# A TRANSLATION ANALYSIS
# OF INDONESIAN SONG LYRICS INTO ENGLISH

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**Abstract:** This research aimed to describe the translation method used by Emma Heesters in translating two Andmesh Kamaleng's song lyrics, Cinta Luar Biasa and Hanya Rindu into Incredible Love and Just Missing You whether she used translation method emphasizing on the source or target language. Besides, the author also intended to analyze the reason why such translation method was used. The author used qualitative research as the method and case study as the design. The objects of this research were song lyrics of Cinta Luar Biasa and Hanya Rindu, also the translated version by Emma Heesters. In collecting the data, documentation technique was used, in which the author collected both Indonesian and English version of the song lyrics. The author analyzed the data by using Newmark's theory. The result showed that the mostly the translation method used was emphasizing mostly on the target language, even some part of the song lyrics were emphasizing on the source language. Then, the reason why Emma Heesters tended to use the translation method emphasizing on the target language because she had to manage the translation could be match with the intonation or tone of the song. Besides, the gender of the singer also caused this because some parts of the lyrics were modified so that they were match with the female singer, while the original version was sung by a male singer.
**Keywords**: Translation, Song Lyrics

## Introduction

The translation process always involves two things, they are the source language and the target language. There are quite a number of definitions revealed by experts related to translation, for example only mentioned by Catford that translation is the replacement of textual material in one language by equivalent textual material in another

language.[1] From this definition it is known that the process of translation is the process of replacing textual material from one language to another by looking for its equivalent.

Then, Nida and Taber states that translating consists in reproducing in the receptor language, the closet natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style.[2] This definition emphasizes that what is important in the translation process is to produce natural equivalents that are as close or as close as possible, both in terms of meaning and style.

The translation of a work into a foreign language can be a medium to promote the work or wealth of the nation to other countries, bearing in mind the creativity of the Indonesian people that should have been known to the outside world. One of the works worthy of being known to the outside world is the songs of the children of the nation. One of them is a song with the title *Cinta Luar Biasa* and *Hanya Rindu* which is sung by Andmesh Kamaleng. Having extraordinary talent in singing won him the talent search event and then led him to release the two songs.

*Cinta Luar Biasa* and *Hanya Rindu* became the favorite song of the people of Indonesia, especially teenagers. It turns out that this song is not only known in Indonesia, but also in many countries, both in Asia and America. Quite a lot of singers cover the song, and some even translate it into English and Korean. Emma Heesters is the one who translated the two songs above with the titles *Incredible Love* and *Just Missing You.*

The methods used by a translator will reflect the ideology adopted. Hoed explains that ideological translation can be interpreted as a principle or belief about right or wrong. The results of someone's translation will be seen, whether the translator is more inclined to the source language or target language. The ideology of translation is divided into two, namely domestication and foreignization. Domestication is an ideology that tends to the target language, whereas foreignisation tends to be the target language.

Quoting from the writings of Nisaa', the advantage of domestication is that the target language text readers can understand

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[1] J.C. Catford, *A Linguistic Theory on Translation.* (London: London Routledge, 1965), 20.

[2] E. Nida, dan C. Taber, *The Theory and Practice of Translation.* (Leiden: E.J. Brill, 1969).

the translated text easily, the translated text feels natural and communicative, and allows for cultural assimilation. While the shortcomings of this ideology are cultural aspects in the source language often fading, the target language text reader cannot provide an interpretation of the text, because interpretation is done by the translator, and the target language text reader does not get cultural knowledge of the source language.[3]

For foreignization, the advantage of this ideology is that the target language text reader can understand the culture of the source language, the translated text can present the nuances of the culture of the source language, as well as allow for incentive learning. While the drawback is that the target text reader may feel unfamiliar with several terms, the target language text sometimes feels complex and unnatural in the use of the language, and negative aspects of culture in the source language can easily enter and influence the reader.

