

## AN ANALYSIS STRATEGIES OF TRANSLATING SONG “LEAD THE WAY” INTO INDONESIAN VERSION *KITA BISA*

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### **Abstract**

The aim of this research is to analyse translation strategies utilized in the translation of song “Lead the Way” Into Indonesian Version *Kita Bisa*. The lines of a pair song lyrics were used as data and the data was limited on the translation of English-Indonesian. The strategy analysis was carried out using the framework developed by Åkerström (2009) and Chesterman (2016). The data in this research was analysed using a qualitative descriptive method. The source and target lines of the lyrics were put side by side in a table. As shown in the result of the research, the translator prefers to translate lyrics lines with fewer words while maintaining the same number of syllables as the original lines. In terms of the translator’s strategic translation strategies in translating lines of lyrics, it is found that eight strategies out of thirteen strategies have been used, they are word count, syllables vs words, addition of words, omission of words, metaphor, rhymes, paraphrases, and borrowing strategies.

**Keywords:** *Song Translation, Translation Strategy, “Lead the Way”.*

## Introduction

Globalization has made a direct impact on the development of translation studies. As the world experiences faster communication and accelerated mobility, translation studies take part as a bridge to avoid a communication (Nugroho et al, 2016). Due to the fact that different countries have distinct languages, translation has become a frequent approach employed by people in everyday life. As a result, translation strives to make communication between languages easier and more flexible. Entertainment, law, medicine, and education all require translation services. Nida (1964) says translation is an important phenomenon that has a massive effect on daily life.

English is an important second language used by individuals all over the world to communicate with people from other countries. According to Elyana&Rini (2021) "English is a lingua franca, the way of integrating public communication, and the most appropriate language to utilize in many areas in the age of globalization." The translators' work is crucial since they serve as the link between two different languages.

Newmark (1988) states that the act of translation as transferring the meaning the source language to the target language and taking care mainly of the functional meaning which is relevant. Meanwhile, a translator, it is not just about conveying the meaning of a text to the target language, but also about employing their imagination to convey the source language's concept to the target language. Furthermore, sometimes the translator must introduce a new word constituent into another

language using pattern of grammar.

Rini (2014) states as one of the components of a language, grammar is necessary in order to create meaningful and understandable sentences. Every nation's language is influenced by its culture, which has been evolving for a long time. Bell (1991) states the purpose of translation theory is to reach an understanding of the processes undertaken in the act of translation and not as is so commonly misunderstood to provide a set of norms for effecting the perfect translation.

Songs, periodicals, newspapers, books, movie subtitles, poetry, and other forms of media have all been influenced by the work of translators. Because most materials are not written in a language that some people understand, the translation activity is breaking down. The role of translation has transferred to the world language, which is English. English has been used to translate all of the material. Indonesia, as a country where English is not the primary language, requires a thorough understanding of translation from source to target. People learning English require the concept of translating the source language into the target language, which involves the function of translators.

One of the forms of translation is song translation. Song translation is offered to facilitate listeners of other languages in not only enjoying the rhythm of the music, but also in understanding the meaning of the lyrics of those foreign songs. The most difficult translation is to convert a song from one language into another. This occurs because an interpretation must consider a variety of elements such as syllables, conformance, and so on. As a result,

the replication process will be more appropriate for the target language (TL) than the source language (SL). And in reproducing, it must be based on the existing equality (Nida and Taber, 1982). The process of reproducing in the nearest natural equivalence language of a source language message, first in meaning and second in terms of style is one of the things that must be done in translating a song. The song is part of the literature because the lyrics of the lyrics are also a form of poetry that will be more difficult to translate (Nida, 1964; Bassnett, 2002; Raffel, 1988; Newmark, 1991).

Generally, the song is a lyric that is enhanced by musical elements in each verse, sometimes even word for word in each lyric. The lyric is a form of literature, and it is possible that it is one of the world's earliest forms of expression. The lyric can also be considered a modification of a poem in which the lyrics are a creation of the writer's imagination or thoughts of the heart. A lyric is a writer's imaginative vision that is penned into an article and supported by musical instruments that lend rhythm to the lyrics.

