

**TRANSLATION EQUIVALENCE OF FIGURATIVE LANGUAGE
USED IN ENGLISH AND INDONESIAN VERSIONS OF SONGS
“BE CAREFUL WITH MY HEART (TETAPLAH DI HATIKU)”
AND “DENPASAR MOON”**

THESIS

**Presented in partial fulfillment of the requirements
for the completion of Strata 1 Program of the English Language
specialized in Translation**



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STATEMENT OF ORIGINALITY

I hereby certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis, opinions or findings of others are cited with respect to ethical standard.

Semarang, 27 July 2012

Yegar Sahaduta

MOTTO

“The Lord is my shepherd; I shall not want. He maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over. Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord for ever.”

– Holy Bible, Psalm 23

“Through You I can do anything, I can do all things, 'Cause it's You who gives me strength, Nothing is impossible.”

– Planetshakers

“A champion is someone who gets up, even when he can't.”

– Jack Dempsey

“Winners never quit and quitters never win.”

– Vince Lombardi

“The only way to do great work is to love what you do. If you haven’t found it yet, keep looking. Don’t settle.”

– Steve Jobs

“Jangan pernah berhenti atau keluar arena sampai kita mengakhiri dan menyelesaikan pertandingan.”

– Yegar Sahaduta

“Kita takkan pernah melihat kemenangan tanpa menjalani proses dan tahan uji.”

– Yegar Sahaduta

“Out of passion comes a masterpiece”

– Rista Fuji Leluni

“Anugerah harusnya membuat kita kerja lebih keras”

– Rista Fuji Leluni

DEDICATION

This Thesis is dedicated to:

1. My beloved God and Savior Jesus Christ, because of His grace and love I can finish my thesis, provided all of I need.
2. My beloved parents, Mr.Aristopelis and Mrs.Suzana Trikora, thank you for your love, your precious advice, your prayer and support.
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11. Pastor Petrus Agung Purnomo. My leaders, cik Ribkah, pak Hasto, koh Hengky, koh Victor and cik Ay. Thanks for praying;
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Hopefully, this thesis will be useful for everyone who wants to gain some information and knowledge about translation study, especially for the students of the Faculty of Humanities of Dian Nuswantoro University. Furthermore, I do realize that due to my limited ability this thesis is still far from perfection. Therefore, I welcome any comments, critics, and suggestions,

Semarang, 24 september 2013

Yegar Sahaduta

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ABSTRACT

This thesis is the study of *Translation equivalence of figurative language used in English and Indonesian versions of songs “Be Careful With My Heart (Tetaplah Di Hatiku)” and “Denpasar Moon”*.

The figurative languages used in this study which included in Suprajaheni (2011) are derived from Holman (1992), Halliday (1985), Martinich (1996), McArthur (1992), Larson (1998) and Keraf (2002). They are antithesis, euphemism, hyperbole, idioms, irony, metaphor, metonymy, paradox, personification, pleonasm, sarcasm, simile, and synecdoche.

The result of the analysis showed that there are 7 figurative languages found in the English version of the song *Be Careful With My Heart*. They are: 1 metonymy (14,28%), 2 idiom (28,57%), 1 personification (14,28%), 2 hyperbole (28,57%), and 1 simile (14,28%). There are only 2 figurative languages found in the Indonesian version of the song *Be Careful With My Heart*. They are: 1 pleonasm (50%) and 1 synecdoche (50%). There is only one kind of equivalence occurs in translation process of the song *Be Careful With My Heart*, which is dynamic equivalence.

While in English version of the song *Denpasar Moon*, the writer finds 5 figurative languages. They are: 1 irony (20%), 1 personification (20%), 1 metonymy (20%), and 2 hyperbole (40%). In the Indonesian version of the song *Denpasar Moon*, the writer finds 2 figurative languages. They are: 1 personification (50%) and 1 metonymy (50%). There are 2 equivalence translations occurs in translating process of the song *Denpasar Moon*.