The purpose of this research is to find out the style used by Emma Heesters in translating the two Andmesh Kamaleng songs above, whether he emphasizes the source language or target language. The similar researches have been conducted. The first one is Leni and Pattiwael entitled Analyzing Translation Strategies Utilized in the Translation of Song "Do You Want to Build a Snowman?". This research found that there were five strategies have been used, including paraphrases, rhymes, interpretation, omission of words, and addition of word strategies, in which it used the framework developed by Akerstrom and Lefevere.[4] Another research was entitled The Equivalence of Translated Songs Lyrics and Their Effects: The Case of Translated Ecclesial Songs by Suharto and Subroto.[5] This research found that 1) translated content word located in the same bars, but not equivalent was 18.34%, the translated content word located in the different bars, but equivalent was 11.79%, the translated content word

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[3] Rohmita Khoirun Nisaa'. "Analisis Teknik, Metode, dan Ideologi Penerjemahan Subtitle Film Beckham Unwrapped dan Dampaknya pada Kualitas Terjemahan" (Thesis, Program Studi Linguistik Program Pascasarjana Universitas Sebelas Maret, 2011)

[4] Leni, Chrisna, & Pattiwael, Athriyana Santye. Analyzing Translation Strategies Utilized in the Translation of Song "Do You Want to Build a Anowman?". *Journal of Language and Literature*, 19(1), 2019.

[5] Suharto, S., & Subroto, Edi. The Equivalence of Translated Songs Lyrics and Their Effects: The Case of Translated Ecclesial Songs. *HARMONIA: Journal of Arts Research and Education, 14*(2), 2014, 131-139. doi: 10.15294/harmonia.v14i2.3294

located in the different bars and not equivalent was 2.62%, and the untranslated words were 4.17%. 2) The translation of equivalence beautiful lyrics showed the beauty of the song was equivalent at 17.02%, the beauty of the song was less equivalent at 29.78%, the beauty of the song was not equivalent of 61.70%. 3). The differences of structure caused the incorrect dictions or choice of words and missing words in the translated lyrics. Another research has also been conducted with Newmark's theory, but with different object, it was bilingual books. This research was conducted by Hidayati entitled "Rethinking the Quality of Children's Bilingual Story Books". The author found that the writer tended to emphasize the translation in the source language.[6]

In this research, the author intended to describe the translation method used by Emma Heesters in translating two Andmesh Kamaleng's song lyrics, *Cinta Luar Biasa* and *Hanya Rindu* into *Incredible Love* and *Just Missing You* whether she used translation method emphasizing on the source or target language. Besides, the author also intended to analyze the reason why such translation method was used.

**Literature Review**

In his book A Textbook of Translation, Peter Newmark explains about some procedures that can be used to overcome the problem of translation, these procedures include: Literal translation, Transference, Naturalization, Calque, Modulation, Cultural equivalents, Descriptive equivalence, Generic words, Additional explanations, Official translation, Footnotes, Couplets/triplets/ quadruplets. Translating is not an easy thing, considering finding an equivalent term in one language to another is not an easy thing. Newmark states that in the translation method is divided into two groups, they are those that emphasize the source language (source language) and which emphasizes the target language (target language), as illustrated in V diagram as follows:[7]

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[6] Niswatin Nurul Hidayati. "Rethinking the Quality of Children's Bilingual Story Books". *AL-ASASIYYA: Journal of Basic Education*. 4(1), 46-60, 2020.

[7] Peter Newmark. *A Textbook of Translation.* (New York: Prentice-Hall International, 1988), 45

*Word-for-word translation*                                                    *Adaptation*

    *Literal translation*                                                    *Free translation*

      *Faithful translation*                                        *Idiomatic translation*

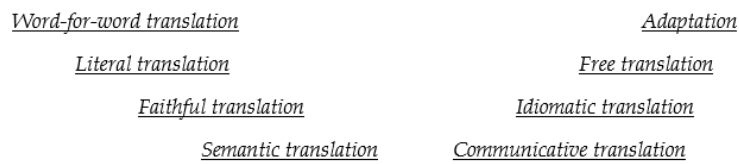        *Semantic translation*                        *Communicative translation*

Figure 1: V Diagram of Peter Newmark's Translation Theory

1. Word-for-Word Translation

     Newmark explains that in this translation the word order is maintained as in the source language and the words are translated with the most common meanings, regardless of their context. If it is associated with words or cultural terms, then the word is translated literally in this method. TL is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the word translated singly by their most common meanings, out of context. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pre-translation process.[8]

2. Literal Translation

     In this translation, the grammatical construction of the source language is converted to the equivalent of the nearest target language, but the words are translated one at a time regardless of the context. This method is usually applied if the source language and the target language have different sentence structures. The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problem to be solved.[9]

3. Faithful Translation

     This translation tries to produce the contextual meaning of the source language text, which is still limited by its grammatical structure. This translation holds fast to the intent and purpose of the source language text. Newmark mentions it "transfer"

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[8] Newmark. *A Textbook..* 45-46.

