

## **CHAPTER II**

### **THEORITICAL FRAMEWORK**

#### **A. Translating Song Lyrics**

Song translation processes many unique obstacles. One has to deal not only with the rhyme patterns and ambiguous metaphors of poetry translation but also with the rigid, pre-set instrumental musical structure of the original song (Penttinen, 2018, p. 4). In addition, manipulation can occur in the process of translating. Yuliasri (2017) found that manipulating the text in order to conform to the cultural norms for readers' acceptability. Translating consists in reproducing the receptor language in the closest natural equivalent of the source-language message, first in terms of meaning, secondly in terms of style (Nida & Taber, 1982).

Translating song is different and not easy compared with translating a general text. Ishafani (2011) states that song has similar characteristics to poetry, since both were expressed through a set of beautiful words that is dealing with rhyme, meter, rhythm, also certain style of language. The most important things when making a song lyric we have to adjust the rhythm so we can produce a good song lyric (Sapoetra, 2016, p.4). Both target text and source text should be fitted with each other. In practice, that means, the syllable count (and preferably also the syllabic stress) of the source text and target text should be identical whenever possible (Low, 2005: 196). Low does add that changes in rhythm and even in the melody are sometimes possible

(Low, 2005: 197). According to Low (2003: 101) instead of concentrating on the source text, translators should focus on the readers of the target text and their needs. Moreover, the biggest challenge during the translation process is to accomplish a translation product that equivalent or even better than the original (Akerström, 2009).

## **B. Translation Strategies by Peter Low**

The present study used Peter Low's strategies because, he is one off the expert in translation study that focused on translating song lyric. Low (2013) states when a song is translated into another language, it will be a translation, an adaptation, or a 'replacement text'. It means, when a song in one language is sung in another, the words we hear may be a translation or adaptation, or a 'replacement text'. There are three strategies based on Peter Low's strategies:

### **1. Translation**

Low (2013) defines translation as a Target text where all significant details of meaning have been transferred". In this strategy, in order to fit the melody, rhyme, and rhythm of the original song, some small omissions and additions of insignificant details can be possible.

Example:

<b>Source Language (SL)</b>	<b>Target Language (TL)</b>
Where are you going?	kemana kamu pergi?

## 2. Adaptation

Low (2013) defines adaptation as “an adaptation is a derivative text where significant details of meaning have not been transferred which easily could have been.” In this strategy, there are some additions or omissions or modifications to "significant details" of the source text. It aims to make the text more suitable for specific audiences or the reader or listeners.

Example:

Source Language (SL)	Target Language (TL)
And it's killing me when you're away	Dan jarak menyiksaku

## 3. Replacement

Replacement is Low’s third category. Low’s (2013: 231) definition, a replacement text: “a song lyric created to be used with a pre-existing melody, yet manifesting no semantic transfer from the text previously sung to that melody.” In this strategy, does not carry any semantics or syntax fidelity to source text. Translator can apply new lyrics in the target language (TL). As Keleş (2015: 16) cited in Tekin and Isisag (2017) replacement (text) refers to the rewriting of the original with many changes in theme, setting and structure but the tune is the same or very similar. To sum up, in the replacement strategy students make a new lyrics in target language (TL) which is no relating words to the source language (SL). Low (2013: 239) states one reason for making a replacement text is

obvious: if one sees merit in an existing song tune but finds the lyric weak, trite or silly, then one may very well try to write better words. Conversely, replacement texts are entirely new texts which are devised to be sung to an existing tune (Low, 2013).

Example:

<b>Source Language (SL)</b>	<b>Target Language (TL)</b>
I have already come	terancam jiwaku

### C. Paraphrase

Paraphrase strategy is a strategy when the translator choose to maintain and present the central meaning of the source line to its closest meaning in the target line at the expense of changing the form (Akerstrom, 2009). According to Newmark (1988) paraphrase is an amplification or explanation of the meaning of a segment of the text. It is used in an 'anonymous' text when it is poorly written, or has important implications and omissions. So, it can be conclude “central meaning” is marked in the paraphrase strategy in order to get the closest meaning. The researcher decided to use this strategy because some of the lyrics of song did not indicate to the Peter Low’s strategy.

<b>Source Language (SL)</b>	<b>Target Language (TL)</b>
I wish you would tell me why!	Jelaskanlah mengapa!