Keywords: *Figurative Languages, Equivalence, Translation, Be Careful With My Heart, Tetaplah di Hatiku, Denpasar moon*

APPENDIX

Table 1. Lyrics Comparison of English and Indonesian Version of the Song Be
Careful With My Heart

No	SL	TL
1	If you love me, like you tell me	Kekasihku, sayangku
2	Please be careful with my heart	Ku ingin kau tahu
3	You can take it, just don't break it or my world will fall apart	Hati ini 'kan selalu menantikan cintamu
4	You are my first romance, and I'm willing to take a chance	Kaulah yang pertama, yang memberi arti cinta
5	That til life is through, I'll still be loving you	'tuk selamanya tetap di hatiku
6	I will be true to you, just a promise from you will do	Ingin memelukmu, mendekap hangat cintamu
7	From the very start, please be careful with my heart	'tuk selamanya tetaplah di hatiku
8	I love you and you know I do	Kuberi semua untukmu
9	There'll be no one else for me	Dengan kesungguhanku
10	Promise I'll be always true, for the world and all to see	Tak akan ku berbagi meskipun engkau jauh
11	Love has heard some lies softly spoken	Ku kan s'lalu merindukanmu
12	And I have had my heart badly broken	Ku kan tetap selalu menjagamu
13	I've been burned and I've been hurt before	Jangan ada kata berpisah
14	So I know just how you feel, trust my love is real for you	Pegang erat janjiku (janjimu) yakinkan di hatimu (Selalu Untukku)
15	I'll be gentle with your heart, I'll caress it like the morning dew	Tak akan ku berpaling, hanya kau satu di hatiku
16	I'll be right beside you forever	Ku akan selalu disampingmu
17	I won't let our world fall apart	Tak ku biarkan kau jauh
18	From the very start, I'll be careful with your heart	'tuk selamanya ku tetap di hatimu
19	You are my first (and you are my last) romance	Kaulah yang pertama (yang selamanya)
20	And I'm willing to take a chance (I've	Yang memberi arti cinta (untuk

	learned from the past)	dirimu)
21	That til life is through, I'll still be loving you	'tuk selamanya tetap di hatiku
22	I will be true to you (only to you)	Ingin memelukmu
23	Just a promise from you will do	Mendekap hangat cintamu
24	From the very start (from the very start)	'tuk selamanya ('tuk selamanya)
25	From the very start (from the very start)	'tuk selamanya ('tuk selamanya)
26	From the very start (from the very start)	'tuk selamanya tetaplah di hatiku
27	Please be careful with...(I'll be careful with...)	'tuk selamanya ('tuk selamanya)
28	(your) (my) heart....	

Table 2. Lyrics Comparison Of English And Indonesian Version Of The Song

Denpasar Moon

No	SL	TL
1	Denpasar moon, shining on an empty street	Denpasar moon, kan kuingat selalu
2	I returned to the place we used to meet	Disana cintaku mulai tumbuh
3	Denpasar moon, shine your light and let me see	Denpasar moon, aku akan kembali
4	That my love is still waiting there for me	Mencari cintaku yang terdampar
5	I saw you standing there	Saat kita jumpa
6	Through the rain I saw you turn and smile	Kau menyapaku dengan ramah
7	Were you waving to me	Kubalas tersenyum
8	Through the rain I ran across the street	Lalu kita saling terlalai
9	But you were gone, there was no one	Tapi kini, kau tiada
10	You had vanished with my dreams	Hilang semua mimpiku
11	Denpasar moon, shining on an empty street	Denpasar moon, menerangi hatiku
12	I returned to the place we used to meet	Senyummu masih terasa hangat
13	Denpasar moon, shine you light and	Denpasar moon, menyejukkan jiwaku

	let me see	
14	That my love is still waiting there for me	Cintaku yang terdampar disana
15	But you were gone, there was no one	Aku sedih, engkau pergi
16	You were gone, flying homeward	Kau pergi, tinggalkanku
17	You were gone, there was no one	Kau pergi, tak kembali
18	You had vanished with my dreams	Hilang semua mimpiku
19	Denpasar moon, shining on an empty street	Denpasar moon, kan kuingat selalu
20	I returned to the place we used to meet	Disana cintaku mulai tumbuh
21	Denpasar moon, shine your light and let me see	Denpasar moon, aku akan kembali
22	That my love is still waiting there for me	Mencari cintaku yang terdampar
23	That my love is still waiting there for me	Cintaku yang terdampar disana
24	Denpasar moon...	Denpasar moon...

