

TYPES OF TRANSLATION USED IN THE BATAK TOBA - INDONESIAN TRANSLATION OF SONG “Aut Boi Nian”

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ABSTRACT

This research centered on analyzing types of translation used in the Batak Toba-Indonesian Translation of Song “Aut Boi Nian”. The primary objective of the research was to investigate the types of translation existed in Aut Boi Nian Song’s translation such as literal translation, free translation, idiomatic translation, ethnographic translation. This study employed a descriptive qualitative research methodology. The data were gathered from the Batak Toba-Indonesian translation lyrics. In this research, the data would be the song lyrics and the translation which have 18 sentences. The most dominant type used in the song lyrics was free translation with 66,667 % from the total of percentages. And the least dominant type was idiomatic translation with only 5.6% distribution to the total number of percentages. Based on the findings, it was indicated that free translation assist the audience conserve the emotional power of the lyric instead of its literal structure and also ensured that listeners feel the same way as the source audience by making sure that both pragmatic and affective meanings were same. The results contribute to the development of translation process, translation strategies, discourse analysis of another regional language text.

Keywords : Types of Translation, Song.

ABSTRAK

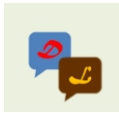
Penelitian ini berfokus pada analisis jenis jenis terjemahan yang digunakan dalam terjemahan lagu “Aut Boi Nian” dari bahasa Batak Toba ke Bahasa Indonesia. Tujuan utama penelitian ini ialah untuk menginvestigasi jenis jenis terjemahan yang terdapat dalam lagu “Aut Boi Nian” seperti terjemahan harfiah, terjemahan bebas, terjemahan idiomatik, dan terjemahan etnografis. Penelitian ini menggunakan metode penelitian Kualitatif deskriptif. Data dikumpulkan dari lirik terjemahan Batak Toba-Indonesia. Dalam penelitian ini data yang digunakan ialah lirik lagu dan terjemahan nya yang terdiri dari 18 kalimat. Jenis terjemahan yang paling dominan ialah terjemahan bebas dengan persentase 66.67% dan yang paling sedikit ialah terjemahan idiomatik dengan distribusi 5,6% dari total keseluruhan. Berdasarkan temuan, terlihat bahwa terjemahan bebas membantu audiens mempertahankan kekuatan emosional lyric pada struktur literalnya, serta memastikan pendengar merasakan hal yang sama seperti audiens lainnya dengan memastikan makna pragmatik dan afektifnya sama. Hasil ini berkontribusi pada pengembangan proses terjemahan, strategi terjemahan, dan analisis wacana teks bahasa daerah lainnya.

Kata Kunci : Jenis jenis penerjemahan, Lagu.

I. INTRODUCTION

Nowadays, extensive information is accessible globally in various languages on many topics such as education, literature, sports, games, and entertainment. Because of this, people need to be able to acquire proficiency in multiple languages to access extensive information. Especially if they want information that is not available in their own languages. This means that they have to either translate it into their own language or find the translation of the information they need.

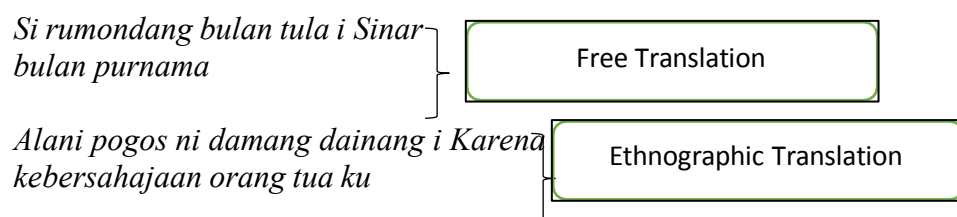
In fact, Individuals have challenges when attempting to translate their native language into Bahasa Indonesia. People must translate from their native language into Bahasa Indonesia for the comprehension by others. That activity was referred to as translation. Larson (1984) defines translation as the process of conveying the meaning



from the source language to the target language. This is done by going from the form of the first language to the form of second language by way of semantic structure. It is meaning which is being transferred and must be held constant. In other words it can be said that translation is the process of delivering meaning from one language to another language by looking at the meaning that transferred. Hartono (2012) defined translation as an activity which inevitably involved at least two languages and two cultural traditions. Based on that statement translation deals with the complexity of language, which means many problems come up when people want to translate an idea or information. The general problems when people want to translate is the ability in choosing appropriate words which have more than one meaning (ambiguous), and the ability to find the equivalent meaning of expression from source language into target language when it does not have the concept of certain word from the source language.