[9] Newmark. *A Textbook..* 45-46

cultural words and preserves the degree of grammatical and lexical "abnormality" (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realization of the SL writer.[10]

4. Semantic Translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents - *une nonne repassant un corporal* may become 'a nun ironing a corporal cloth' - and it may make other small concessions to the readership. The distinction between 'faithful' and ^semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original.[11]

5. Adaptation

This is the 'freest' form of translation. It is used mainly for plays 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 'rescued1 period plays.[12]

6. Free Translation

Newmark explains that free translation reproduces the matter without the manner, or the content without the form of the original. From these explanations it can be said that this translation method sacrifices the original form of the source language, usually using the form of paraphrase, where there are quite drastic changes in the target language text.[13]

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[10] Newmark. *A Textbook..* 46
[11] Newmark. *A Textbook..* 46
[12] Newmark. *A Textbook..* 46
[13] Newmark. *A Textbook..* 46

7. Idiomatic Translation

Newmark defines idiomatic translation as reproducing the "message" of the original but tends to distort the nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. From this explanation it can be said that this method often uses idiomatic expressions not found in the source language. Idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original- (Authorities as diverse as Seteskovitch and Stuart Gilbert tend to this form of lively, 'natural' translation).[14]

8. Communicative Translation

This method tries to reproduce contextual meaning both in terms of language and content so that it will be easily accepted by the reader. This is as expressed by Newmark that 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.[15]

Based on the diagram and explanation above, it can be concluded that the first four methods emphasize more on the source language, they are word-for-word translation, literal translation, faithful translation, and semantic translation. Whereas the next four methods emphasize more on the target language, they are adaptation, free translation, idiomatic translation, and communicative translation.

**Research Method**

This was a qualitative research with a case study design. The objects of this research were song lyrics of Cinta Luar Biasa and Hanya Rindu, also the translated version by Emma Heesters. In collecting the data, documentation technique was used, in which the author collected both Indonesian and English version of the song lyrics. The author analyzed the data by using Newmark's theory, in which the author or translator may emphasize his translation on the Target Language or Source Language.[16] Some steps used by the researcher were 1) Downloading *Cinta Luar Biasa* and songs

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[14] Newmark. *A Textbook..* 47
[15] Newmark. *A Textbook..* 47
[16] Newmark. *A Textbook..* 47

(Indonesian version) sung by Andmesh Kamaleng; 2) Downloading *Incredible Love* and *Just Missing You* songs (English version) sung by Emma Heesters; 3) Copying the song lyrics of *Cinta Luar Biasa* and *Hanya Rindu*; 4) Copying the song lyrics of *Incredible Love* and *Just Missing You* from official Youtube account of Emma Heesters; 5) Listening to those songs both in Indonesian and English versions; 6) Classifying the song lyrics into table 1 and table 2; 7) Classifying the translated lyrics into two categories, whether they are emphasizing on the source language or target language; 8) Analyzing the translation; 9) Making conclusion.

**Results & Discussion**
**Translation Method Used by Emma Heesters in translating Andmesh Kamaleng's *Cinta Luar Biasa* into *Incredible Love***

There were 15 data collected by the researcher from *Cinta Luar Biasa* which was translated into *Incredible Love*. From the collected data, it could be stated that each data had different translation style. There some lyrics translated by emphasizing on the source language, while some others were translated by emphasizing on the target language. The researcher divided the total data into the following table.