CHAPTER I

INTRODUCTION

1.1. Background of the Study

In Indonesia, translation plays a prominent role in transferring technology and literature. However, to conduct a translation is not an easy thing to do. It is difficult to establish an equivalent translation from English into Indonesian since they have different system and structure.

Larson (1984:3) says: Translation consists of translating the meaning of the source language into the receptor language. This is done by going from the form of the first language to the form of a second language by way of semantic structure. It is meaning which transferred and must be hold constant and only the form changes.

The process of translating is related to the process of transforming the message in Source Language (SL) into the Target Language (TL). As cited by Catford (1996:20), “a translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)”. In transferring the message, the translator should produce the best translation. It is generally accepted that the best translations are produced by persons who are translating into their own native language.

One of various objects of translation is figurative language. Figurative language has been widely examined by linguist in the study of literature in recent years. It is because figurative language has the essence of style and beauty. Figurative language

often provides a more effective means of saying what we mean than direct statement. In the specific sense, figurative language may take the form of figures of speech.

Figurative language is used in any form of communication, such as in daily conversation, articles in newspaper, advertisements, novels, poems, etc. Perrine (1982:76-118) explains the effectiveness of figurative language in four main reasons. First, figurative language affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making the abstract concrete, making literary works more sensuous. The third, figurative is a way of adding emotional intensity to otherwise merely informative statements and conveying attitudes along with information. And the last, it is a way of saying much in brief compass. She divides figurative language into seven types, namely metaphor, simile, personification, metonymy, paradox, overstatement, understatement, irony and illusion.

A figurative language cannot be taken literally. As a result, to translate it into different languages may cause misinterpretation. If it is translated literally, word-for-word, onto a second language, it will often be completely misunderstood. Although, there are always possibilities for translator to analyze, understand and translate it correctly. Therefore, it would be a challenge for a translator to be able to translate the meanings of figurative language in the source language into their equivalence in the target language.

Figurative language can also be found in songs. Peake (1980) defines song as a piece of music for accompanied or unaccompanied voice/voices or, "the act or art of

singing." The noun "song" has the same etymological root as the verb "to sing" and the Oxford English Dictionary (OED) defines the word to mean "that which is sung" or "a musical composition suggestive of song." The OED also defines the word to mean "a poem" or "the musical phrases uttered by some birds, whales, and insects, typically forming a recognizable and repeated sequence and used chiefly for territorial defense or for attracting mates."

An interesting phenomenon related with translation and figurative language can be found in songs that are translated then sung in target language. There are two popular songs that were originally sung in English and then covered in Indonesian versions. They are "*Be Careful With My Heart*" and "*Denpasar Moon*." The song "*Be Careful With My Heart*" was first sung by Jose Mary Chan, then covered by Christian Bautista featuring Sarah Geronimo. This song was sung in its Indonesian version "*Tetaplah di Hatiku*" by Christian Bautista and Bunga Citra Lestari. Another song that was translated is "*Denpasar Moon*". Both of the English and Indonesian versions were sung by Marybeth.

The song "*Be Careful With My Heart*" by Christian Bautista featuring Sarah Geronimo is featured in Bautista's album: *Romance Revisited* which was released in the Philippines on August 20, 2009 by Universal Records. The album contains songs originally performed by the legendary Jose Mari Chan. The song once again became a big hit. In November 2009, Bautista is one of the guests in Sarah Geronimo's Record Breaker Concert where they sang their duet "*Be Careful With My Heart*".

In February 2010, Bautista appeared in "*Dahsyat*", an Indonesian Variety Show from RCTI in Jakarta, Indonesia where he performed a duet with Indonesian singer Bunga Citra Lestari with an Indonesian version of "*Be Careful With My Heart*" that is known as "*Tetaplah di Hatiku*". He is the first and only Filipino singer who appeared in an Indonesian TV Show. This version also became a hit in Indonesia and was aired very often in Indonesian radio broadcasts.