The listeners can be affected by a lyric since the song's lyric also contains a moral message. The song can be a depiction of human emotions or a story about something that happens in everyday life. The translation of the song lyrics is very complicated because it requires translators to make a choice of words that match the number of tones, rhythms, music, and to find out the length of the song phrase (George, 2004). Song lyrics translation is a challenging process because the translators' tasks are not

only rendering the meaning of the original lyrics but they are also demanded to pay attention on the other demands when creating the translated version of the song, which is the rhythm of the music (Stephenson, 2014).

As a result, song translators must engage with the meaning of the lyrics and also the rhythm of the song through carefully selecting the words. In order to have a listenable song translation, they must guarantee that the lyrics not only convey the original message but also have an equal or approximately similar number of syllables to a source song.

Since its inception in 1923, the Walt Disney Company has created a wealth of wonderful animated films as well as the accompanying soundtracks. The song is the key premise in these films, and the popularity of the film has resulted in the popularity and success of the song itself (Hischak & Robinson, 2009). These songs are crucial in narrative because they assist the listener comprehend the characters' emotions and sentiments (Edmondson, 2013).

Previous researchers have studied and investigated the song translation process from a variety of perspectives. Septiardi and Nugroho (2017) conducted a song translation analysis research in which they analyzed and compared the translating song lyric strategies of J. Åkerström's framework (2009), the translation method of Peter Newmark (1988), and the figurative language of Perrine (1982).

The Åkerström's framework (2009) they used to analyze the data. They used the 7 from 10 of the features. A comparison

of used the figurative language by Perrine (1982) and Larson, it was found that there are 6 figuratives language. They are: 5 hyperbole, 4 assonance, 3 metaphor, 2 personification and simile, and 1 alliteration. Then the translation method used to translate the lyric by using Newmark (1988) that found in the analysis. There are Literal Translation 20 is the most method of translation that found in the lyric, Communicative Translation 10, Semantic Translation and Free Translation 4.

Hendra (2019) also conducted research on the translation strategies used in translating English song lyrics into Indonesian. He analysed the translation strategy at the word level used the translation of the song in the animated movie "Let it go" from English into Bahasa Indonesia and measured the frequency with which each translation strategy. The framework proposed by Baker (1992) used for data analysis translation strategy of addressing disparate words at Word level. The data for this study is the lyrics of the original song "Let it go" sung by Idina Menzel in the original movie produced by Walt Disney "Frozen" with a translation version of Indonesian.

The result showed that the seven strategies proposed by Baker (1992), identified as used in this study. Translation strategies are translated by disappearances, translated by paraphrasing using unrelated words, and translations by cultural substitution.

Those dynamics inspired researchers to examine this study in order to document the process of translating one of Disney's popular songs, "Lead the Way," into the Indonesian

version *Kita Bisa* by discovering translation strategies to measure the lyric singability. The strategies employed by translators to translate lyrics based on the song translation theory framework by Åkerström (2009) and Chesterman (2016) are referred to as music and strategic translations.

Åkerström (2009) presented ten translation strategies for dealing with music lyrics translation. Chesterman (2016) also proposes three strategic translations. This study integrates the ideas of Åkerström (2009) and Chesterman (2016) to reveal the strategic translation strategies utilized by translators to translate lyrics. While it comes to song translation, Franzon (2008) provides five possibilities for a song translator to consider when translating song lyrics. If the translator discovers spoken conversation in the song part, the first option is for the translator to retain the music untranslated. The second method is to translate the lyrics while ignoring the music.

This is used when the translator is simply concerned with the meaning of the lyrics. Another alternative is to create new lyrics for the original music, since the translator may see the song's melody as the most significant component of the translation. The translator's next option is to adjust the music to the translation in order to maintain its meaning. As a final option, the translation might be adapted to the original music. As a function, the translator alters the translation of the source lyrics to create target lyrics that follow the original music.

As a consequence, the purpose of this study is to investigate the translation strategy used in translating the song "Lead the

Way" into the Indonesian version of *Kita Bisa* using Åkerström's (2009) and Chesterman's (2016) theories. The researcher wants to examine a song from the Disney film "Raya and the Last Dragon" initially sung by JheneAiko and afterwards covered by Via Vallen. This study intends to give useful information related to the study of song lyrics translation.