**Table 1.** Translation of *Cinta Luar Biasa* into *Incredible Love*

| No. | Indonesian | English |
|-----|-----------|---------|
| 1 | Waktu pertama kali ku lihat dirimu hadir | The first time you looked at me. I could tell we're meant to be |
| 2 | Rasa hati ini inginkan dirimu | My heart just fell for you. Yeah baby only you |
| 3 | Hati tenang mendengar suara indah menyapa | When your voice is calling me. My lonely heart beats tenderly |
| 4 | Geloranya hati ini tak ku sangka | Yeah you're the favourite melody I listen to |
| 5 | Rasa ini tak tertahan | Feeling more than I could ever wish for |
| 6 | Hati ini slalu untukmu | And I know my heart is forever yours. |

| 7 | Terimalah lagu ini dari orang biasa | So will you please accept this song from an ordinary girl |
|---|---|---|
| 8 | Tapi cintaku padamu luar biasa | And let me show you an extraordinary world. |
| 9 | Aku tak punya bunga | Don't have flowers |
| 10 | Aku tak punya harta | Don't have gold |
| 11 | Yang ku punya hanyalah hati yang setia tulus padamu | But I just want you to know I'll give you every feeling your dreaming of so you'll know incredible love |
| 12 | Hari hari berganti kini cintapun hadir | Day by day everything changed but my love remained the same |
| 13 | Melihatmu memandangmu bagai bidadari | And I'm standing with an angel that came from up above |
| 14 | Lentik indah matamu manis senyum bibirmu | Getting lost inside your eyes your lips have me hypnotized |
| 15 | Hitam Panjang rambutmu anggun terikat | But the way you make me feel is what I'll always love. |

The first data showed that the lyric emphasized on the target language. The lyric of *Waktu pertama kali ku lihat dirimu hadir* was translated into *The first time you looked at me. I could tell we're meant to be*, in which if this translation was literally translated into Indonesia, it became *Pertama kali kamu melihatku. Aku bisa mengatakan bahwa kita ditakdirkan untuk bersama*. From this translation, it could be seen that there were some parts which were "added" on the English version of the original lyric. The expression of *I could tell we're meant to be* was used to change the term *hadir* existed in Indonesian version. Besides, if it was seen deeply on the part of *ku lihat dirimu* in which it showed that the singer who saw someone. But, in the translated version, the expression was changed into *you looked at me* in which it showed that someone who saw the singer. So, it could be seen that the position of subject and object was different between the original and translated version.

The second data of the previous table was *Rasa hati ini inginkan dirimu* which was translated into *My heart just fell for you. Yeah baby only you*, in which this part was literally translated into *Hatiku hanya jatuh hati padamu. Iya sayang hanya padamu.* As the first data, the second data was also translated with addition, it was on the expression of *yeah baby only you* which was not mentioned on the Indonesian version from *Cinta Luar Biasa* song.

The lyric of *Hati tenang mendengar suara indah menyapa* was the third data from *Cinta Luar Biasa* lyric. This lyric was translated into *When your voice is calling me. My lonely heart beats tenderly.* If this lyric was literally translated into Indonesia, it became *Ketika suaramu memanggilku. Hatiku yang kesepian berdetak lembut.* This translation erased the word *indah,* left untranslated, in which there was only word *suara* which was translated into *voice* not *beautiful voice.* Besides, as the first and second data, there was an addition *my lonely heart beats tenderly* which was not exist in the original version. The researcher assumed that the term *lonely heart* was exist to change *hati tenang,* in which both *kesepian* and *tenang* have different meaning. The word *kesepian* showed the "negative" context, while the term *tenang* tended to have "positive" context.

The fourth data was *Geloranya hati ini tak ku sangka.* This lyric was translated into *Yeah you're the favourite melody I listen to* in which this lyric has literal meaning *Iya kamu adalah melodi favorit yang aku dengarkan.* The translation used by Emma Heesters tended to emphasize on the target language, it was English, in which the component in the original version was not translated into English. If it was seen from the literal translation, it seemed "unconnected" both Indonesian and English versions.

The fifth data was *rasa ini tak tertahan.* This lyric was translated to become *Feeling more than I could ever wish for.* The literal translation of this part was *Perasaan yang lebih banyak daripada yang pernah aku harapkan.* This kind of translation could be categorized as translation which emphasized on the target language because if it was seen, the English version was longer than the original version.

The next lyric was *Hati ini slalu untukmu.* This lyric was translated into *And I know my heart is forever yours.* This translation could be categorized as literal translation, even it could not be said as full literal translation. The lyric *And I know my heart is forever yours* was translated into *Dan aku tahu hatiku selamanya untukmu.* The addition of

*and I know* showed the difference even if it was small difference. Then, the word *selalu* was translated into *forever* meant *selamanya*.