The writer is interested to bring up the song "*Be Careful With My Heart*" and its Indonesian version "*Tetaplah di Hatiku*" to be analyzed in this study due to the popularity of the songs. The writer personally believes that it is not easy to translate a famous song into another language regarding the fact that the translated version became very popular. Therefore the writer will seek to analyze the translation equivalence of figures of speech of the song from its English to Indonesian version.

Another song the writer intends to analyze is "*Denpasar Moon*" Both English and Indonesian versions of this song were sung by Maribeth, a singer from Philippine who feels affection for Indonesia. She has lived in Indonesia since 1991, even though she needs to extend her kITAS from time to time. Maribeth is also known for her effort to achieve Indonesian citizenship. However up until now, she has not succeeded yet.

In her interview with KOPI media (2011), Maribeth explained that the song "*Denpasar Moon*" was released in 1993 in Japan first then in Indonesia. The song reached a platinum award in the same year and became very popular back then. She even claimed that there were 69 versions made of the song, which most versions were pirate. The interview can be traced at website below:

<http://hiburan.kompasiana.com/musik/2011/04/26/dibalik-lagu-denpasar-moon-ada-69-versi-358191.html>

Based on the phenomenon above, then the writer is interested to identify the translation equivalence of figures of speech, particularly in the translated songs from English to Indonesian versions of “*Be Careful With My Heart*” and “*Denpasar Moon*.” The writer intends to compare both translated songs to achieve a more valid result of analysis.

1.2. Statement of the Problem

Statement of the problem of this research are focused of the figurative language used in the lyric of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”. This statement of the problem will be specified as follows:

1. What kind of figurative languages are used in the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”?
2. What does the meaning of each figurative language used in the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”?
3. What kinds of translation equivalence are applied by the translator in the process of translating figurative language used in the lyrics of both English and

Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”?

1.3. Scope of the Study

This study focuses on analyzing the translation of figurative languages and equivalence used in the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”.

1.4. Objective of the Study

Objective of the study will be as follows:

1. To find out the figurative languages used in the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”
2. To find out the meaning of each figurative language used in the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”
3. To find out the kinds of translation equivalence applied by the translator in the process of translating figurative language used in the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”

1.5. Significance of the Study

The significance of the study is presented as follows:

1. Theoretical Significance

- a. The findings of the study are expected to give some positive contributions to the study of translation, especially in translating English figurative languages into their Indonesian equivalences.
- b. This study is useful for learning the translation of figurative languages particularly from English into Indonesian.
- c. This study will inspire those who would like to do similar research.

2. Practical Significance

The study is expected to give constructive feedback to the translator and students of English, particularly those who are much involved in the translation of English works.

1.6. Thesis Organization

Chapter I : Introduction. This chapter consists of background of the study, statement of the problem, scope of the study, objective of the study, significance of the study, and thesis organization.

Chapter II : Review of Related Literature. This chapter consists of Previous studies, Translation, Translation Process, Translation Methods, Equivalence in Translation, and Figurative Language.

Chapter III : Research method. This chapter consists of research design, unit of analysis, source of data, technique of data collection, and technique of data analysis.

Chapter IV : Data analysis. This chapter covers the analysis of the data. It presents the research finding and discussion.

Chapter V : Conclusion and suggestion. It contains the conclusion of the study and suggestion related to the subject, which is analyzed.

CHAPTER II

REVIEW OF RELATED LITERATURE

This part discusses the related literature of the study. It explains 1) Previous studies, 2) Translation, 3) Translation Process, 4) Translation Methods, 5) Equivalence in Translation, and 6) Figurative Language. Those relevant theories are used to analyze and support this study.

2.1. Previous Studies

This study is inspired by theses concerned with translation and figurative language, particularly written by some students.

Suardana (2007) in his study about the translation of figures of speech in an Indonesian novel "*Saman*" into its English version stated that there are four strategies that the translator used. They are: translating the figures of speech into the same image, translating the figures of speech into different image, translating the figures of speech into non-figurative expressions and translating non-figurative expressions into metaphors. It appears that the first strategy is the most frequently used.

