

Analysis Of The Translation Of Indonesian Lyrics Into English In Anneth Delliencia's Song *Mungkin Hari Ini Esok Atau Nanti*

¹Riska Rahma Yuwanti,

²M. Afifulloh

³Widyasari

¹English Literature Department, Indonesia Open University, Indonesia

²English Literature Department, Universitas Bangka Belitung Indonesia

³English Literature Department, Indonesia Open University, Indonesia

*Corresponding author, Email: afifulloh@ubb.ac.id

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ABSTRACT

The purpose of this study is to explore the translation process by Emma Heesters in rending Anneth Delliencia's song lyrics "Mungkin hari ini hari esok atau nanti". The translation method in question places a strong emphasis on the source or target languages. Additionally, the author sought to ascertain the rationale behind the utilization of this specific translation methodology. This research methology used descriptive analysis with a qualitative approach in other word this is to describe the data that has been obtained and also a case as a design. The lyrics of the song entitled *mungkin hari ini esok atau nanti* by Emma Heesters, are the subject of this analysis. The author gathers data through the process of documentation. This involves collecting the lyrics of the Indonesian and English version of the song and listening to the song. The translation method employed in this instance is based on the V diagram theory, which was first proposed by Newmark. The results indicated that the predominant translation method employed was one that placed significant emphasis on the target language, with some portions of the lyrics also emphasizing the source language. It can be posited that Emma Heesters' tendency to utilize a translation method that prioritized the target language was driven by the necessity to align the translation with the desired intonation or tone of the song.

Introduction

Translation is a process of transferring language from one language to another with the objective of conveying the message contained in the language to be translated. There are many definitions put forward by translation experts who have different versions of the definition of translation. For example, mentioned Newmark (1981:7), the ability to translate a message from one language to another is defined as the replacement of the source language's message with an equivalent message or statement in the target language. In other words, translation is an effort made by the translator to replace the source language text with a text that has similarities in the target language. In other words, translation is an attempt to replace the source language text with an equivalent text in the target language.

The subject of this study is the translation of Anneth Delliencia's song *Mungkin hari ini esok atau nanti* into an English version by Emma Heesters. In this translation, musicians utilize English as the target language and Indonesian as the source language. It is well-know that a significant proportion of the global population utilizes English as a second language. English is a global



language, facilitating communication across diverse cultural and linguistic boundaries. Consequently, this musical composition has been widely acclaimed internationally. Emma Heesters, a female foreign musician, translated the song into English.

Subsequently, Nida and Taber (1982.p.12), that translation involves the process of reproducing a message into the recipient language or target language (TL), Which is equivalent or as natural as possible to the source language (SL). In terms of meaning equivalence, translation pays attention to the meaning and use of language style. In other words, translation is not only about replacing words, but also paying attention to the context and nuances that exist in the source language. In the analysis stage, the translator examines the content of the message in the source language, considering both its grammatical aspects and its meaning. After that, the message is translated into the target language by paying attention to meaning equivalence. Finally, restructuring is done to ensure the message remains natural in the target language. Thus, translation is not only translating words, but is must consider the context and appropriate language style.

The translation of a work, one of which is a song translated using English language. This is one way to introduce the work and also the wealth of the Indonesian nation to other countries. Furthermore, it is important to acknowledge the creativity of the Indonesian people, who have contributed to the global cultural landscape. One notable example is a song by the nation's children, which deserves recognition on global scale. One of them is a song with the title "*mungkin hari ini, esok atau nanti*," performed by Anneth Dellicia. Dellicia possesses an exceptional vocal talent, having emerged as the winner of the Indonesian Idol Junior 3 talent search competition. This success led to the release of the aforementioned song. This was the second song she performed, and it is one of the most popular among Indonesian people, particularly teenagers. It has been observed that this song is also known in many countries, both in Asia and in the United States. The song has been covered by numerous singers, with some even translating it into English, Korean, and Japanese. Emma Heesters is one of the individuals who successfully translated the song "*Mungkin hari ini, esok atau nanti*" into English "maybe just to day, tomorrow or another day."

