

CHAPTER 1

INTRODUCTION

1.1 BACKGROUND OF THE STUDY

There are many ways to express someone's feelings. He or she can write a letter, make a poem, draw a picture, create a dance, play some musical instruments, sing or may create or arrange songs. His or her ability and creativity support the way of expressing. But of all of those means, one is expressing feelings to create songs. A song itself is a personal artistic creation (Lieberson qtd. in Slonimsky, 1958 : 1755), and only people who have the ability of creating songs can do it.

In creating a song, there are two big things that influence the beauty of a song : the lyric and the music arrangement itself. However, the lyric is an important means to express feeling and an easy way to understand the content of that song.

About lyric, The International Cyclopedia of Music and Musicians (1958 : 1051) states that 'a lyric is contemplative, singable and a commentary on a single situation or object'. Based on that statement, a lyric of song can be written depending on someone's experience, opinion, criticism about anything or it may depend on someone else's

demand, such as in film industries as illustration music of films. The lyric of song can bring ideas about life, love, peace, social condition or about spiritual life. Sometimes, a lyric can be a translation of a foreign language song. With the same music arrangement, the producers would like to expand the market and the range of that song by translating its lyric into other languages. This kind of phenomenon happens also in Indonesian music industries, which accept a number of influences from other songs written in English, Japanese, Chinese and so forth.

Gospels, as one kind of songs, are also affected by the tendency to translate their lyrics into Indonesian from their source languages. By translating those lyrics, Indonesian people, especially the Christians, are expected to be able to understand and also to sing those songs fluently and easily. The example of gospel song and its translation is clearly represented below :

English : *I KNOW THE LORD WILL MAKE A WAY FOR ME*

I know the Lord will make a way for me

I know the Lord will make a way for me

If I look to him and pray

Darkest night will turn to day

I know the Lord will make a way for me.

Indonesian : *KUTAHU TUHAN PASTI BUKA JALAN*

Kutahu Tuhan pasti buka jalan

Kutahu Tuhan pasti buka jalan

Asal 'ku hidup suci

Tidak turut dunia

Kutahu Tuhan pasti buka jalan.

The aim of translation of any kind of texts is to facilitate the communication between two languages, so based on Bright's International Encyclopedia of Linguistics (Volume 4) the translation can be seen as the transfer of a message not merely from one language to another, but also from a given source to a given set of receptors, each with a given background and culture (1992 : 179). So, the requirements of translators are : a mastery of at least two languages, a wide knowledge and the techniques of message transfer and language switching (1992 : 177), because translation is not only a science, but also a skill and an art. That statement above means that translators not only need to know their source language well, but also have a thorough understanding of the field of knowledge covered by the source text, and of any social, cultural, or emotional connotations that need to be specified in the target language if the intended effect is to be conveyed. The same special awareness needs to be present for the target language, so that points of special phrasing, contemporary fashions or taboos in expression, local or regional expectations and so on, can all be taken into account (Crystal,

translated song lyric still keeps its beauty and its basic
adjustments, grammatical and lexical adjustments, so that a
of them. The translator is expected to make some good ad-
though sometimes those words are not the perfect translation
same amount of syllables to change the original ones, al-
translator must choose the right words or dictions with the
song lyric is affected by the rhythm of that song. So, the
the rhythm of that music arrangement. The translation of
it is sung --, a song lyric is affected by the melody and
discourses -- because a song lyric is just like a poem but
Being different from the translation of any other
the listener.

creation. Then, the judgement of this 'new' song depends on
terms first, then he or she can start his or her modified
she must get the main idea and find the equivalent words or
difficulties, even if that song is a very famous one. He or
original song lyric, the re-arranger surely has some
translated song is similar or at least resembles the
cult to re-arrange that song. But, if the theme of the
ferent from the original lyric, it may not be so diffi-
same and may differ from the original one. If it is dif-
original song and the translation of lyric may remain the
Each song must have a certain theme and the theme of

attitude to accept the information.

1989 : 344) . By translating text, it shows the sign of an

theme. In short, the best translation might not sound like a translation.

About adjustment itself, there are many techniques of adjustment contributing to a good translation. One of them is Nida's techniques of adjustment consisting of three techniques : additions, subtractions and alterations. Actually, these techniques are applicable to all types of translation (Nida, 1964 : 227), including translating song lyrics.

