make it well sung and coherent to the previous sentence without changing any meaning of each word.

And the last data in this part of translation method is “*Sulit bagiku*” which was translated to be “It is hard for me”. The translator added “it” to be the subject as it is sometimes needed to make the sentence well arranged in English compared to Indonesian sentences. But over all, nothing changes the meaning of the sentence or lyric.

1. Faithful Translation

This method is the type which attempts to convey a precise contextual meaning of the original within the constraints of grammatical structure. Below is given its analysis. And in these song lyrics albums we can't find any example of the translation method.

2. Semantic Method

This method is the type of method that attempts to produce an aesthetic value which makes a more beautiful and natural sound of the ST in the Translation. But in these song lyrics albums, we can't find any example of this translation method.

3. Adaptation

This is the 'freest' form of translation. It is used mainly for playing comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have 'rescued' period plays.

No. Data	ST	No. Data	TT
51/ST/Z1/L3	Pernah aku jatuh hati	51/TT/Z1/L3	I once fell so in love with you
57/ST/Z1/L3	Tanpa tahu rasa ini	57/TT/Z1/L3	I don't know what to feel or do
62/ST/Z1/L3	Jangan datang lagi cinta	62/TT/Z1/L3	Don't ever come back to me again
66/ST/Z1/L3	Jangan lagi rindu cinta	66/TT/Z1/L3	Don't ever miss me anymore
82/ST/Z1/L4	Terimalah lagu ini dari orang biasa	82/TT/Z1/L4	So will you please accept this song from an ordinary girl

As we could see in the table above, there are 5 data as the examples of the Adaptation translation. First data is “Pernah aku jatuh hati” which was translated to be “I once fell so in love with you”. Here, the translator tried to adjust the lyrics in English by adding the subject “I” and “with you”. This was done to make the translated version adjust the culture of the sentence in the target language.

In the second data used an adaptation translation method. The Indonesian lyric is “Tanpa tahu rasa ini”, literally it is supposed to be translated “Without knowing this feeling” but the translator made it to be “I don't know what to feel or do” which is there some additional subject “I” and “or do”. Actually there's no essential differences in both texts but it means that the translator tried to make the translation well transferred contextually to the listeners in the target language.

The third data, the translator translated the lyric “Jangan datang lagi cinta” to be “Don't ever come back to me again” more clearly and grammatically. The meaning of the lyric was also transferred well.

The fourth data is “Jangan lagi rindu cinta”. This lyric was translated to be “Don’t ever miss me anymore”. The translation method used by Emma Heesters also by using adaptation because there some grammatical terms needed to be completed and made the meaning of the lyric become more connected to the target language.

The fifth data was “Terimalah lagu ini dari orang biasa”. This lyric was translated to become” So will you please accept this song from an ordinary girl”. The literal translation of this part was *Accept this song from an ordinary person*. This kind of translation could be categorized as a method of translation which emphasized on the target language because if it was seen, the English version was more focused on the target language contextually.

4. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'Intralingual translation, often prolix and pretentious, and not a translation at all. This is the ‘free’ translation method. It means that the writer is free to translate messages or meanings which want to be translated. Here are the examples of free translation.

No. Data	ST	No. Data	TT
4/ST/Z1/L1	Namun kenyataan ku tak bisa	4/TT/Z1/L1	any feelings for you but I just can’t
5/ST/Z1/L1	Maafkan aku terlanjur mencinta	5/TT/Z1/L1	my heart is... already so attached
58/ST/Z1/L3	Ingin rasa ku membenci	58/TT/Z1/L3	Now I wish I never met you
59/ST/Z1/L3	Tiba-tiba kamu datang	59/TT/Z1/L3	Yeah now you’re gone and honestly
60/ST/Z1/L3	Saat kau telah dengannya	60/TT/Z1/L3	Your love for her is all I see

The first data in the table “*Namun kenyataan ku tak bisa*” was translated to be ‘any feelings for you but I just can’t’. Literally, there is no correlation between the source language and the target language. The translator just tried to put another idea into the song lyrics to keep it nice to be sung. This translation then brings a diversion to the whole of the text in terms of plot, or storyline of the song, since it is not related at all.