Anggraeni (2006) conducted a research of which the objectives are to find out how the metaphors in the source language are translated into the target language in the novel "*Lone Eagle*" and to find out the strategies applied in the translation of the metaphors into Indonesian in its Indonesian version "*Cinta Pertama*". The research

concluded that firstly, relating the metaphors to their contexts was really needed in order to understand them well. Secondly, the strategies applied by the translator are translating the metaphor into simile, which is the most frequently used strategy, translating the metaphor into nonfigurative language, which secondly comes after translating the metaphor into simile, and translating the metaphor into metaphor, which is the least used strategy.

2.2. Translation

There are some definitions of translation. Nida (1969:16) states that translation consist of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style. While translation, as Catford (1965:20) defines it, is “an act of transference, in which a text from the source language is replaced by its equivalent in the target language.”

According to Nida and Taber (1969:12), translating consists in reproducing in the receptor language the closest natural equivalent of the source-language, first in terms of meaning and secondly in terms of style. So the existence of target language text is because there is source language text and translation process.

Translation is the replacement of textual material in one language (SL) by equivalent textual material in another language. (Catford, 1978:20).

Rudi Hartono (2009:6) states that, translation is reading the author’s will and purpose in the form of message which contains both denotative and connotative

meanings that exist in the source text that must be reproduced by translators into the receptor's language. This process runs in a simultaneous cycle.

Newmark (1988:5) states that translation is rendering the meaning of text into another language in the way that the author intended the text. Newmark also said that translation is a craft consisting in the attempt to replace a written message and/or statement in another language (1981:7), it means that translating a text or written translation is not only changing one language, but also sending a meaningful message so that the readers can understand. Translation has an important role to make the text can be easily understood by the readers.

Even the mere thought of inferring from these two definitions that the task of a translator and the whole translation process is a simple one seems a naiveté on the part of the inexperienced. Any given source text intended for translation, regardless of its text-type, is required to undergo a close reading in order to understand what it is about, and then an analysis from the point of view of the translator. The analysis stage consists of determining the intention of the text - which, according to Newmark (1988a), represents the SL writer's attitude to the subject matter – and also the style in which it is written. Being attentive to the selected lexicon, the syntax, figures of speech, neologisms, punctuations, names, and many more is a vital role the translator plays in the process of translation. In the case of poetry, apart from all the above features there is a surplus of sound effects such as rhyme, meter, assonance, alliteration, stress, onomatopoeia. The most common goal among translators, and always should be, to create the same effect on the target reader as the original writer

had intended for his readers. In Nida's own words, “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message” (Nida, 1964a:159).

2.3. Translation Process

According to Suryawinata (1987:80), the process of translation consists of three steps; those analyzing the source language text, transferring the meaning of the source language into the target language and restructuring.

1. The analyzing step can be done by reading the source language text in order to comprehend the substance of a text.
2. Transferring the meaning of the source language into the target language can be defined as evaluation and revision activity on creating a good equivalence.
3. Restructuring the equivalence meaning which are appropriate to the target text (TT), readers, and listeners.

Translating process in grammatical features is a specific process because each language has its own division of the lexicon into classes such as nouns, verbs, adjective, etc. different language will have different sentence construction. It will not always be possible to translate a source sentence with a sentence in the target language.

Before translating, translator should consider about the target reader or the purpose of the translated work. Actually translation process based on audience design

and/or need analysis. Practically translation process choose one method which appropriate with the target reader and the purpose, but there is possibility for translator to use two or more method of translation.

2.4. Translation Method

Based on Newmark (1988:45), there are eight translation 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). They are:

1. Word-for-word translation

The ST grammatical constructions are converted to their nearest TT equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved. For example:

(SL) I love music

(TL) Aku cinta musik

2. Literal translation

The ST grammatical constructions are converted to their nearest TT equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved. For example:

(SL) Life is beautiful without drugs

(TL) Hidup itu indah tanpa narkoba

3. Faithful translation

A faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TT grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from ST norms) in the translation. It attempts to be completely faithful to the intention and the text-realization of the ST writer. For example:

(SL) Ben is too well aware that he is naughty.