## Method

This research is analysing using a qualitative descriptive method because the aim of this research is to present the analyses of data. According to Bogdan and Biklen (2007) Qualitative research is descriptive, it indicates that the data gathered is in the form of words rather than numbers. It is appropriate for this research since the data were grouped systematically in terms of giving a complete and clearer analysis of the findings.

The data for this research came directly from the researchers' collection of Disney song lyrics, hence it is classified as primary research. This is derived from the animated film Disney *Raya and the Last Dragon* entitled "Lead the Way" sung by JheneAiko, and the translated version in Indonesian entitled *Kita Bisa* sung by Via Vallen on the *YouTube* channel. In this research, the set of words in each line of Disney song lyrics is used as data. To present the data, the source and target lines of the lyrics were put side by side in a table. The researcher tries to find out the translation strategies while translating the song lyric using Åkerström (2009) and Chesterman (2016) theory. After analysing the data, the researcher gathered the study's conclusion.



## Discussion

This research consisted of the gathering and analysis of data utilizing J. Åkerström's and Chesterman's framework. The following is a finding of the analysis obtained by the researcher during the analysis:

### 1. The Strategies Translation of Song

The frameworks of J. Akerstom (2009) and Chestermans concerning translation strategies are utilized to analyze the song lyric Lead the Way into Kita Bisa. There are nine features, which are as follows:

#### 1.1 Word Count

**Table 1.1. A comparison of the word count in the ST and TT**

| No | Text             | Word         | Number |
|----|------------------|--------------|--------|
| 1  | Source Text (ST) | Lead the Way | 148    |
| 2  | Target Text (TT) | Kita Bisa    | 80     |

The table above compares the amount of words in the source text and target text. The source text (Lead the Way) contains 148 words, which is greater than the target text (Kita Bisa), which has 80 words. The difference between ST and TT words are 68 words. There are substantial deviations in the translations of the song related to lyric words being eliminated by the translator to match the number of syllables and tempo in the Indonesian version. While singing the Indonesian translation song, it will sound the same and will not sound unpleasant or weird.

The following selected sample presents and discusses the examination of word count in line of song lyric.

### Example 1

Source text : We can start brand new (5 words)

Target text : Buathalbaru (3 words)

The example above shows that the original English text has more words than the Indonesian version. The linking verbs are the factor of the analysis that distinguishes the English original from the Indonesian translation. These shorter words could be fitted to the translator's decision to keep the primary message of the source line while modifying the structure of the target line.

### 1.2 Syllables vs. Words

In translation lyric of song, the number of words is unimportant; the number of syllables is important since the text would be sung and should suit to the music.

**Table 1.2. A comparison of the Syllables vs. Words in the ST and TT**

| No | Text             | Word         | Number |
|----|------------------|--------------|--------|
| 1  | Source Text (ST) | Lead the Way | 191    |
| 2  | Target Text (TT) | Kita Bisa    | 177    |

The table above indicates that the English original has 191 syllables and the Indonesian translation has 177, indicating that the Indonesian translation has less syllables than the English original. Whereas, the words of the Indonesian translation were

eliminated throughout the translation process. The number of syllables in each line is nearly same in order to equal the rhythm and tempo of the original English song.

### Example 2

#### Source Text

When you're broken, open up your heart and feel

(9 words)

When/ you-'re/ bro-ken/, o-pen/ up/ your/ heart/ and/ feel

(12 syllables)

There's no difference, we're all family here

(7 words)

There's/ no/ dif-fe-rence/, we're/ all/ fa-mi-ly/ he-re

(12 syllables)

Despite all of our doubts, all our up and downs

(10 words)

Des-pite/ all/ of/ our/ doubts/, all/ o-ur/ up/ and/ downs

(11 syllables)

There is never really anything to fear

(7 words)

There/ is/ ne-ver/ re-al-ly/ a-ny-thing/ to/ fear

(12 syllables)

#### Target Text

Salingjujurjugasalingterbuka

(5 words)

Sa-ling/ ju-jur/ ju-ga/ sa-ling/ ter-bu-ka

(11 syllables)

