CHAPTER II

REVIEW OF RELATED LITERATURE

To analyze the data, the researcher requires the references about the figurative language and the translation method theory which is related and supported to translation analysis. The theory discuss about the definition about the translation, translation song lyric, translation method, and the figurative language and also the previous study which relates to this research.

2.1. Previous Study

This study is inspired by theses concerned with translation of song lyric which is done by several reseachers.

"LYRIC TRANSLATION STRATEGIES OF *TERLALU MANIS* TRANSLATED INTO *TOO SWEET TO FORGET*" is one of them and it was analyzed by Winny R. Maulana (2016). His research focuses in analysis the lyrics translation from the source language to the target language. The reseacher is applied the Benny Anderson and Björn Ulvaeus from the three musicals theory which had been implied in the J. Åkerström's framework (2009).

The data takes Slank's band song entitled *Terlalu Manis* from the album *Kampungan* as the source language. The second data is the english translated song of *Terlalu Manis, Too Sweet to Forget* is from the album *Anthem of The Broken Hearted.*

He devided his reseach into two actions which is Non-Strategic translation and Strategic translation. The Non-Strategic translation is the words count and the words vs. syallables. Meanwhile, the Stategic translation contains Word-for-word translation, Additions and Omission of words, Use of metaphors, Use of rhymes, Reorganization of words and lines of text, Use of paraphrases, Use of English words in the translations.

There are some aspects that diferentiate from the previous research, they are : the researcher used the theory from the Benny Anderson and Björn Ulvaeus. Meanwhile, this research makes some additional theory which using the figurative language in the metaphor section, and change the word-for-word translation into the method translation by Newmark.

2.2. Translation

According Newmark (1988:5) that translation is rendering the meaning of a text into another language in the way that the author intended the text. Newmark stated that translation is just rendering a text from the source language (SL) into the target language (TL). The other statement comes from (Larson, 1984:3) states that translation consists of studying the lexicon, grammatical structure communication situation, and cultural context of source language text, analyzing it in order to determine its meaning and then reconstructing this same meaning using the lexicon and grammatical structure which are appropriate in the receptor language. When translating the text into target language have to notice the lexicon, grammatical structure and the cultural context them analyzing the text to determine it.

2.3 The Stategies of Song Lyric Translation

The theory of translation strategies in song lyric is taken from the J. Åkerström's framework (2009) . There are 10 features that used for translating song lyric but the researcher only takes 7 features, they are :

2.3.1 Word Count

According on J. Åkerström (2009:14) **"To give a definite reason for the observed differences is difficult. This difference could be a result of the fact that English uses a separate definite article (*the*) whereas Swedish uses end-of-word suffixes. On the other hand, English offers the possibility of linking words with apostrophes such as *I've* and *he's*, word forms which are counted as one by the

word count program, while the Swedish translated texts require two words *jag har*, and *han är* to express the same meaning."

The result of the reason indicates the lyric while is translating to the target language were omitted, has added or has been paraphrased. An additional reason for why the English translations contain more words could be that the English words chosen are *generally* shorter compared to the Swedish words. Example below shows a comparison of words in a piece of text from the song, *Lay Your Love On Me/I Tryggt Förvar Hos Mig*:

Example A comparison of two sentences

English original : *I've had a few little love affairs. They didn't last very long and they've been pretty scare.* (17 words/72 letters = an average of 4.2 letters per word)

Swedish translation : *Jag har haft killar naturligtvis, men ingen som har betytt nått speciellt precis.* (13 words/67 letters = an average of 5.1 letters per word)

2.3.2 Syllables vs. words

Translating song lyric is not only pay attention on the words of the text but also the syllables as well. In Åkerström (2009:15) "That the translator pay attention to the number of syllables in order to accommodate to the music and get a good flow..."

Basically in translating song lyric the number of words does not matter to the lyric. The syllables is an important element while translating song lyric since the lyric would be sung and listen by the audience. Especially when the listeners/ audiences are aware of the original songs, the number of the syllables of the lyrics should be rendered precisely with the original text.

The translators pay attention to the number of syllables in order to accommodate to the music and get a good flow is shown in example below which shows a translation of a line from the song *Lay Your Love On Me/I Tryggt Förvar Hos Mig*:

Example a comparison of syllables vs. words

English original : *I've had a few little love affairs. They didn't last very long and they've been pretty scarce.* (22 syllables vs. 17 words.)

Swedish translation : *Jag har haft killar naturligtvis, men ingen som har betytt nått speciellt precis.* (22 syllables vs. 13 words.)

When counting syllables in my research material, I noted that it is possible to increase/decrease the number of syllables when this is needed. One such example is linking english word forms together, 'i have' is written as 'i've'.