The appropriate translation is contingent upon the ideology espoused, as it is inextricably linked to the cultural context of the source language. In the field of translation, ideology, is defined as a set of principles or beliefs about the relative merits of actions, behaviors, or ideas as "right" or "wrong." Hoed (2003) in Nissa (2011), a translation is considered correct if it contains the source language text, in accordance with the rules, norms, and culture prevailing in the target language. Another assumption is that translation is only guided by the acceptability in the target language. Based on these two assumptions, two ideologies of translation have emerged: foreignization and domestication.

Hoed (2006:87 in Nisaa 2011:26), foreignization ideology is a good translation that is acceptable to the source language that can provide cultural elements of the source language (Bsu). Foreign phenomena and cultures in this ideology are preserved to provide knowledge through foreignization. It aims to provide additional knowledge to the readers of the target text about foreign phenomena and culture. With regard to the translation that adheres to the ideology of



foreignization, the selected method is based on Newmark's V diagram, which is oriented towards the source language. This method word for word, literally, faithful, and semantically.

The utilization of foreignization in translation facilitates the comprehension of culture nuances in the source language by readers of the target language text. Furthermore, foreignization translation facilitates intercultural learning. However, the translation is flawed in that the target text reader will be unfamiliar with certain terms that do not exist in the target language, and the target language text will appear unnatural due to its use of language. Furthermore, the negative aspects of the source language can readily permeate the target language, potentially influencing the reader's perception. The ideology of domestication in translation differs from that of domestication in that the former strives to present the translated text in a manner that is accessible to the target reader. In contrast, the latter prioritizes the original text's intrinsic value. Nida and Taber (1982) posit that translation should prioritize the readability of the text for the target reader. Therefore, it can be argued that definition seeks to identify the equivalent required by the target reader or in the target language. (In Nugroho dan Johnny Prasetyo, 2009:9).

When linked to Newmark's V diagram, it can be observed that the translation is in favor of the target language. The methods employed are adaptation, free translation, idiomatic translation, and communicative translation. The advantages of domestication include the following: the target text reader can understand the translated text with ease, the translation appears to be natural and communicative, and the translation allows for cultural assimilation. One of the disadvantages of translation is that the cultural aspects of the source language text are not conveyed to the target language readers. Furthermore, the target language readers are unable to provide interpretation of the translated text, which has been done by the translator. The objective of this study is to ascertain the translation methodology employed by Emma Heesters in rendering the Anneth Delliecia song. This investigation will the source language or target language.

Literature review

Newmark (Budiman, 2021), proposes that translation methods can be divided into two categories: those that prioritize the source language and those that prioritize the target language. This *V diagram* method shows that translation can produce different translations or Ts. The further down, the closer to equivalence and fairness the translation results. The translation methods that prioritize the source language include the *word for word translation method*, the *literal translation method*, the *faithful translation method*, and the *semantic translation method*. In contrast, the translation methods that prioritize the target language are the adaptation translation method, the free translation method, the idiomatic translation method, and the communicative translation method. At 1988:45.



SL emphasis

Word-for-word translation

Literal translation

Faithful translation

Semantic translation

TL emphasis

Adaptation

Free translation

Idiomatic translation

Communicative translation

Word for word translation

The term “Word-for-word translation method” is used to describe a process whereby a text is translated without any alteration to the original wording. A method of translation that involves matching the words in the source language text, with those in the target text. The order of the words is translated in such a way that have their own meaning. This is achieved by the translator identifying lexical units in the source language and combining them with lexical units in the target language.

Literal Translation

The translation method employs a methodology that strives to align the grammatical structure of the source language with the target language structure as closely as possible. Usually, this method is used at the translation stage to understand the text literally. As with *word for word* translation, this method can result in a stilted, unnatural translation, and the impression of translation becomes very noticeable. This method can be used in translating cultural words found in Bsa culture.

Faithful Translation

The most accurate translation method is one that adheres to the structure of the source language. In the context of translation, the concept of loyalty is often referred to as “*les belles infideles*” (Halim and Munday in budiman,2021). Can be interpreted in the culture and rules of the target language is a translation that isn’t faithful to the source language.