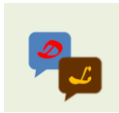
It is not only about choosing the appropriate words and finding the equivalent meaning but also the cultural perspective behind them. Thus we need the good strategy to translate one language to another language by paying attention to the cultural perspective as we know that every language has their own culture. That is why it is important to know the cultural context between the source language and the target language. Because what something is permitted in one language it is not always permitted in another language. This is called as Ethnographic Translation. It is concerned primarily with the explication, either in annotation or in the translation itself, of the cultural context of the message in the source of language (Casagrande, 1954)

People can get learn a lot of information from printed materials like newspapers, magazines, articles, and even songs. The researcher chose a song because it is the simplest type of data to obtain, closely aligned with Bataknese culture, and exemplifies various translation strategies. The researcher is attempting to analyze the sentences in the song's lyric. Dallin (1994) lyrics are written as a form of interaction between the writer and the listeners. Most of the time, they have a message (whatever that is) that they want to get across to the listeners, at least to get them to think about it. Such a purpose and form of interaction are embedded in the cultural context of these people according to their musical preferences and the time.



It is important to understand the translation types deeply so the reader will understand what the song is and to avoid misunderstanding and misinterpretation through the sentence so they can understand without any confusing. There are 3 big parts of translation types according to Larson (1984) they are literal translation, idiomatic translation, and unduly free translation.

This study has relation with the research made by Fan (2017) entitled Strategies for Translation of English Commercial Advertisements from the Intercultural Perspective.



The research aimed at the directions of intercultural interaction and western translation theories. The other research which is related to this research is Translation Strategies for the Chinese Culture-specific Expressions in the Chinese Premier's Press Conferences by Dai (2015) which aims to explore the translation strategies for the Chinese Culture-specific expressions such as the poetic line in the Chinese Premier's Press Conference. All of these studies focused on translation strategies and cultural perspective.

However, this study is only focused at investigating on translation types and cultural perspective on the one of popular Batak Toba song entitled "*Aut Boi Nian*". Besides that, this study is also aimed at investigating the types and the mostly types of the strategies used in the lyrics of *Aut Boi Nian* song.

From the explanation above it can be concluded that the existence of translation types in song lyrics is absolutely crucial and important as the boat to deliver the message from the song to the other readers who listen and read the lyrics. It means the translation strategies and the cultural perspective can make the translation of the lyrics understandable without changing any meaning.

Based on the description of background of the study above, the findings of the study are theoretically expected to give clear descriptions about the translation types used in song lyrics, including the types and the mostly types of translation strategies used in *Aut Boi Nian* Batak Toba song. Not only theoretically but also practically it is expected that the result of the study dealing with translation types and intercultural perspective give valuable contribution to English learners as an alternative information for them who are interested in Batak Toba song translation strategies and its functions. So they can learn more from it and able to apply their knowledge or to conduct and investigate another relevant research.

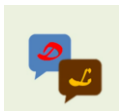
II. LITERATURE REVIEW

According to Larson (1984) posits that translation fundamentally involves a transformation of form, entailing the transfer of meaning from the source language to the target language, achieved through a transition from the structure of the first language to the second language via semantic considerations. Newmark (1988) characterizes translation as a skill entailing the substitution of a written message or statement in one language with a same meaning in another language.

Catford (1965) defines translation as a replacement of textual material in one language (Source Language) with similar textual material in another language, focusing on two key ideas: textual material and equivalence. These translation-related terms turned the grammar of the source language (clauses and groups) into the grammar of the target language and made sure that the lexical units were used correctly in the sentence. Consequently, given the preceding explanation, the researcher can infer that translation involves the conveyance of meaning from one language to another in addition to the replacement of textual content from the source language (SL) with analogous textual material in the target language.

1.1 Steps in a Translation Project

According to Larson (1984) there are some steps in a translation project, they are:



1. Establishing the project. Here, there are some numbers of matters which to be pay attention before doing the translation project. It can be summarized as T's, they are the text, the target, the team and the tools. The text refers to the source language documents which is to be translated. The target refers to the audience. The team refers to the people who will be involved in the project. And the last is the tools which refers to the written source materials which will be used by the translators as helps.
2. Transfer and Initial Draft. Here, the translators transfer the draft from the source language into the receptor language by looking out the key terms. Some translators use a rough and quick translation in order to get a natural translation then they go back and tighten up the details to make sure that there is no wrong information and no omission or addition.
3. Evaluation. Here the translators do evaluation by looking some questions as the consideration. The questions are: (1) Does the translation communicate the same meaning as the source language? (2) Does the audience for whom the translation is intended understand it clearly? (3) Is the form of translation easy to read and natural receptor language grammar and style?
4. Revised draft. Here the translators have to revise the evaluation which they got on the basis of the feedback received. All of the members of the team must accept the evaluation and reword the material accordingly.
5. Consultation. Here, the translation project must get advice from some consultants who are willing to help the translators. There are three matters that the consultants need to be interested, they are: accuracy of content, naturalness of style and effect of the receptor language audience.
6. Final draft. The translators revise the draft once more by looking out to the suggestions from the consultants before and check them again with the mother-tongue speakers to be sure they are warranted and make any minor changes which have come to his attention. In Indonesia language this kind of translation sounds strange because the arrangement phrase of *kecil anak* is not accepted in Indonesian grammar.