The lyric of *Terimalah lagu ini dari orang biasa* was the seventh data of the previous table. The part of the lyric was translated into *So will you please accept this song from an ordinary girl*. This English version could translated literally as *Jadi akankah kamu menerima lagu ini dari gadis biasa*. The term *orang biasa* showed the common or general meaning, both man or woman, even in the specific context of this song, it referred to the man. While in the English version, it became *ordinary girl*, in which it referred to its singer who is a woman, called Emma Heesters. The word *girl* made the scope of meaning became narrower, it was only for woman.

The next data was *Tapi cintaku padamu luar biasa*. The sentence could be translated into *And let me show you an extraordinary world*, in which literally it could be translated into *dan biarkan aku menunjukkan kepadamu dunia yang luar biasa*. There was clear difference here, in which the word *cinta* was changed into *dunia* or *world* in the English version. Besides, there was an addition of *and let me show you* which was not mentioned in the original version of the lyric.

The next data was *Aku tak punya bunga* which was translated into *Don't have flowers*. This could be included in literal translation, since Emma Heesters literally translated the source language without even making the changes as the previous data. Then, the tenth data in table 1 was *Aku tak punya harta,* which was translated into *Don't have gold*. Referring to the dictionary, the word *harta* was translated into *property* or *wealth*, and it is general term, while term *gold* is specific. *Gold* can be one of certain person's wealth.

For the next data was *Yang ku punya hanyalah hati yang setia tulus padamu*. This part of lyrics was translated into *But I just want you to know I'll give you every feeling your dreaming of so you'll know incredible love*. If this translation was literally translated into Indonesia, then it becomes *Tapi aku ingin kamu tahu bahwa aku akan memberikanmu setiap rasa yang kamu bayangkan sehingga kamu tahu apa itu cinta luar biasa*. If we talk about meaning, then the two versions of lyrics were actually having the same points which was related to sincere feeling given to certain person. But the English version could be seen as having too long translation since there was also additional point, it was *so you'll know incredible love.*

Another data from table 1 was *Hari hari berganti kini cintapun hadir*. This was translated into *Day by day everything changed but my love*

*remained the same.* The literal translation of this translation was *hari berganti hari segala sesuatu berubah tapi cintaku masih tetap sama.* So, there was difference in the point or message delivered in that lyrics. The Indonesian version mentioned that after passing some days, then the love appeared. But in the translated version, it was mentioned that the love has been exist for long time, when everything has changed, but that love remained the same.

The next data was *Melihatmu memandangmu bagai bidadari.* Then, the data was translated into *And I'm standing with an angel that came from up above.* It could literally be translated into *Dan aku berdiri dengan malaikat yang dating dari atas.* There was difference in the term of *bidadari* and malaikat. In Indonesia, the word *bidadari* refers to female, while *angle* is translated into *malaikat.* The use of the term could be related to the singers who have different gender. *Andmesh Kamaleng* is a man so that he used *bidadari* as the term, while *Emma Heesters* is a woman so that the use of angel is suitable.

As the fourteenth data, there was *Lentik indah matamu manis senyum bibirmu.* The term was translated into *Getting lost inside your eyes your lips have me hypnotized.* Literaaly, this could be translated into *Tenggelam dalam matamu, bibirmu membuatku terhipnotis.* If those two versions were compared, both of them actually have the same meaning, even if it was not using the word-by-word translation.

The last data of table 1 was *Hitam Panjang rambutmu anggun terikat.* This part of lyrics was translated into *But the way you make me feel is what I'll always love.* Both versions were not having "correlation" at all for the translation. The Indonesian version described about the physical appearance of a woman who had long hair, while the English version mentioned about acts of certain man which made certain woman felt to be loved. From the fifteen data displayed in table 1, it could be said that almost all translated versions used the translation style emphasizing on the target language, except for the data 9 which used the literal translation. Using literal translation meant emphasizing on the source language.