Karenakitasesemuakeluarga

(4 words)

Ka-re-na/ ki-ta/ se-mua/ ke-luar-ga

(10 words)

Buangsemuakeraguanhatimu

(4 words)

Buang/ se-mua/ ke-ra-guan/ ha-ti-mu

(9 syllables)

Buangsemua rasa takut di hati

(6 words)

Buang/ se-mua/ ra-sa/ ta-kut/ di/ ha-ti

(10 syllables)

Based on this finding, the researcher discovered that it was necessary to change the number of words or syllables to suit and relate the tone when sung by the musician and listened to by the audience. So, the song is sung, the tempo is nearly equal.

### 1.3 Additionns of words

The researcher found the addition of words that had been added in the translated text from the source text to the target text. The following example shows a line analysis translated using the word addition strategy.

#### Example 3

Source Text : We become stronger than ever

Target Text : Kekuatan kita adalah saling percaya

The example above is the addition of words in the translated text. The researcher points out that Indonesian translators could work by using word addition strategies to translate source text. This additional information is thought to be provided by the translator to cover the unclear message of the source text, which provides clearer information to the target audience.

## 1.4 Omission of Words

An omission strategy is an omit, regardless of whether it is a rephrasing, i.e. removing a line, of the source text (Åkerström, 2009). There, researcher found the omission of words that had been omitted from the source text to the target text. The next example is used to explain the analysis of the omission of words strategy.

### Example 4

Source Text : Learn from life this time

Target Text : -

The example demonstrates the omission of words strategy in which the message contained in the source text indicates a request to attempt to learn a lot of new lives. The translator completely deleted this concept from the target text. As a result, it is possible that the translator utilized the strategy of word omission. As a consequence, the translator decided to omit this spoken line from the target text of the lyric, although it remains in the song's music video.

## 1.5 Metaphor in Text

A metaphor is anything that is expressed in the form of a picture (Åkerström, 2009). According to Lycan (2008) stated that Metaphor is somehow a matter of bringing out similarities between things or states of affairs. In addition, Cambridge Dictionary (2021) stated that "Metaphor is a statement that characterizes a person or something by adhering to something with appropriate attributes". In the example bellow the

researcher found the use of metaphor in the text that use by translator in the source text to the target text.

### Example 5

Source Text : When you're broken, open up your heart and feel

Target Text : Salingjujurjugasalingterbuka

The example shows the presence of a metaphor to the target text. However, the translator translated the text which is not literally. If the source text is translated literally, it would become *Saatkamupatah, bukalahhatimudanrasakan*. When a song is performed by a vocalist or heard by an audience, different syllables could create a significant impact. Despite the fact that the meaning is too far removed from the original language, the translated text retains the same meaning.

### 1.6 Use of Rhyme

In order to rhyme in a translated song, the translator must have a strong comprehension of the song's word choice and tone. Translators must compose the lyrics and notes so that the song flows well when performed. The rhymes in certain songs seemed to follow a pattern, and the rhymes were significant for the precise stress of notes (Åkerström, 2009). The researcher presented the rhyme analysis findings in the table below.

**Table 1.3. The Numbers of Rhymes in the Lines' Target Text**

|                   |    |
|-------------------|----|
| Numbers of Rhymes | 4  |
| Target Text       | 21 |

### Example 6

Source Text

We have a choice to  
Build or destroy to  
Fight or to come together

Target Text

Pilihbersatukitateguh  
Atauterceraidanruntuh

The translator was observed using a rhyme strategy when translating into target lines. Furthermore, it was found that the twins rhyme used by the translator in the target lines was given with a 'U-U' rhyme scheme. The repetition of the Indonesian vowel 'U' was used in the target lines, as seen by the terms 'teguh' and 'runtuh'. As a result, by providing a similar sound ending in the target lines, it is possible to conclude that the translator concentrated on the sound pattern of the target lines.

#### 1.7 Use of Paraphrases

Alteration in structure or sentences are required while translating song lyrics since the translator has paraphrased the text so the syllables in target text could be listenable and performable. The paraphrase strategy produces a version of the Target Text that can be regarded as loose, free, and, in certain cases, less translated (Chesterman, 2016). The use of the paraphrasing strategy is shown in analysis of data on the selected examples.