2.3.3 Additions and Omissions

Additions and Ommisions is a common strategy that used in translating song lyric. The ideology of the translator is a major reason which affect the process of the translation itself. However, it would become apparent to differentiate an additions/ omissions and a paraphrase in the source text.

Based on Åkerström's framework (2009), Additions is similiar as a paraphrase but it was not same in the process. Paraphrase is using the different words to express the meaning something written while the additions is just added a particular word.

In the Åkerström's (2009:18) shows a translation of a line from the song *I Know Him So Well/ Jag Vet Vad Han Vill* :

Example of Additions

English original: *"And though I move my world to be with him, still the gap between us is too wide."*

Swedish translation: *"Så släpp Din man och ge ett liv till oss, Du är ändå nummer två i kön."*

The conclusion that the translation in Swedish was an addition because the translated contents were not the same as was conveyed in the source text.

Omissions of words, the strategy of translation that still related with the additions. Omissions means decreasing a word or a phrase from the target language while translating. The translator omits words which do not have an

equivalent in the target language or a culture is not supposed to be. In the song translation, the omissions process is used to accommodate the right syllables which is fit to the music and can be perfromable.

In the Åkerström's (2009:19-20) shows a comparison of omissions from song *Du Måste Finnas/You Have To Be There.*

Example of Omissions

Swedish original : *Jag vore ingenstans Jag vore ingenting om Du inte fanns*

English translation : *Too far, too far from land The waters drag me down I reach for your hand*

Åkerström (2009:20) states It is not always apparent if an omission really is an omission or if it is a rephrasing, i.e. a paraphrase, of the source text. In the example above the translated text is, however, too far from the original text, and has therefore been classified as an omission.

2.3.4 Use of Ryhmes

Ryhmes are repetition of similar sounds in two or more often apperas in final syllables of line songs. A rhyme occuring at the end of every two rows, every second row, every third row – or in some cases rhymes were even present two or three times within the same row. The function of ryhmes is rendering a pleasant effect to poem or songs which makes its enjoyable to hear.

In Åkerström (2009:23) realized that one of the challenging tasks in the translation process is finding the *right* rhymes, and to match them to the rhythm of the song lyrics. Beneath follows a clarifying example from the song *Lay Your Love On Me/I Tryggt*

Förvar Hos Mig:

A comparison of rhymes/rhythm

English original : But now it isn't *true*, now ev'rything is *new* and all I've learned has overturned. I beg of *you*

Swedish translation : det stämmer inte *mer*, för allt är upp och *ner.* Logik och *sans* är ur *balans.* Jag ber och *ber*

In the above example the rhyme has to be adapted to the dynamics of the song lyrics, in this case a crescendo. This is especially noticeable when *singing* the above song lyrics.

2.3.5 Use of Paraphrases

Paraphrases is expressing statement by changing or using another the word which is spoken or written. Just as Lars Rudolfsson in J. Åkerström (2009:8) points out, a successful translation is often an interpretation, somewhat free but yet containing the same ideas as in the original. According to Rudolfsson, when translating a text you need to find *the matching pictures* to the source text. Even if the texts will not become identical, it is important to find pictures with a similar intensity, feelings, or contents as those of the original.

Using paraphrases is thus the most common translation method in the material I have investigated. Below follows some significant examples, one from each of the three songs:

Example of A comparison of paraphrases

(a) *Anthem/I Mitt Hjärtas Land*

English original : *And you ask me why I love her through wars, death and despair.*

Swedish translation : *Och jag älskar henne ännu, trots krig, armod och nöd.*

(b) *I Know Him So Well/Jag Vet Vad Han Vill*

English original : *No-one in your life is with you constantly, no-one is completely on your side.*

Swedish translation : *Ingen kan bli älskad i oändlighet, varje lycka når till slut sitt krön.*

(c) *Lay Your Love On Me/I Tryggt Förvar Hos Mig*

English original : *I wasn't jealous before we met. Now ev'ry man that I see is a potential threat.*

Swedish translation : *Var aldrig svartsjuk och misstänksam, nu ser jag möjliga hot i varje annan man.*

2.3.6 Reorganization of The Text

As 'reorganization' where words in a line of text are not placed in the same spot in the translation but still have the similiar meaning. J. Åkerström (2008:28) states this could partly be explained by the fact that the language used in *Kristina från Duvemåla* reflects the old-fashioned language of the immigration era something which may have forced the translator to reorganize the text somewhat to express the same meaning and sentiments.