Newmark (1988:45) mentioned that translation could be divided into two categories, they were translation emphasizing on the source language and translation emphasizing on target language. Then, if it was related to the previous data and analysis, it could be stated that the translation made by Emma Heesters from Andmesh Kamaleng's song lyric *Cinta Luar Biasa* could be included in

translation emphasizing on the target language, since most of them used adaptation or free translation. Newmark stated that *adaptation is the "freest" form of translation*. This method is usually used in the translation process of drama or poetry. Song lyrics are almost similar to poetry since sometimes, the song lyrics were the poetry since sometimes, the song lyrics were the poetry itself.

**Translation method used by Emma Heesters in translating Andmesh Kamaleng's *Hanya Rindu* into *Just Missing You***

There were 12 data collected from *Hanya Rindu* song which was translated into *Just Missing You.* From the total of the collected data, it could be stated that each data had different translation style. There some lyrics translated by emphasizing on the source language, while some others were translated by emphasizing on the target language. The researcher displayed the data into the following table.

**Table 2.** Translation of *Hanya Rindu* into *Just Missing You*

| No. | Indonesian | English |
|-----|-----------|---------|
| 1 | Saat ku sendiri, ku lihat foto dan video bersamamu yang tlah lama ku simpan. | When I am by myself looking at photos and videos that we took. I've been keeping them for so long. |
| 2 | Hancur hati ini melihat semua gambar diri yang tak bisa ku ulang kembali | And with my broken heart, I see all the pictures of myself living life without you just feels so wrong |
| 3 | Ku ingin saat ini, engkau ada di sini | I want you to be here with me I know it sounds crazy |
| 4 | Tertawa bersamaku seperti dulu lagi | I miss your laugh and I miss everything we used to be |
| 5 | Walau hanya sebentar, Tuhan tolong kabulkanlah | And even if it is just for a while then God please give us the time |
| 6 | Bukannya diri ini tak terima kenyataan | I can't deal with the reality. There's nothing left that I can do |
| 7 | Hati ini hanya rindu | Cause my heart is just missing |

| | | you |
|---|---|---|
| 8 | Segala cara telah kucoba | I tried everything |
| 9 | Agar aku bisa tanpa dirimu | Every way I could forget you just so I can live my life without you |
| 10 | Namun semua, berbeda | Nothing is the same |
| 11 | Sulit ku menghapus kenangan bersamamu | It's hard for me to erase all of the memories I have with you. |
| 12 | Ku rindu senyummu ibu | It's your smile that I miss from you |

The first data of table 2 was *Saat ku sendiri, ku lihat foto dan video bersamamu yang tlah lama ku simpan.* This song lyric was translated into *When I am by myself looking at photos and videos that we took. I've been keeping them for so long.* This literally could be translated as *Ketika aku sendiri melihat foto dan video yang kita ambil. Aku sudah menyimpannya sangat lama.* These two versions were actually having the same meaning. The difference relied on the length of the translated version.

Then, the second data of the translation of *Hanya Rindu* into *Just Missing You* was *Hancur hati ini melihat semua gambar diri yang tak bisa ku ulang kembali.* This was translated by Emma Heesters into *And with my broken heart, I see all the pictures of myself living life without you just feels so wrong.* If this version was translated literally into Indonesia, it became *Dan dengan hatiku yang patah, I melihat semua foto diri yang menjalani kehidupan tanpamu dan rasanya ada yang salah.* The Indonesian version *yang tak bisa ku ulang kembali* was not being translated, but it was changed with the line of *living life without you just feels so wrong.*

The third data was *Ku ingin saat ini, engkau ada di sini.* This line was translated into *I want you to be here with me I know it sounds crazy.* Literally, this part could be translated into *Ku ingin kamu ada di sini bersamaku aku tahu ini kedengarannya gila.* In the original version of the lyric, there waere no parts needed to be translated into *I know it sounds crazy*, but in the translated version, the researcher found that part.

The next data was *Tertawa bersamaku seperti dulu lagi.* This line was translated into *I miss your laugh and I miss everything we used to be.* This literally could be translated into *Aku merindukan tawamu dan aku merindukan segala sesuatu yang dulu kita lakukan.* The part of the

translated version lyric, *and I miss everything* was not needed actually since there was no that part in the source language.