(TL) Ben menyadari terlalu baik bahwa ia nakal.

4. Semantic translation

Semantic translation differs from ‘faithful translation’ only as far as it must take more account of the aesthetic value of the ST, compromising on ‘meaning’ where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents and it may make other small concessions to the readership. For example:

(SL) He is a book worm

(TL) Dia seorang kutu buku

5. Adaptation

This is the ‘freest’ form of translation. It is used mainly for plays (comedies) and poetry; the themes, characters, plots are usually preserved, the ST cultures converted to the TT culture and the text rewritten. For example:

(SL) Hey Jude, don't make it bad

Take a sad song and make it better

Remember to let her into your heart

Then you can start to make it better

(Hey Jude-The Beatles, 1968)

(TL) Kasih, dimanakah

Mengapa kau tinggalkan aku

Ingatlah-ingatlah kau padaku

Janji setiamu tak kan kulupa

6. Free translation

Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called ‘intralingua translation’, often prolix and pretentious, and not translation at all. For example:

(SL) Mary, is growing with happiness

(TL) Mary, hatinya sedang berbunga-bunga

7. Idiomatic translation

Idiomatic translation reproduces the ‘message’ of the original but tends to distort nuances of meaning by preferring colloquialisms and idioms where these do not exist in the original. For example:

(SL) I can relate to that

(TL) Aku mengerti maksudnya

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. For example:

(SL) Awas ada ular!

(TL) Beware of snake!

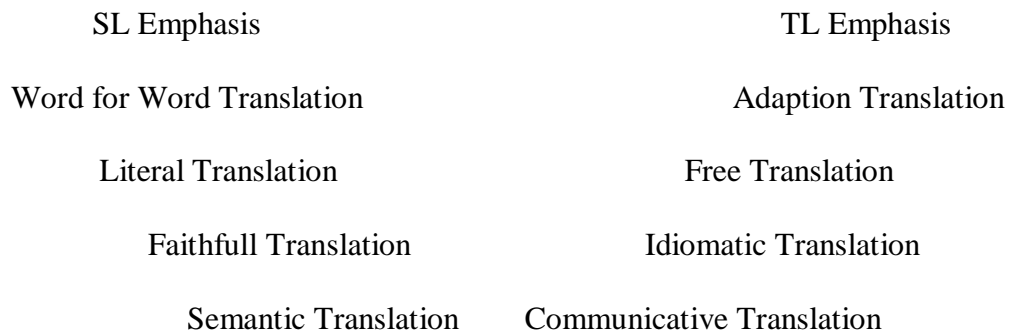


Figure 2.2 Translation Methods (V-Diagram)

Source: (Newmark 1988:45)

Vinay and Darbelnet (1958:84) recognize two types of translation:

1. Direct translation : where the linguistic features of the SL are replaced by their equivalent in the TL
2. Oblique translation: where complex methods are used to render certain stylistic effects.

According to Jacobson (1959:114) there are different kinds of translation. He differentiates three ways of interpreting a verbal sign:

1. Intralingual (rewording): a verbal sign is interpreted to another within the same language.
2. Interlingual (translation proper): a verbal sign is interpreted to another in a different language.
3. Intersemiotic (transmutation): a verbal sign is interpreted to a non-verbal sign.

Nababan (1997:20-33) divides translation into eleven types, they are:

1. Word for word Translation: in which source language word is translated singly by their most common meanings which can also be out of context. Usually, a translator just transfers the meaning of each word based on the word order and part of speech of the source language unless, the structure of SL have same structure with TL. For example:

SL: I will go to New York tomorrow

TL: saya akan pergi ke New York besok

2. Free Translation: this translation produces the translated text without the style, form, or content of the original text. Also, this translation preserves the meaning

of the source language but uses natural forms in the target language. A translator has the freedom to express idea from SL into TL through his own language style and structure but it does not change the message of the SL. Usually, to translate idioms and proverb a translator uses free translation. For example:

SL: Mary, is growing with happiness

TL: Mary, hatinya sedang berbunga-bunga

3. Literal Translation: in which the SL grammatical constructions are converted to their nearest TL equivalence, but the lexical words are translated singly, out of context. Literal translation is between translating word for word translation and free translation. For example:

SL: his heart is in the right place

In word for word translation, it will be translated into "kepunyaan hatinya adalah dalam itu benar tempat", but in literal translation it translated become "hatinya berada di tempat yang benar", and in free translation it is translated into "dia baik hati".