In the faithful translation method, the Tsu reader can readily comprehend the meaning due to the quality of the language and the enhanced grammatical structure, but because this translation method is faithful to the structure and form of the BSu, the result of the TSu translation is still very unnatural. This unnaturalness affects the readability level. However, this translation method has the advantage of being able to transfer the meaning in the BSu well. However, due to the faithful method that is loyal to the BSa, the translation becomes rigid so that the translation is still felt.

Semantic translation

The semantic translation method is a translation method that aims to create fairness. The TSa is made flexible and still maintains the aesthetic elements. This method is very close to the BSa culture, and is able to maintain the integrity of the meaning that occurs in the TSu. In the semantic translation method, the translation of TSa is longer than TSu.

Adaptation translation

The adaptation translation method is a translation method that modifies the character, setting, and other elements of the source text to align with the target culture. The adaptation translation



method produces a TSa that is very different from the TSu. Therefore, adaptation translation is often referred to as a translation method that produces a new based on an existing work by making some adjustments that can be very significant.

Free Translation

The free translation method is a translation approach that prioritizes the content over the form of the source text, as outlined by Newmark, 1988 (in Hartono, 2017). In free translation content comes first, but form is sacrificed. This translation method can take the form of paraphrasing which is usually much longer or shorter than the form of the source text (TSu). This is due to the alteration of the original text's organizational structure.

Idiomatic Translation

The idiomatic translation method is a translation method that places emphasis on idiomatic or colloquial language that may not be found in the source language culture. In this method, the translator may encounter difficulty in identifying equivalent words, which may result in a loss of nuances of meaning that exist in source language in the target language.

Communicative Translation

The communicative translation method is a translation method that conveys the message in the source text into the target text in a straightforward, fixed, natural, and communicative manner according to the setting of the target text readers. Communicative translation method pays attention to the effect of the text on the target text (Tsa). The communicative translation method also attention to the effectiveness of the target language (Bsa). The communicative sense relates to the cultural background, education, experience, and also the age of the readers of the target text (Tsa).

The V diagram, as previously described, can be divided into two distinct categories of translation methods. The first four methods, which prioritize the Source language, include word-for-word translation, literal translation, faithful translation, and semantic translation. The second side of the translation method, which focuses on the target language (Bsa), also has four translation methods: adaptation, free translation, idiomatic translation, and communicative translation.

Research Method

This research is a type of qualitative research with a case study approach. The object of study is Anneth Dellicia's song titled "Mugkin hari ini esok atau nanti". With a translated version by Emma Heesters. In accumulating the data, the author used the documentation technique, where the author collected the song lyrics in the Indonesian version and the English version. The data is analyzed using Newmark's translation theory, where the translation emphasizes on the source language or on the target language.

The steps taken by researchers by 1) Downloading the song "Mungkin hari ini esok atau nanti" by Anneth Delliencia (Indonesian version), 2) downloading the song "mungkin hari ini esok atau nanti" by Emma Heesters (English version), 3) Copying the lyrics of the song "Mungkin hari ini. Esok atau nanti" from the Indonesian version, 4) Copying the lyrics of the official Youtube account of Emma Heesters English version, 5) listening to the song both in the Indonesian version and the



English version, 6) classifying the lyrics of the song into a table, 7) translating the lyrics literally and classifying the translated lyrics into two categories, namely those that lean towards the source language (SL), and the target language (TL), 8) analyzing the translation result and 9) making research conclusions.

Discussion

The translation method

In this study, the researcher collected 12 data on *"Mungkin hari ini hari esok atau nanti"* Translated by Emma Heesters into *"May be just to day tomorrow or another day"*. Based on the data, it can be said that the song lyrics data have different types of translation method. Some song lyrics are translated by emphasizing the source language and some are translated by emphasizing the target language. The researcher divided the amount of data the song lyrics as follows.

