

Decision on The Translation of Mandarin Song Lyrics 你要的爱 Into Indonesian by Yuni Shara in André Lefevere's Perspective

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Abstract

This study discusses how the process of translating literary works of Mandarin song lyrics into Indonesian. In the translation process there are many things that influence, from the meaning of the word itself, to the purpose of the translation. This study aims to determine the translation method in the case study of the song "你要的爱" from Penny Tai which has been translated into Indonesian namely Yuni Shara's song entitled "Love that I Want", through André Lefevere's point of view. By using qualitative research methods, the analysis of translation strategy assumptions is tried to be interpreted in depth and comprehensively. One result is that very few lyrics are translated integrally. More just take the core meaning and then change it to better consider the beauty of the musicality of the song in the target language.

Keywords

Mandarin Translation; Song Lyrics Translation; Indonesian; André Lefevere

INTRODUCTION

The spread of the internet makes the world seem to be without limits of time and space. Any shipment can jump over the ocean in an instant, including a song composed by one region, which can be shipped to another region easily and quickly. Songs that are basically a series of harmonious tunes, should be enjoyed without the need to understand the meaning of the lyrics, even some songs are without lyrics. However, every creation of a work is an idea, a concept of thought that the creator wants to spread. Therefore, based on the things that have been described, some individuals try to translate the lyrics of songs in other languages into their language so that they can be better understood. Song lyrics as a literary work side by

side with melodious tunes are actually a resonance of universality. The result of the translation is then a combination of literary sensitivity and wisdom in translating into the destination language. Literary works, with all their express and implied beauty, can still be transferred to their deepest meanings, and depend on the skill of the translator (Rachmawati, 2019). However, the word "translation" itself now needs a redefinition because it actually has more than one meaning. The meaning of this is the type of translation that is the focus of attention, especially on the production of literary translations (Lefevere, 1991).

Nowadays, translation studies, including with the object of song lyrics or other literary works are increasingly being carried out by researchers. Moreover, Chinese translation studies are on the rise along with the development of Mandarin in Indonesia, such as research from (Agy & Anggraeni, 2019), which evaluates song translation techniques with results showing that translators tend to use literal techniques. Overall, the translation of songs from Indonesian to Mandarin has a fairly high level of accuracy. Then there is also (Adhimas et al., 2023), which examines Sapardi Djoko Damono's most popular poems in Mandarin translation. Producing a cultural approach, through the application of proverbs is the most dominant and suitable strategy for the poem Indonesian the "Mandarinized". There is also (Jing & Amini, 2019), resulting in some problems in the translation of Mulan's four lyrics from English to Mandarin. Terminology such as rearrangement or interpretation of song lyrics as an alternative to translated song lyrics terms. Then there is (Dong, 2022), Explaining the main steps in the translation of song lyrics is to categorize the clear meaning of the song, separate the main storyline in the lyrics, build a dramatic description based on the storyline, imagine, and pay attention to feedback when translating, and use flexible translation strategies. Music translation should follow dynamic music trends and should not get stuck in the old style. The interest of researchers to raise the theme of translating song lyrics seems to be increasing along with the popularity of interdisciplinary, multiciplinary, and transdisciplinary studies (Sudikan, 2015).

The increasing number of translation researchers in the world of literary works shows an attempt to break that translated literary works cannot be as good as real works. The great idea of this universal literary work is also denied if there is a culture that dominates with other cultures. The changing times are also followed by differences in cultural views, this provides a place for translation studies to be able to evaluate themselves for the better (Bassnett & Trivedi, 1999). For this reason, translators must

avoid interpreting issues such as power, ideology, institutions, let alone manipulation, as the core of the study of translated literature. The importance of transferring beauty from the source language to the target language became the driving force behind the evolution of translated literature (Lefevere, 2016). The translator's decision will be based on considerations relating to the concept used. This will determine a certain degree of commensurate in a particular text (Bassnett & Lefevere, 1998).

In the course of literary scholarship, many ideas were born in order to maximize the desired expectations, one of which was the view of appreciation for culture. In order for the translation of literary works carried out to be optimal, segmentation is needed to study cultural interactions. In this environment, the comparison between the original text and the translated text will not only show the strategies used by the translator at a given time, but will also expose the different status of the two texts in some literary systems. On a broader scale, this process will reveal the relationship between the two cultural systems from which the two texts originated (Bassnett, 2018). The translation of literature with cultural attention seems to increase awareness of the humanities and their relationship with global powers. The importance is that translators cannot occupy a neutral space, because translators of literary works become the main mediators between cultures. It is important to ensure that ethical and ideological dimensions are included in the main focus of the translator (Bassnett, 2012).