4. Dynamic Translation: tries to transfer the messages or ideas into the TL with the closest natural equivalence to the SL messages or ideas, or it is called natural translation. For example:

SL: the author has organized this book since 1995

TL: penulis telah mengorganisasikan buku ini sejak 1995

5. Pragmatic Translation: refers to transferring of messages with an interest in the accuracy of the information meant to be conveyed in the TL form. Translator

would have no concern other than getting the information across in the second language.

For example:

SL: White cross Baby Powder is soft and smoothing, it absorbs moisture and keeps baby cool and comfortable.

TL: White cross Baby Powder lembut dan halus, menyerap kelembapan, menjaga kesegaran dan kenyamanan bayi anda.

There is an addition in target language above “anda”. The translator will give an addition or deleted subject on TL text in order to give more attention on the information transfer, in order to the readers can understand easily.

6. Esthetic-poetic Translation: It does not only focus on the information, but also the emotion, feeling, and beauty involved in the SL to the TL. Esthetic-poetic translation is called literary translation. The clearest examples are in the translation of literature (eg. dramatic dialogue, poetry, prose)
7. Ethnographic Translation: that explicates the cultural context of the SL into the TL version. A translator must know how the words fit into the cultures that use of source language into target language. For example:

SL: The apennine sheep may produce 250 kg of milk in a six month TL: domba apennine (domba asli Italia yang bisa ditemukan di sekitar gunung Apennine di wilayah Italia) dapat menghasilkan 250 kg susu dalam enam bulan.
8. Linguistic Translation: concerns with the equivalent meanings of the constituent morphemes of the second language and with grammatical form. For example:

1) Harry is willing to help

2) Harry is difficult to help

The sentences of (1) and (2) above have the same surface structure. But, they have different in grammar. In the first sentence, Harry acts the activity to help on the other hand, in the second sentence; Harry is patient of the verb to help.

Surface structure Deep structure

(1) Harry is willing to help Harry is willing to help me

(2) Harry is difficult to help Harry is difficult for one to help

9. Communicative and Semantic Translation: According to Newmark (1981) in Nababan (2008:40), he states “communicative translation emphasizes loyalty to the readers, in other hand semantic translation loyalty to the original text”. He further maintains that in fact, there is no pure communicative or pure semantic type of translating a text, that translating can be more or less semantic as well as more or less communicative. From that statement, it can be argued that the choice between semantic and communicative approach is done in the level of translating sentences or even parts of sentence.

Example: the communicative translation “beware of the dog” is mandatory, the semantic translation “Dog that bites”; “savage dog” would be more informative but less effective.

10. Communicative Translation: this translation displays the exact contextual meaning of the source text where both content and language are easily acceptable

and comprehensible to the readers. It basically emphasizes the transfer of messages and it is very concerned about the effectiveness of language translation. For example: I would admit that I am wrong, have different meaning with I will admit that I am wrong

11. Semantic Translation: tries to transferring the contextual meaning of the SL to the nearest semantic and syntactical construction of the TL. For example:

SL: He is a book worm

TL: Dia seorang kutu buku

It's not quite right if it is translated to be "Dia seorang yang suka sekali membaca".

2.5. Equivalence in Translation

Based on Oxford dictionary (1995), "equivalence is equal or interchangeable in value, quantity, significance, etc". Vinay and Darbelnet as cited in Munday (2001:58), states that "equivalence refers to cases where languages describe the same situation by different stylistic or structural means".

Equivalence is the important thing that should be achieved in translation process, a translation product can be said successfully if the readers or listeners of that translation product do not know that they are reading or listening of translation product that means responds of the readers or listeners when they read and listen the source text is same when they read or listen the translation product.