Song lyrics data

No	Indonesian (Bsu)	English (BSa)
1	Kuhampiri jalan yang kita lewati	I am almost on the road than we used to be on
2	Setiap hari kita disini	Our day is here, I can believe it
3	Kumenanti hadirmu tuk Kembali	I will always look forward to your return
4	Hanya kenangan yang tersisa disini	But till then I know the memories are all that's left
5	Namun sekarang kau tlah pergi	And now you're gone yes, it's a fact
6	Dan kuyakini kau takan Kembali	And for the first time I know you won't come back
7	Mungkin hari ini hari esok atau nanti	And maybe just today, tomorrow or another day
8	Berjuta memori yang terparti dalam hati ini	Millions of memories are in my heart and always here to stay
9	Tak lagi saling menyapa	Even though we cannot say hi
10	Meski ku harus harapkan mu	I miss you and I'm still expecting you
11	Sesungguhnya hatiku tak sanggup menerima	Honestly my loyal heart won't be able to accept
12	Dan lupakan segalanya	And to forget everything

The first datum in the table shows lyrics that emphasize the source language. Lyric *"Kuhampiri jalan yang kita lewati"*. Emma Heerters translated the English version of the lyric as *"I am almost on the road than we used to be on,"* if translated literally into Indonesian it becomes *"Aku hampir sampai di jalan yang dulu kita lalui"*. However, the translation method used is the semantic method. The lyrics which are source text in the target language are translated in such a way they are clearer and easier to understand in the target language. Although it is longer than the original form.



The second data from the previous table is “*setiap hari kita disini*” which is translated into “*our day is here I can’t believe it*” When translated into Indonesian “*hari kita telah tiba, saya tidak percaya*”. In translating the song lyric in this data, translator used the free translation method. Because in the target language text, there is an addition of the sentence “*I can’t believe it*” which is not found in the source language. (Budiman, 5.28:2021), argues that in free translation, the translator is more concerned with the content or core meaning of the source language that is conveyed to the target language and can be easily understood and in free translation a lot of information is added. It can be seen that the sentence “*I can’t believe it*” is an additional sentence.

Then, from the data in the previous three tables, the lyrics of the song “*kumenanti hadirmu tuk kembali*” were translated into English by Emma Heerters “*I will always look forward to your return*”. If translated literally into Indonesian, the translation is “*saya akan menantikan kembalinya kamu*”. In the target language text and the source language text similar in meaning and content. In addition, the target language text is adapted to the reader or listener of the song lyrics. Therefore, it can be said that the translation emphasizes on the target language and the translation method used is the communicative translation method. The same thing happened in the fourth data of the lyric text “*Hanya kenangan yang tersisa disini*”. Translated in the English version by Emma Herters into “*butu till then I know the memories are all that’s left*” when translated literally into Indonesian the translation is “*tapi sampai saat itu hanya kenangan yang tersisa disini*”. It can be said that the content of the source language text and the target language have the same meaning. (Galinggi,61:2021), that in the communicative translation method, the translator attempts to translate exactly the contextual meaning contained in the source text. The translator tries to maintain the content of the source text by using language that is easily understood by the readers and the users of the translation. Understood by the readers and users of the translation. Therefore, it can be said that the translation of this text emphasizes on the target language.

The fifth data from the Anneth Delliecia song lyrics table translated into English by Emma hertes is “*namun sekarang kau tlah pergi*”. Translated into English as “*And now you’re gone yes, it’s a fact*” if translated into Indonesian it literally becomes “*dan sekarang kau tlah pergi ya, itu fakta*”. In the target language translation, there is an additional sentence “*it’s fact*”, which is additional information to clarify the previous sentence, and there is an additional conjunction of the word “*and*” as a sentence connector in the previous sentence or lyric. As in the fifth data, the sixth data of the lyrics “*Dan kuyakini kau takkan kembali*” in the English version “*and for the first time I know you won’t come back*” if translated literally into Indonesian it becomes “*dan untuk pertama kalinya aku tahu kau tidak akan kembali*”. The fifth and sixth data use the free translation method. Budiman (5.28:2021), Argues that in free translation the content of the source text is defended but the form of the source sentence is sacrificed. This is so that the meaning can be conveyed to the target text. For song lyrics, the tone can be adjusted to the tone.