### Example 7

Source Text : Nothing we can't do

Target Text : Kaupastibisa

Paraphrasing is the process of conveying what is written/sung in a different way (Åkerström, 2009). When translating the words of this song into a different language, translators should keep it in mind. Reading sentences with entirely different structures to produce syllables in the target language that singer can sing demonstrates the above example. The row's point of view remains the same, however the structure changes.

### 1.8 Borrowing

Borrowing occurs when the source text is written in the target text without an equivalent. Borrowing is a strategy used to borrow a word or expression directly from another language; it can be pure or naturalized (Afdha, 2016). In addition, Chesterman (2016) stated that this strategy includes individual item borrowing and syntagma lending. In the following example, the line analysis is translated using the borrowing strategy.

### Example 8

Source Text : Kumandra, kumandra

Target Text : Kumandra, kumandra

The section above is an excerpt from the last line of the lyric. According to the song, the name Kumandra is taken from Sanskrit. In Detik reported that in the film *Raya and the Last Dragon*, Kumandra was once a United Kingdom in peace. As



seen in the above example, the term Kumandra was merged into the target text Kumandra. The translator used naturalization to transfer the meaning from the source text to the target text.

The result of data analysis shows that there are eight translation strategies out of thirteen strategic translation strategies used by the translator. Those strategies are word count, syllables vs words, addition of words, omission of words, metaphor, rhymes, paraphrases, and borrowing strategies.

The analysis of the translation strategy results in comparisons in the amount of words and syllables in the lyric line. It was discovered that the lyrics of the song "Lead The Way" appear to have less words in the target line than the source line which have 27 lines. This fewer words could be the consequence of the translator's choice to respond to the proper strategy of translating the lyric lines, in which he strived to keep the essential meaning of the source lines while conveying the same notion to the target lyrics.

Vice versa, it was discovered that the syllables in the target line was quite comparable to the number of syllables with in source line. This could be because translators prefer utilized words with the same number of syllables as the source line. Although the translator was unable to discover words with same number of syllables as the source line, the nearest syllable count should be utilized. It could also be inferred that the translator utilized the principle of singability with in translation in that song, making the target line of each lyrics singable.

The translator utilized a strategy known as word addition strategy to deliver more information on the target line. The omission word strategy would be followed. Empty words that have no specific relevance for the target text are not translated. Furthermore, the translator's strategy appears to be a metaphor strategy. However, translators do not translate the text precisely. When a song is sung by a performer or heard by an audience, the varied syllables could have a big impact if the source text is translated literally.

The used of the rhyme strategy demonstrates that the translator not just focuses on providing sounds comparable to the target line's ending, and moreover utilizes words with the same number of syllables as the source line to fit the translation to the song's musical structure. Moreover, in this study, the translation by paraphrase utilizing similar phrases was utilized multiple times. Changes to a word's form or meaning are meant to make the translated version sound more like the language used in reality. This strategy was consistent with one of the options offered by Franzon (2008) for the translator in translating song lyrics, which is to adjust the translation to the song's existing music.

The last strategy used by the translator is the borrowing strategy. The translator immediately borrowed a term or expression from another language. The decision to concentrate on this choice therefore leads the translator to focus not only on the message but also on the rhythm of the music in order to make the target words singable.

## Conclusion

The following are the conclusions that can be made from the analysis of translation strategies. It was discovered that translators used eight strategic translation strategies, including word count, syllable vs. word, word addition, word omission, metaphor, rhyme, paraphrase, and borrowing. Because he or she may translate the lines by adopting or modifying the primary idea of the source lines, the translator tends to translate the lyrical lines with fewer words. The source and target lines each have the same number of syllables.

To create song translations that can be sung, translators typically use words with the same or comparable number of syllables as the source line. Because the translator wishes to adjust the translation to the song's musical arrangement and obtain a singable version of the song. This study also has the disadvantage that the translator does not apply the other five strategic translation methods when translating the song lines that are word-for-word translation, reorganization of words and text lines, use of English words in translation, semantic strategies, and pragmatics.

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