A. Free Translation

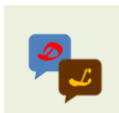
According to Larson (1984:19) free translation is not considered as acceptable translation for most purposes as they add extraneous information not in the source text which can change the meaning of the source language or distort the facts of the historical and cultural setting of the source language text. For example:

English : The flowers in the garden.
Free Translation : *Bunga-bunga yang tumbuh di kebun.*

From this example can be seen that there is an extra information (*yang tumbuh*) which is not exist in the source language that the translator put in the translation. Another example:

English : I kissed her.
Free Translation : *Saya telah mencetak sebuah ciuman pada bibirnya yang merah.*

This kind of translation sounds very radical because the translators add overreacting extra words which are not necessary.



A. Idiomatic Translation

According to Larson (1984: 18-19) idiomatic translation is a kind of translation which use the natural forms of the receptor language, both in the grammatical constructions and in the choice of lexical items. A truly idiomatic translation does not sound like a translation but it sounds like it was written originally in the receptor language. For example:

English: I can relate to that.

Idiomatic Translation: *Aku mengerti maksudnya.*

English: Excuse me?

Idiomatic Translation: *Maaf, apa maksud anda?*

B. Ethnographic Translation

According to Casagrande (1954:336) ethnographic translation is concerned primarily with the explication, either in annotation or in the translation itself, of the cultural context of the message in the source of language. The goal is the specification and explanation of differences in meaning between apparently equivalent elements of the messages in the two languages, particularly with those differences that may be masked by other forms of translation.

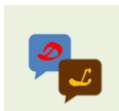
C. Song Translation

Song translation is a unique branch of translation studies that involves moving the meaning, rhythm, and beauty of a song from one language to another while keeping its musicality and ability to be performed. Low (2003) says that translating songs means finding a balance between sense, naturalness, rhythm, rhyme and singability so that the lyrics fit the melody naturally. Franzon (2008) also sees song translation as a complicated process that involves verbal, musical, and cultural elements. The translator has to choose which parts of the original song to focus on. Gorlee (2005) characterizes it is a semiotic process that links linguistic and musical signs to produce a comparable artistic experience, whereas Susam-Saraeva (2008) underscores the necessity from the translated version to be both performable and culturally acceptable. In essence, song translation transcends mere linguistic transfer, it constitutes a creative endeavor that connects language, music, and culture to maintain the artistic integrity of the original composition.

III. METHODOLOGY

3.1. Research Design

1. This research was conducted by using descriptive qualitative design. Descriptive collected method collected the facts and analyse the data. According to Arikunto (2010) says that, "descriptive develop the concept based on the available data and followed flexible research design that was suitable to the context. The writer used descriptive, because the writer purposes to describe, analyze the translation strategies used in *Aut Boi Nian* song lyric



3.2. The Technique for Analyzing Data

In this study, the data were sentences on the Aut Boi Nian song lyrics that indicated the used of translation strategies. According to Miles ,Huberman and Saldana (2014:8-10) there are 3 steps of analyzing data in qualitative research. The steps are in the following:

1. Data condensation. Here the researcher will select and focus to the translation types used by each sentence.
2. Data display. The researcher organized and classify the translation types used by each sentence in matrix.
3. Drawing conclusion and verification. The researcher identify the dominant translation type and draw the conclusion about the translation types used in the song .

IV. RESULT AND DISCUSSION

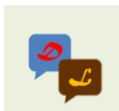
<i>Pasahatonhu</i>	<i>ma</i>	<i>holong</i>	<i>na</i>	<i>di</i>	<i>rohakon</i>
<i>Kusampaikan</i>	<i>lah</i>	<i>kasih</i>	<i>yang</i>	<i>di</i>	<i>hatiku</i>
<i>Untuk mengungkapkan kasih sayangku (Free Translation)</i>					

The sentence above is translated by using free translation. As what Larson (1984:19) stated in his book entitled “Meaning Based Translation” that free translation add extraneous information not in the source text which can change the meaning of the source language or distort the facts of the historical and cultural setting of the source language text. It can be seen from the word “*untuk*” which is not existed in the source text but it’s added up into the Indonesian translation.