RESEARCH METHODS

According to translation methods related to literary texts, it is necessary to pay attention to the translation procedures implemented for each smallest unit of language, especially those that depend on various contexts. At least according to (Lefevere, 1975) In his book entitled *Translating Poetry: Seven Strategies and a Blueprint* there are seven ways of thinking as an offer in the process of translating literary works, in this article are song lyrics. The theory is as follows: 1) Phonemic translation, which is a translation strategy that aims to reproduce the phonetic power of the source language to the target language while preserving the original meaning of the poem. This phonemic translation approach is focused on retaining aesthetic elements and harmony in the composition of a poem. This strategy seeks to find suitable translation equivalents, taking into account phonetic congruence and metrum similarity between words or lines of poetry. However, this strategy shows a significant degree of difficulty, because sometimes, when the translator focuses too much on phonetic conformity

or harmony, the original meaning and purpose of the poem can be overlooked. Therefore, the use of phonemic translation strategies is rare. According to Lefevere's conclusions, although translations using this method succeeded in producing phonetic reproductions similar to the original poem, overall, they tend to feel stiff and often omit the original meaning of the poem (Suryawinata & Hariyanto, 2003), because the emphasis is too "imposing".

- 2) Literal, or literal, translation is a method that emphasizes the process of translating verbatim in the intended language. Poetry translations using this approach often omit the meaning contained in the original poem. In addition, the structure of sentences and phrases in the translation will be very different from the structure of the intended language.
- 3) Metric Translation is an approach that primarily aims to find or reproduce the rhythm of the original poem in the source language into translated poetry. This approach tends to sacrifice meaning and damage the structure of the target language because each language generally has a different stress pattern in the pronunciation of words. As a result, this kind of translation can lead to confusion of meaning and irregularity of structure in the intended language.
- 4) Translation by turning poetry into prose. In this strategy there are several risks that are likely to be experienced such as loss of meaning, disconnection of the communicative flow from poet to poet connoisseur, and not rediscovering the charm of poetry in the original language collected from selected dictions as well as sounds or special expressions that have been deliberately included.
- 5) Rhyming translation, is an approach that emphasizes the transfer of rhyme at the end of each line of the original poem into the translated poem, in the target language.
- 6) Blank Verse Translation, a translation strategy, in which the translator is allowed to achieve accuracy in determining the appropriate diction in the target language and maintaining the quality of his literature, without regard to the rules of poetry. However, in terms of rhyme and rhythm, this type of translation is often overlooked. Once this strategy is implemented, this translated poem strategy may eventually look different from the original poem, but in terms of meaning, it has the same impression. The goal is to ensure that the equivalent of the word in the target language has a meaning close to the original poem.
- 7) Interpretation with two offers from André Lefevere namely what he called Version and Imitation. In Version translation, a poem in the target language has the same meaning as the original poem in the source language, but its form has undergone a complete change. Meanwhile, in imitation, translators create new poems that are their own original works, but have the same title, topic, and point of

view as the original poem. In the strategies that have been collected, the song lyrics in this article try to be analyzed.

The method used in this study is qualitative descriptive method. Then the steps that have been determined to be carried out include data collection, data analysis, and presentation of research results with an in-depth interpretive approach based on the results of thoughts from (Mills, 2018; Mohajan, 2018). Data collection was carried out through observation methods with non-active participation. The source of the data used is the lyrics of a Mandarin song entitled “Cinta Yang Kumau” in the album “15 Best Terpopuler Yuni Shara”. The lyrics of this song are a translation of the original Mandarin song entitled “你要的爱” song by a Malaysian singer, Penny Tai / 戴佩妮. The data analyzed included words, phrases, clauses, and sentences. The analysis was carried out using the theory of poetry translation strategies proposed by André Levefere. The focus of the analysis is focused on the comparison of meaning and form between the original poem and its translation.

RESULTS AND DISCUSSION

The research will be conducted by confronting two song lyrics, between the source language and the target language. The comparison is not always going to be the same every line. The comparison will be adjusted through the meaning first, then the grammatical structure, and then from the realm of musical elements.