The second lyric on this free translation is “*Maafkan aku terlanjur mencintaimu*” that was translated to become “my heart is... already so attached”. In this lyric, the translator gives a different style, form, and content of the original text.

The third data in the table is “*Ingin rasa ku membenci*” and translated to “Now I wish I never met you”. Both lyrics do not have any correlations on the meaning. The translator wanted to translate it in a way to make the listeners feel attached to the feeling or the expression of the song.

In the forth data in the table, the translator translated the lyric “*Tiba-tiba kamu datang*” to “Yeah now you’re gone and honestly”. The source lyric is supposed to be translated into “Suddenly you come” but in reality the translator exchanged the subject on the lyric, namely from the words “you come” to “be you're gone.

In the fifth data, the translator gives a free translation that is not only different in style, but also in structure and meaning. It seems that the translator trying to make the lyrics to be sung contextually in the target language since overall the translation is more emphasized on the target language.

5. Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. Here is the example of communicative translation;

No. Data	ST	No. Data	TT
T/Z1/L1	Tapi mengapa kita selalu bertemu	T/Z1/L1	But please tell me why do I keep running into you
104/ST/Z1/L5	Hancur hati ini melihat semua gambar diri	104/TT/Z1/L5	And with my broken heart, I see all the pictures of myself
109/ST/Z1/L5	Bukannya diri ini tak terima kenyataan	109/TT/Z1/L5	I can't deal with the reality, there's nothing left that I can do
112/ST/Z1/L5	Agar aku bisa tanpa dirimu oh	112/TT/Z1/L5	Just so I can live my life without you, oh
113/ST/Z1/L5	Namun semua berbeda	113/TT/Z1/L5	Nothing is the same

Based on the data in the table above, the first data was translated into English by using Communicative method where the lyric from the source language “Tapi mengapa kita selalu bertemu” become “But please tell me why do I keep running into you”. Both sentences are grammatically different where in the source language the lyric was questioning something unintentionally met but in the translated version, the translator made it become a request for explanation why such feelings pushing the singer to have big will to run after the man. Although the structure and the meanings are different, still the message of the source version into the target language can be transferred, namely meeting each other and how the translator made it translated communicatively.

The second lyric is “Hancur hati ini melihat semua gambar diri” that was translated to be “And with my broken heart, I see all the pictures of myself”. In those sentences, the same message was well delivered but had a different way and structure. That was how the translator tried to express the meaning of the song lyrics.

The third data is “Bukannya diri ini tak terima kenyataan” that was translated to be “I can't deal with the reality, there's nothing left that I can do”. In the translated version there are some additions that the translator put into it that are actually not mentioned in the source lyric. The translator made it happen might be because of the target of the syllable of the song but still can deliver the message from the source lyric into the target language contextually and communicatively.

The next lyric is “Agar aku bisa tanpa dirimu oh” became “Just so I can live my life without you, oh”. In the source lyric there was no mention of the word “hidup” to complete the sentence but in the English version the translator just added it to make the structure and the context of the song much better understood by the listeners of the song.

The last data is “*Namun semua berbeda*” which was translated to be “Nothing is the same”. From this translation it is clear that the translator delivers the same meaning but through a different way. Literally, if the sentence “*Namun semua berbeda*” translated it would become “But everything is different” while in fact the translator made it to be “nothing is the same” they are really similar but it is just how the transistor made it more closely the listeners understanding.

Conclusion

After thoroughly examining the information on 5 (five) songs by Emma Heesters. The researcher conclude that the methods used to translate song lyrics include analyzing the translation's focus to determine if the target language or the source language was emphasized, as well as why the translator selected the phrases that would sound best when sung, because she

needed to control the translation so that it matched the song's intonation or tone, Emma Heesters tended to adopt the translation technique that places the focus on the target language. In addition, the singer's gender played a role in this since sections of the lyrics were adjusted to fit the female singer while other parts were sung by a male singer in the original version.

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