<i>Alani</i>	<i>holonghi</i>	<i>tu</i>	<i>ho</i>
<i>Karena</i>	<i>sayangku</i>	<i>pada</i>	<i>kamu</i>
<i>Karena cintaku padamu (Literal Translation)</i>			

Meanwhile, the sentence above is translated by using literal translation. According to Larson (1984:17) literal translation is a form-based translations attempt to follow the form of the source language. It can be seen from every word which are translated literally and same with the source text.

<i>Tu</i>	<i>ho</i>	<i>nauli</i>	<i>nalagu</i>
<i>Untuk</i>	<i>mu</i>	<i>yang cantik</i>	<i>yang baik hati</i>
<i>Padamu yang sungguh kukasihi (Idiomatic Translation)</i>			



The translation above used idiomatic translation. Larson (1984: 18-19) said that idiomatic translation is a kind of translation which use the natural forms of the receptor language, both in the grammatical constructions and in the choice of lexical items. It can be proved from the words “*nauli*” and “*nalagu*” which means “*yang cantik*” and “*yang baik hati*” literally but it changed into “*yang kukasihi*”. Firstly it consists of two words but it compressed into one word only.

<i>Alani</i>	<i>pogos</i>	<i>ni</i>	<i>damang</i>	<i>dainang</i>	<i>i</i>
<i>Karena</i>	<i>miskin</i>	<i>nya</i>	<i>bapak</i>	<i>ibu</i>	<i>itu</i>
<i>Karena kebersahajaan orang tua ku (Ethnographic Translation)</i>					

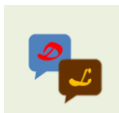
The translation above used ethnographic translation. According to Casagrande (1954:336) ethnographic translation is concerned primarily with the explication, either in annotation or in the translation itself, of the cultural context of the message in the source of language.

It can be seen from the translation of the word “*pogos*” into “*kebersahajaan*”. Actually, if we translate the “*pogos*” literally it means “*miskin*” but the translator changed it into “*kebersahajaan*”. If we look at back of what Casagrande stated there is cultural reason behind changing “*miskin*” into “*kebersahajaan*”. In Indonesia it is so rude to tell something to others by using the word “*miskin*”. It is more polite to use the word “*kebersahajaan*” and it more acceptable for Indonesian people to see the word “*kebersahajaan*” than “*miskin*”.

ANALYSIS RESULT AND DISCUSSION

No	Literal Translation	Free Translation	Idiomatic Translation	Ethnographic Translation
	2	12	1	3

Based on the analysis result were found that the free translation has a greater number (12) among the other translation strategies. Meanwhile there are 3 numbers which used ethnographic translation, 2 numbers for literal translation and 1 number for idiomatic translation. The most dominant type among them was free translation. So, by using the percentage formula it can be conclude that the percentage of using free translation is $12 = 66.667\%$. The used of ethnographic translation is $3 = 16.667\%$. The percentage of the used of literal translation is $2 = 11.1\%$, then the used of idiomatic translation $1 = 5.6\%$. So, based on the percentages result it can be conclude that the most translation strategies used



in Aut Boi Nian song lyrics is free translation and the less one is idiomatic translation, because it only contributes 5.6% to the analysis result.

V. Conclusion

There are several translation strategies used in “*Aut Boi Nian*” song lyrics, they are literal translation, free translation, idiomatic translation and ethnographic translation. Based on the counting of percentages of each translation strategies, the most dominant types used in the song lyrics was free translation with 66,667 % from the total of percentages. And the least dominant type was idiomatic translation with only 5.6% distribution to the total number of percentages. It means linguistically free translation is often used in song translation because it is not always possible to translate the structures and idioms of the source language literally into the target language without losing content, naturalness, or rhythm. It is also in line with the purpose of the song production to keep the meaning and emotional impact instead of the exact order of the words. Because it is involved adjusting word choice, stress patterns and rhythm to fit the melody and prosody of the song.

The result of this study practically contributed for various fields related to language, translation and education. For translators it helps them to understand which types of translation are most effective in conveying meaning, rhythm and emotion in song lyrics to maintain both linguistic accuracy and musicality. For language teachers and students, the findings can be used as teaching material in translation courses, showing the real implications and theories about the types appear in authentic local song. For Songwriters and performers, this study contribute to give the insight into how meaning and emotion are preserved or changed through translation and also to help the performers to adapt the songs for various audiences and their languages. This research also give the contribution to the field of applied linguists by providing data on how linguistic structures and meanings are transferred across languages in a musical and local language. While also at the same time, it opens chances for further studies on translation style, cross-cultural communication or lyric adaptation.

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