戴佩妮 Penny Tai 你要的爱	Yuni Shara Cinta Yang Kumau
虽然经常梦寐以求的女人还是毫无头绪 外面正下着雨今天是星期几 But I don't know你去那里 虽然不曾怀疑你还是忸怩不定 oh 谁是你的那个唯一 原谅我怀疑自己 我明白我要的爱会把我宠坏 像一个小孩子只懂在你怀里坏 你要的爱不只是依赖 要像个大男孩 风吹又日晒 生活自由自在 虽然不曾怀疑你还是忸怩不定 oh 谁是你的那个唯一 原谅我怀疑我自己 我明白我要的爱会把我宠坏 像一个小孩子只懂在你怀里坏 你要的爱不只是依赖 要像个大男孩 风吹又日晒 生活自由自在 我明白我要的爱会把我宠坏 像一个小孩子只懂在你怀里坏 你要的爱不只是依赖 要像个大男孩 风吹又日晒 生活自由自在	Meski selalu bersama Dalam suka dan duka Masih belum mengerti Mengapa ku kini But I don't know Engkau kasih Pernah aku meragu Cinta dan kepastianmu Dan dirimu padaku Maafkan ragu itu Kutahu cinta yang ku mau bisa membuatku Ingin memiliki dirimu selalu Ah, cinta yang kau mau tak hanya meragu Cinta yang serasa, cinta yang dewasa Dan hidup bebas lepas Pernah aku meragu Cinta dan kepastianmu Dan dirimu padaku Maafkan ragu itu Kutahu cinta yang ku mau bisa membuatku Ingin memiliki dirimu selalu Ah, cinta yang kau mau tak hanya meragu Cinta yang serasa, cinta yang dewasa Dan hidup bebas lepas Kutahu cinta yang ku mau bisa membuatku Ingin memiliki dirimu selalu Ah, cinta yang kau mau tak hanya meragu Cinta yang serasa, cinta yang dewasa Dan hidup bebas lepas

*source language (SL) and target language (TL) song lyrics

Data 1

SL: 你要的爱 (nǐ yào de ài)

TL: Cinta yang Kumau

Data 1 is the title of the two song lyrics being compared. In the title of the SL song lyrics there are 你要的爱 which in Indonesian has meaning “Cinta yang Kau Mau”. After the SL song title was translated literally, it was found that there was a striking difference with the title in TL, namely 你 with meaning “Kau / Kamu” changed to “Ku”, “Ku” itself in Mandarin is “我”. Given the disconnect between the two, the most likely assumption is an interpretive translation strategy. Because “你” has one syllable, in Indonesian there is also “kau” which is also one syllable, so it should not interfere with the element of musicality. Another reinforcement is the theory of translation shift which has a description that with the complexity and complexity of a world of translation, especially the translation of literary works, translators will always be faced with the strategy of shifting translations (Haryanti et al., 2015). This shift will be

increasingly encountered if the two languages have many differences, Indonesian with Mandarin is one of them, as in research (Brahmana et al., 2022).

Data 2

SL: 虽然经常梦见你 (suīrán jīngcháng mèngjiàn nǐ)

TL: meski selalu bersama

In data 2, the lyrics are literally not included in the corresponding translation. SL contains meaning in Indonesian, namely “meskipun sering memimpikanmu”, and a similar translation was not found. So the closest assumption based on André Lefevere's theory of translation strategy is the use of an interpretive approach. Even so, in the description of hermeneutics, actually between the two has a similar meaning, namely “tidak terpisah”. In SL it emphasizes togetherness in dreams, while in TL more information is given but no word negation is found. So it can be concluded that the translator is caring for fundamental meaning but is more concerned with other things than translation.

Data 3

SL: but I don't know

TL: but I don't know

Data 3 has its own uniqueness, because this research is actually about the strategy of translating Mandarin literary works Indonesian in the perspective of André Lefevere. But in the following data the SL is English, then the TL is also English. This data can therefore be assumed on a phonemic translation strategy, since TL is trying to produce a comparable phonetic component from the origin language to the destination language, thereby retaining the essence contained in the lyrics.

Data 4

SL: 虽然不曾怀疑你 (suīrán bùcéng huáiyí nǐ)

TL: pernah aku meragu

In data 4 this can be assumed to have a relationship with data 1. Where there is a paradox of meaning between the two. SL should have meaning in Indonesian “meskipun tidak pernah meragukanmu”, then in TL there is no word negation. Literally the strategy used is a literal strategy, but because of the inverse meaning, it is possible that the translator is considering the element of musicality, or looking at the whole meaning whose point of view is being shifted.