The phenomenon stated above is very interesting, because one who knows English and Indonesian well cannot directly translate any kind of texts word-by-word or literally, especially the artistic one such as lyrics, if he wants the best result. Actually, I, the writer, found this phenomenon about four or five years ago when I heard an actress on TV try to sing an Indonesian kidsong *Bintang Kecil* which was translated into English *A Little Star*. When I heard her, I laughed because this 'English version' was very funny and strange. So, based on this experience, I would like to analyze the contribution of adjustments in the translation of a lyric. In this analysis, I use gospels as the object of this study, because this kind of songs has many versions in many languages. In translating lyrics, there are many aspects that must be considered, and to get a perfect result in translating, adjustments, lexically and

grammatically, are needed.

1.2 STATEMENT OF THE PROBLEM

Based on the background of the study, the problems will be stated as follows :

1. How do adjustments contribute to the translation of gospel lyrics ?
2. How far are Nida's techniques of adjustment used in translating gospel lyrics ?

1.3 OBJECTIVE OF THE STUDY

The objective of the study is :

1. To discover the contribution of adjustments in translating gospel lyrics.
2. To discover how far Nida's techniques of adjustment are used in translating gospel lyrics.

1.4 SIGNIFICANCE OF THE STUDY

This study is expected to give some contributions to the knowledge about translation and its adjustments, especially in translating song lyrics without lessening its original beauty.

1.5 THEORETICAL FRAMEWORK

Translation is a process of transferring the meaning of

textual material from a source language to a target or receptor language. The definition of translation according to Eugene A. Nida and Charles R. Taber that is cited by A. Widyamartaya (1989 : 11) :

Translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style.

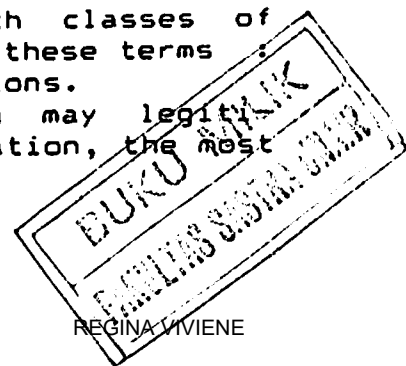
Based on Nida and Taber's definition, it is apparent that translation needs some adjustments to get the closest natural equivalents. Mildred L. Larson (1984 : 153) states that :

The fact that the receptor language is spoken by people of a culture which is often very different from the culture of those who speak (spoke) the source language will automatically make it difficult to find lexical equivalents. The lexicon of the two languages will not match. This mismatch will make it necessary for the translator to make many adjustments in the process of translation.

In making a good adjustment, there are many procedures and many techniques that must be done. One of the techniques of adjustment is introduced by Eugene Nida (1964 : 226 - 238) :

The essential purposes of these techniques are designed to produce correct equivalents and to facilitate its reproduction in a different form and in its fullest and most accurate sense.

... if the corresponding forms in the source and receptor languages are compared after such equivalents have been selected, it will be found that they conveniently fall into such classes of modification as can be described by these terms : additions, subtractions and alterations. Of the many types of additions which may legitimately be incorporated into a translation, the most



common and important are : (a) filling out elliptical expression ; (b) obligatory specification ; (c) additions required because of grammatical restructuring ; (d) amplification from implicit to explicit status ; (e) answer to rhetorical questions ; (f) classifiers ; (g) connectives ; (h) categories of the receptor language which do not exist in the source language ; and (i) doublets.

Substraction include primarily the following types : (a) repetitions, (b) specification of reference, (c) conjunctions, (d) transitional, (e) categories, (f) vocatives, and (g) formulae.

In general, alterations can be treated under the following classes : (a) sounds, (b) categories, (c) word classes, (d) order of elements, (e) clause and sentence structures, (f) semantic problems involving single words, dan (g) semantic problems involving exocentric expressions.

A song lyric is such a kind of literary text, so the theory in translating this form, based on Peter Newmark theory (1981), is "... that a non-literary text, being scientific, must be accurately translated, whilst a literary text, being artistic, allow infinite licence in translation".

In translating song lyric, the translator must catch the idea or the theme of that song first, then he begins to translate it without lessening its beauty, as Peter Newmark (1981 : 135) states "Normally, one translated ideas, on which the words act as constraint". And in order to maintain its beauty, the translator must consider that : "The basic artistic process is the selection between almost equally good variants ; this is an excercise in stylistics requiring the translator's taste, wit and elegance". (1981 : 137)

In the translation of song lyric from English to Indonesian, especially gospels, the translator knows the basic ideas of each of them, or in other words, the concepts of the song lyrics are shared. So, Nida gave a theory, that is cited by Mildred L. Larson (1984 : 159) :

When concepts are shared between the source and receptor language, the important rule for the translator is to find the most natural and accurate way to communicate the same meaning in the receptor language as was intended by the author in the source language. This may mean that a very different form will be used in order to insure correct meaning and natural expression.