The fifth data of table 2 was *Walau hanya sebentar, Tuhan tolong kabulkanlah*. Emma Heesters translated this part of lyrics into *And even if it is just for a while then God please give us the time*. This can be said as literal translation since both the source and target languages have similar sentence. The sixth data was *Bukannya diri ini tak terima kenyataan*. This was translated into *I can't deal with the reality. There's nothing left that I can do*. Literally, this part of lyrics could be translated into *Aku tidak bisa menerima kenyataan. Tidak ada yang tersisa yang bisa aku lakukan*. Actually, both version have the similar meaning, but there was additional translation, it was *There's nothing left that I can do*.

The next data was *Hati ini hanya rindu*. This was translated into *Cause my heart is just missing you*. This could be included in literal translation since both versions have similar words. Even if there was additional *cause* in the translation version. The same thing happened to the eighth data, in which *Segala cara telah kucoba* was translated into *I tried everything*. The following data was *Agar aku bisa tanpa dirimu* which was translated into *Every way I could forget you just so I can live my life without you*. If this term was literally translated, it became *Setiap cara aku bisa melupakanmu jadi aku bisa menjalani kehidupan tanpamu*. Both versions were actually having similar meaning but in different style, and we could see that the English version was much longer.

The tenth data was *Namun semua, berbeda* which was translated into *Nothing is the same*. This can be translated as *tidak ada yang sama*. As the previous data that they were actually the same, but having different style of sentence. The next one was *Sulit ku menghapus kenangan bersamamu*. This lyric was translated into *It's hard for me to erase all of the memories I have with you*. The literal translation of this English version was *Sulit untukku untuk menghapus semua kenangan yang aku miliki bersamamu*. As the previous data that they were actually the same, but having different style of sentence, and we could see that the English version was much longer.

The last data was *Ku rindu senyummu ibu*. This was translated into It's your smile that I miss from you. As we would see that there is a missing part of the sentence. The word *ibu* in the lyric had not been translated in the English version so that it was becoming more general. The last data of the table 2 became the closing statement of the song lyric so that in Indonesian version, the intention of the song

was delivered to a mother. But, in the translated version, it became more general since there was no term *mother* as the translation of *ibu*.

In the introduction, it was mentioned the Newmark theory and diagram. Based on the diagram, it could be stated that the first four methods were emphasizing on the source language, consisting of *word-for-word translation, literal translation, faithful translation,* dan *semantic translation*. While the other methods included *adaptation, free translation, idiomatic translation,* dan *communicative translation* which emphasizing on the target language.

As we could see from the table 2 and the analysis and discussion above related to the translation of *Hanya Rindu* into *Just Missing You,* it was clearly displayed that there were similar proportion both the methods used, whether it was emphasizing on the target or source language. It was different from *Cinta Luar Biasa* lyrics which was translated into *Incredible Love* which consisted of many lyrics dominated with method emphasizing on target language.

## Conclusion

There were 15 data collected by the researcher from *Cinta Luar Biasa* which was translated into *Incredible Love.* Then, there were 12 data collected from *Hanya Rindu* song which was translated into *Just Missing You.* From the total of 27 data, it could be stated that each data had different translation style. There some lyrics translated by emphasizing on the source language, while some others were translated by empahsizing on the target language. From the fifteen data displayed in table 1 (Translation of *Cinta Luar Biasa* into *Incredible Love*), it could be said that almost all translated versions used the translation style emphasizing on the target language, except for the data 9 which used the literal translation. Using literal translation meant emphasizing on the source language. While the analysis and discussion of translation of *Hanya Rindu* into *Just Missing You,* clearly displayed that there were similar proportion both the methods used, whether it was emphasizing on the target or source language. It was different from *Cinta Luar Biasa* lyrics which was translated into *Incredible Love* which consisted of many lyrics dominated with method emphasizing on target language. Then, the reason why Emma Heesters tended to use the translation method emphasizing on the target language because she had to manage the translation could be match with the intonation or tone of the song. Besides, the gender of

the singer also caused this because some parts of the lyrics were modified so that they were match with the female singer, while the original version was sung by a male singer.

The results of this research could become the additional reference in the translation studies, especially in the literary work translation, in this case, song lyrics. Besides, by conducting research with Indonesian song lyrics and their translated versions as the object could become a medium in promoting Indonesian literary work to the world. Then, the author also suggests to the next researcher to conduct a research on other Indonesian or local language song lyrics and their translated version, for example Javanese, Sundanese, and others, since there are many local language songs which are famous currently.

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