2.4 Figurative Language

Figurative language is an expression or word that used in the text but sometimes has some difference in meaning by literal interpretation. According to Perrine (1977:61), figurative language is broadly defined as anyway of saying something other than ordinary way. And it is more narrowly definable as a way of saying one thing and meaning another. The figurative language based on Perrine's perception. According to Perrine (1977:61-109), figurative language consists of 12 kinds but using 4 kinds, they are: simile, metaphor, personification hyperbole/overstatement. And about assonance and alliteration comes from literary-devices.com about assonance and alliteration. What follows are explanation about the figurative language, they are :

2.4.1 Simile

Simile and metaphor genuinely have an identical definition. Both of which compare two things that are absolutely different. Simile is the explicit comparison of two things, indicated by the word or phrase such as like, as, than, similar, resemble, or seems. (Perrine, 1977:61).

2.4.2 Metaphor

Defining a metaphor is more difficult than a simile. Perhaps the most helpful thing to know is when a poet uses metaphor; there is always a comparison at the poet's mind. This comparison holds merely in the world of imagination. Perrine (1977:61) states that between metaphor and simile is similar. Both of which are comparison between two things that are essentially unlike. The only distinction between them is the use of connective words. In simile, the poet uses the connective word such as: like, as than, similar to, resemble or seems; while in metaphor the comparison is implied; the figurative term is substituted for or identified with the literal term.

2.4.3 Personification

Personification is a figurative language giving the attribute of human beings to an animal, an object or a concept. It is subtype of metaphor, an implied comparison in which the figurative term of the comparison is always human being (Perrine, 1977:64).

2.4.4 Hyperbole/Overstatement

Hyperbole is simply exaggeration out in the service of truth (Perrine, 1977:102). Like all figures of speech, overstatement may be used with a variety of effects. It may be humorous, or grave, fanciful or restrained, convincing or unconvincing.

2.4.6 Alliteration

Alliteration is a literary device where words are used in quick sucession and begin with the letters belonging to the same sound group. Whether it is the consonant sound or a specific vowel group, the alliteration involves creating a repetition of a similiar sounds in the sentence. Alliteration are also created when the words all begin with the same letter.

2.4.5 Assonance

Assonance refers to repetition of sounds produced by vowels within a sentence or phrase. Assonance can be understood to be a kind of alliteration. What sets it apart from alliteration is that it is the repetition of vowel sounds.

2.5. Translation Methods

According to Newmark (1988:45), there are eight translation methods. The methods in this context are principles which provide the basis of the way people translating text which obviously headed to the kinds of translation. Translation can be done by choosing one of the eight methods.

The methods can be classified into two : four of them are oriented in source language (SL Emphasis) and the other four are oriented in target language (TL Emphasis). From the figure above, it can be explained that the eight methods of translation are:

2.5.1 Word-for-word translation

The source language word-order is preserved and the words translated singly by their most common meanings out of context. The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pretranslation process. (Newmark 1998:45)

Example :

English Original   : Love at the first sight

Indonesian Translation   : Cinta pada pandangan pertama

2.5.2 Literal Translation

The source language grammatical constructions are converted to their nearest target language equivalents, but the lexical words are translated singly, out of context. (Newmark 1998:46)

Example :

English Original   **:** Don't bring my book.

Indonesian Translation   : Jangan bawa buku ku.

2.5.3 Faithful Translation

Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraint of the target language grammatical structure. It 'transfers' cultural words and preserves the degree of grammatical and lexical 'abnormality' (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer. (Newmark 1998:46)

Example :

English Original   **:** I've been waiting around for 10 minutes

Indonesian Translation   : Aku sudah menunggu selama 10 menit

2.5.4 Semantic translation

Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sounds of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. May translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original. (Newmark 1998:46)

Example :

English Original   : Tom is a star wars geek

Indonesian Translation   : Tom seorang maniak film star wars

2.5.5 Adaptation Translation

This is the "freest" form of translation. It is used mainly for plays (comedies), a poetry, the source language culture converted to the culture and the text rewritten. (Newmark 1998:46)

Example :

English Original   : The rising sun is found not to be the rising sun. It is the world which goes round.

Indonesian Translation   : Matahari terbit ternyata bukan matahari terbit. Dunialah yang sebenarnya mengorbit.

2.5.6 Free translation

Free translation reproduces the matter without the manner, or the content with the form of the original. Usually it is a paraphrase much longer than the original, a so-called 'intralingual translation', often prolix and pretentious, and not translation at all. (Newmark 1998:46-47)

Example :

English Original   : Sambil menyelam minum air.

Indonesian Translation   : Killing two birds with one stone.

2.5.7 Idiomatic translation

Idiomatic translation reproduces the message of the original but tends to distort the nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. (Newmark 1998:47)

Example :

English Original   : Ini sangat mudah.

Indonesian Translation   : It's a piece of cake.

2.5.8 Communicative translation

Communicative translation attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership. (Newmark 1998:47)

Example :

English Original : Beware of dog !

Indonesian Translation : Awas anjing galak !

Translation methods relate to the whole texts, on the other hand translation procedures are used for sentences and the smaller units of language. Transference is the process of transferring the source language word to a target language text a translation procedure.