In translating any text with a religious background, according to David Crystal's The Cambridge Encyclopedia of Language (1989 : 384) :

The translators must have to satisfy two criteria, which are always incompatible, because one looks backward and the other forwards. First, the translation must be historically accurate, faithfully representing the meaning of the source, insofar as this can be known, and integrated within the religious tradition of which it is a part. Secondly, it must be acceptable to the intended users of the translation - which, in practice, means that it must be intelligible, aesthetically pleasing, and capable of relating to current trends in religious thought, social pressures, and language change.

From both of them, the second criteria is more acceptable than the first one in the relation with translating gospel lyrics.

The better the translator knows the content, the easier for him to translate, as Peter Newmark (1981 : 134) states : "The better the translator understands the referen-

tial meaning, the more easily he can 'transfer' it to language and the larger number of linguistic variations he can use".

1.6 METHOD OF THE STUDY

The method used in this study is descriptive analysis method. I also do library research to get the data and the informations dealing with the theory that are used from some books, encyclopedias, dictionaries, and other printed materials in making data analysis.

1.6.1 DEFINITION OF KEY TERM

A. TRANSLATION : the way to transfer textual material from the source language to the target language.

B. SONG LYRICS : words or sentences that follow the rhythm of song and it contains the composer's ideas and message.

C. GOSPELS : songs to praise God.

D. ADJUSTMENT : changes that happens when the translator transfers the idea from one language to another in order to make it reasonable, easy to understand, and to maintain its original beauty.

E. LEXICAL ADJUSTMENT : a kind of adjustment that specializes in the diction of words and their structure.

F. GRAMMATICAL ADJUSTMENT : a kind of adjustment that specializes in the grammar.

1.6.2 SCOPE AND LIMITATION

In doing this analysis, there are some requirements of gospels that will be analyzed. The gospels :

- must have its versions both in English and in Indonesian
- must convey the same idea or theme
- may or may not have the equivalent title
- must be translated lexically at least 51 % from English into Indonesian
- must have the same music arrangement
- may or may not keep the same tempo.

1.6.3 SAMPLING

This analysis uses purposive sampling, which uses samples with certain characteristics in accordance with the objective of the study. So, song lyrics which are chosen must have several requirements, as stated above. Some examples are *I Know The Lord Will Make A Way* and *Kutahu Tuhan Pasti Buka Jalan*, and also *Father Make Us One* and *Bapa Satukan*.

1.6.4 TECHNIQUE OF DATA COLLECTION

In collecting the data, I will look for all gospels that have their translations from books, texts, and so on. Then, I will observe them one by one based on the several

certain characteristics, and if all characteristics here can be fulfilled by them, they will be the data of this study. And after doing this research in order to collect the data, I have chosen six gospels and their translations that will be used in this analysis.

In short, the technique in collecting data is as follows:

- I look for the English gospels that had been translated into Indonesian
- I will observe :
 - a. whether or not they convey the same basic idea or theme
 - b. whether the Indonesian version are the perfect translation of the English gospels
- If it fulfills these characteristics, that song will become one of the data of this analysis.

1.6.5 TECHNIQUE OF DATA ANALYSIS

After finding the data, I will begin this analysis and I will use qualitative-descriptive analysis. In this way, the analysis of the data will be described in detail without using percentage.

In doing this analysis, first of all, I will compare the English gospel lyric with its translation. Both of those song lyrics will be compared verse by verse or line by line in order to discern the similarities and differences in

translating those lyrics. The differences in the translation can refer to lexical adjustment, and also to grammatical one, because both of them have a tight relation. In this way, I will analyze adjustments that happens in translating gospel lyrics.

After finding adjustments that occur in the translation of gospel lyrics, I will then put them into the class of Nida's techniques of adjustment. This second analysis here is used to know whether or not all Nida's techniques of adjustment are used in translating gospel lyrics.

In short, the method in analysing the data :

- Comparison of both versions of a gospel, verse by verse, or in a special case line by line
- Analysis of the similarities and differences in translating a gospel lyric in order to find any adjustments
- Application of Nida's techniques of adjustment to the data.

CHAPTER II

GENERAL DESCRIPTION OF THE OBJECT OF THE STUDY