

CHAPTER II

LITERATURE REVIEW

This chapter presents the theoretical background of the research. Some theories are explained as a basic foundation and orientation to conduct the research. This chapter consists of two main sections. The first is theoretical studies consisting of the description of translation and song translation. The second is the study of relevant research containing a brief explanation of skopos theory which is relevant to the current research.

1. Translation

The word translation comes from a Latin term meaning "to bring or carry across". It is still not clear when it just bring or carry across all of the words and their meaning but it is affected to the process or the way of translations itself over author intended as Newmark who stresses the point that: "Translation is rendering the meaning of text into another language in the way the author intended the text" (Newmark, 1988b). From the statement, Newmark defines translation as a process of rendering meaning of a text from source language into target language by maintaining author intention and the way the translator renders the meaning.

The way the translator renders the meaning should not affect the result of the translation, because a translator is a message conveyor. Furthermore, Newmark (1988b) explained that translation is a complicated, artificial and fraudulent job, because the translator must be pretending to be someone by using another language. On the other hand, when the translators translate the

text, they should be in different words and culture beside they knew the strategies of translation in specific field to make a natural results of translation.

Translation may be very close to or may different from the ST, or translation can little match with the source text. Low (2013) suggested that a song translator may have three options: (1) a translation, (2) an adaptation or (3) a ‘replacement text’.

a) Translation

Translation can be close to or different from the source text, or translation can match a bit with the source text. Low defines translation as “a translation is a target text where all significant details of meaning have been transferred”. (2013, 2016).

b) Adaptation

Adaptation is less valuable in this case because it could not carry all of source text aspects and all significance detaild of meaning (Low, 2013). Meanwhile it has been widely used. Furthermore, Munday (2009) stated that an adaptation “demands different criteria for the assessment of its equivalence to the source” is somewhat problematic. It is not easy to compare a target text with its source text, assess how much verbal meaning has been transferred. However, an adaptation text will not carry out the purpose of song translation as skopos theory but this type is most common used by the translator because it makes song translation more easy to make a singable song translation.

c) Replacement Text

Replacement is third category. It can be understood from the word, the result text lyrics (TT) is not related to the source text (ST); however, the melody is the same. It does not carry any semantic or syntactic aspect to source text. In contrast, replacement texts are totally new texts which are created to be sung within the existing melody (Low, 2013).

2. Skopos Theory

In case of song lyric translation, it's a complex task for conducting of several aspects such rhythm, rhymes and singability, the translator may focus on the target text. The attention to rhymes and rhythm, which are components frequently found in lyrics, is one of the crucial points song translators face. The reason, according to Low (2005) stated that it would be unwise to adopt an approach that is true to the lyrics, focusing on the characteristics of the source text. The focus remains instead in the function that song will be performed, serving its importance in the target culture as a result.

The focus on the target text is retained by the functionalists and their skopos theory. It is a theory by Hans J. Vermeer developed in Germany in the 1970s. Skopos is a Greek word means "purpose". Du (2012) tried to present the brief explanation of the theory. She writes that in the skopos theory, purpose of translation becomes the main focus of its translation.

Through the purpose, translation methods and strategies could be determined. Therefore, knowing the reason and function of a source text

would be very important for the translator. To determine the reason and function of a translation, the audience become one of the most important factors. Meanwhile, Du (2012) mentioned that “Vermeer thinks that to translate means to produce a text in a target setting for a target purpose and target addressees in target circumstances”.

Song translation generally has a good correlations to carry out the skopos theory which makes a natural translation become a singable translation results, besides skopos theory refers again to principle of the specific fields that the translator of song lyric has a pentathlon principle by Peter Low. Low’s ‘Pentathlon Approach’ (2003), is based on five aspects, and the translator is have to keep a high regularity in each of these five aspects, but not naturally have to get the best at all aspects. The Pentathlon Principle cover such aspects as:

- a) Singability: this means the effectiveness of the translated text. The translated lyrics ‘must function effectively as an oral text delivered at performance speed’ (Low, 2003). So that the translator should give more attention to the word order and syllable of the translated text to fit into the melody and the singer’s vocal skills.
- b) Sense: this means for some flexibility. According to Low (2005), lyrics accept ‘some stretching or manipulation of sense’. In this aspect, the translator needs to stretch or manipulate the sense to get the meaning. On the other words, sense is used to get the equivalent word and meaning.

- c) Naturalness: Low thinks it is desirable that the song translation take into the listeners' mother language. The main concept of this principle is register and word-order. So that the translated song lyrics with a good naturalness may get more attentions from the audience because of the audience do not need much effort to understand to the translated lyrics.
- d) Rhythm: according to Low (2003), rhythm is about words syllable. The addition or reduction of a syllable may change the rhythm, but not the melody. So the translator may balance the rhythm between source and target text to keep the rhythm into the melody.
- e) Rhyme: in a song translation, according to Low (2003), rhymes will not be perfect as good as source text, the translator may give more attention to the end of each line.