Then the seventh data is taken from the song title, the lyrics of which are “*mungkin hari ini hari esok atau nanti*”. Translated into English by Emma “*And maybe just today tomorrow or another day*”. If translated literally into Indonesian, the translation becomes “*dan mungkin hari ini, esok atau hari yang lain*”. In the sentence, it can be said that the sentence is in accordance with the



grammatical structure of word is appropriate and the attachment to form of the source text. So that the source language is well conveyed to the target language

Next, the eighth data was *berjuta memori yang terpatir dalam hati ini*. This lyric was translated into "Millions of memories are in my heart and always here to stay". This lyric emphasizes the target language. If this translation was literally translation into Indonesian it *berjuta kenangan ada di hati saya dan selalu disini untuk tinggal*. The translation provides an explanation of the passive word "Terparti" in the target language which is *memories are in my heart and always here to stay*.

In general, the term imprinted refers to habits or behaviors that have been deeply ingrained in a person. This habit has often become part and parcel of the way a person thinks and acts. In this lyric, it is translated by emphasizing the target language. Because the contextual sentence of the target text is translated with reference to the target language, the translator also releases the attachment to the source language cultural, so that the translation can be accepted by the target language. This translation is a translation using the communicative translation method.

The next ninth data was "*Tak lagi saling menyapa*". This part of lyric into *even though we cannot say hi*. This can be said as literal translation because the target language and source language sentences are the same.

The tenth date of the translation of *meskiku harus harapkanmu*. This was translated by Emma Heesters into *I miss you and I'm still expecting you*. If translated into Indonesian literally then "*Aku merindukanmu dan aku masih mengharapkanmu*". In this sentence, the source language is translated using the free translation method. The translation results in paraphrase that have different forms and words from the source language but explain the same meaning as the source language. Budiman (2021:26), argues that the result of free translation is usually a paraphrase which is often much longer or shorter so that the meaning can be understood easily and clearly by the target language.

The eleventh data "*sesungguhnya hatiku tak sanggup menerima*". With English translation "*Honestly my loyal heart won't be able to accept*", and if translated literally into Indonesian then the translation becomes "*sejujurnya hati saya yang setia tidak akan bisa menerima*". This sentence has the same meaning as the source language. The sentence is translated by emphasizing the target language. The method used is communicative translation.

The last data was *Dan lupakan segalanya*. This was translated into *and to forget everything*. Literally, this part of lyric could be translated into *dan melupakan segalanya*. In this text, the translator translates using the word for word method if translated by proselytizing word for word in the source sentence with the target sentence, the sentence can be conveyed to the target language.

The introduction states that the V diagram was invented by Newmark, a translation expert. Based on the diagram, it can be said that the diagram is shaped like the letter V which contains eight translation methods. The first four methods focus on the source language (SL), consisting of word-for-word translation, literal translation, faithful translation, and semantic translation. The



second four methods are those that focus on the target language. These include adaptation, free translation, idiomatic translation, and communicative translation.

Conclusion

The twelve data were collected by researchers from the lyrics of the song *Mungkin hari ini, hari esok atau nanti* which was translated into maybe just today tomorrow another day. from the total of 12 data, as we can see from table as well as the analysis, and discussion. Regarding the above analysis and explanation regarding the translation of song lyrics " *mungkin hari ini hari esok atau nanti*" from Indonesian as the source language translated into English as the target language into " *maybe just today tomorrow another day*". There is a good balance between the translation methods used. Both those that emphasize the source language and target language. The reason Emma Heesters uses this method is to match the pitch or intonation of the song.

The result of this study expected to serve as an additional reference in translation studies, and particularly the translation of literary works in translating song lyrics. In addition, by conducting research with the object of Indonesian song lyrics and translated version the object of research, it will be a means to promote Indonesian literary works to the world that Indonesia has extraordinary literary works. Based on the conclusions a results of data discussion and analysis above, the researcher suggests that further research is not perfect and needs to be completed. Because, the researcher only examines a translation method that emphasizes or favors the source or target language in a song. Future researchers are expected to examine linguistic, syntactic, and morphological aspects. And suggested that future researchers research the passive voice translation method.

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