Data 5

SL: 原谅我怀疑自己 (yuánliàng wǒ huáiyí zìjǐ)

TL: maafkan ragu itu

Back in data 5, the translator omits by not translating one element resulting in a different meaning. In this case, it can be assumed that the translator is deliberately shifting the meaning for the integrity of meaning in TL. In detail, SL in Indonesian has meaning “maafkan aku meragukan diri sendiri”, while in TL there is no word found “aku” and “diri sendiri”. If in TL the subject becomes the parent of the core sentence, while in TL it does not mention who the subject is, and instead turns it into a phrase.

Data 6

SL: 我明白我要的爱 (wǒ míngbái wǒ yào de ài)

TL: kutahu cinta yang kumau

In data 6, only data was found that underwent proper translation. So precisely the strategy used in this data is literal translation. Where this translation focuses on word-for-word translation. It has been seen too 我明白我要的爱 in Indonesian has meaning “aku mengerti cinta yang aku inginkan”, and it's more or less the same as the sentence “kutahu cinta yang kumau.”

Data 7

SL: 要像个大男孩, 风吹又日晒 (yào xiànggè dà nán hái, fēng chuī yòu rì shài)

TL: cinta yang serasa, cinta yang dewasa

Data 7 is one of the difficulties in translating Mandarin literary works into Indonesian, it is because the translator will face an idiom. Idioms are very popular with Chinese society, in Chinese culture often idioms come from ancient poems, classic books, myths, or folklore. Therefore, an adequate understanding of the culture and history behind idioms is essential to understand them, idioms are a reflection of metaphors in Chinese Culture (Santoso, 2007). Of course, in translating an idiom, it cannot be based on the meaning word for word but also must look at the meaning behind it, which is commonly called interpretation, and look at the context. This is a difficulty in itself. In this data 风吹又日晒 is an idiom that means the wind blows and the sun shines, and the real meaning is "describing a state where nothing is hidden", while 要像个大男孩 means "like a grown

man". Between SL and TL there is a similarity in meaning that can be concluded that mature love is like the love of a mature man, with all his masculinity. Then nothing to hide is the same as feeling or equally feeling. So that data 7 can be assumed that the translator is using an interpretation strategy and still with importance to the musicality component.

Data 8

SL: 生活自由自在 (shēnghuó zì yóu zì zài)

TL: Dan hidup bebas lepas

In data 8 it is the same as data 6, where the strategy used is a literal strategy. SL when translated into Indonesian means “kehidupan yang bebas” has the same meaning as TL. SL and TL also have a hyperbole style by adding words “自在” in SL and become “lepas” into TL.

Data 9

To provide a more comprehensive analysis, especially in some linguistic analyses there is evidence that SL and TL do not occur a perfect translation process, but rather consider the side of musicality. Based on the results of tempo comparison in the two song lyrics, it was found that there was a similarity in tempo in the two songs.

File Name	Key	Alt Key	BPM
Cinta Yang Kumau - Yuni Shara.mp3	F major	7B	74
你要的愛 - 戴佩妮 Penny Tai.mp3	F major	7B	74

Tempo is an important factor that must be considered in indicating the speed or slowness of a song that must be sung. The beauty of a song also depends on the tempo chosen (Karageorghis et al., 2006). To get more information about the tempo of a song, this study uses tunebat.com page to check the accuracy of music tempo analysis.

CONCLUSION

Translating a literary work is not an easy thing, especially the language

between the two has very obvious differences. Literature is an expression that describes people's lives based on existing social and cultural realities. More than being considered the result of crystallized art, imagination, and emotion, literature plays an important role in permeating the essence of life (JP & Erwani, 2023). Integrating Mandarin works into Indonesia can also be categorized as cross-cultural communication. Some notes to note include language differences, stereotypes, and limited communication channels. The close relationship between language and culture, then each language has a unique culture, is also fundamental. Because of these linguistic and cultural differences, people with different language backgrounds often have difficulty in understanding each other, and communication between different cultures can be a complex challenge (Denonpho et al., 2023; WANG, 2022). As a suggestion, when all processes are confronted with culture, especially in this case Chinese culture, it can cite many theories in the "Book of Changes" or under the name Mandarin called 《周易》 (Qian, 2022). In this study, it is proven that SL and TL songs have very little level of similarity in terms of translation. Overall, the interpretation strategy, is a strategy that is felt to be repeatedly used in the translation of this song. Many factors influence this, one of which is because the translation of the lyrics of this song is to be changed into a song again that will be listened to by Indonesians. So that the elements of musicality take precedence over the transfer of deep meanings that have been patterned in such a way by the creator of the song lyrics.

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