Bell (1991:6) said that equivalence cases rise because of difference of grammatical structure, semantic and system of socio cultural between source language and target language. So many cases that meaning of words/texts only understandable in user's context. This case will cause some problems such as lost information and information disorder. Newmark (1988:91) said that usually that addition is in cultural said because there is difference between both of languages (SL and TT), topic of text, or linguistic to describe the using of wrong words.

Equivalence can be said to be the central issue in translation. The thing that is found out of translator is the equivalence meaning from source language (TL) to target language (TL). Finlay in Simatupang (2000:3) states that ideally the translation should give the sense of the original in such a way that the reader is unaware that he is reading a translation. Equivalence in translation cannot be considered as the sameness but considered as equal meaning in translating text in SL into TL. Translation equivalence refers to the equivalent relationships between Target Language (TL) and Source Language (SL). In the equivalence of translation, the thing that must be transferred in translation is the meaning. Equivalence is not the same with the sameness or similarity, but it is referred to the rules in the target language but also the same value in the meaning of the translation product. "A translator must look for the equivalence between the source text and target text, so that there is no missing information when he transfers the messages from ST to TT" (in Venuti, 2000:133).

Larson (1984:57) suggests that “a translator will often find that there is no exact equivalent between the words of one language and the words of another. There will be overlap in a translation product, and there is seldom a complete match between languages”. When translating some words in SL into TL, sometimes translator finds it difficult to find the words in TL that have the same meaning with the words in SL. This happens because not every word in one language can be translated into another. As the way to solve it, translator must modify his translation by using another word in TL that equivalence with the words in SL so the reader of the translation in TL can understand more what the original author want to tell. Translator has to have deep knowledge about both language, SL and TL, in order to find the equivalence words. It is important thing to do to make sure the message from original author in SL can be delivered and transferred correctly in the translation using TL.

Nida in Venuti, (2000:133) states that it is not easy to produce a completely natural translation, especially if the original writing is good literature, precisely because truly good writing intimately reflects and effectively exploits the total idiomatic capacities and special genius of the language in which the writing is done. A translator must therefore not only contend with the special difficulties resulting from such an effective exploitation of the total resources of the source language, but also seek to produce something relatively equivalent in the receptor language. Nida and Taber (1974:24) argues “There are two different types of equivalence, namely formal equivalence – also referred to formal correspondence and dynamic equivalence”. Formal correspondence focuses attention on the message itself, in both

form and content, unlike dynamic equivalence which is based upon the principle of equivalent effect.

Nida (Venuti, 2000:134) explains about two types of equivalence in translation, which are:

1. Formal Equivalence.

Nida (Mcguire, 1991:26) states that Formal Equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Formal equivalence translation is basically source-oriented; that is, it is designed to reveal as much as possible of the form and content of the original message. In doing so, a formal equivalence attempts to reproduce several formal elements, including: (1) grammatical units, (2) consistency in word usage, and (3) meanings in terms of the source context. Nida also calls this type of translation a 'gloss translation', which aims to allow the reader to understand as much as the ST context as possible. The translator attempts to reproduce as literal and meaningful as possible the form and content of the original. A gloss translation of this type is designed to permit the reader to identify himself as fully as possible with a person in the source-language context, and to understand as much she can of the costumes, manner of thought, and means of expression.

2. Dynamic Equivalence.

Nida (1964:159) argues that dynamic equivalence which is based upon the principle of equivalence effect. In Dynamic Equivalence translation, the focus of

attention is directed, not so much toward the source message, as toward the receptor response. Nida and Taber (1982:200) argues that dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that “frequently, the form of the original text is changed, but as long as the change follows the rules of back transformation in the source language, the message is preserved and the translation is faithful” (Nida and Taber, 1982:200).

A Dynamic Equivalence translation may be described as one concerning which a bilingual and bicultural person can justifiably say, that is just the way we would say it (in Anggraeni, 2006:16). One way of defining a Dynamic Equivalence translation is to describe it as “the closest natural equivalent to the source-language message.” This type of definition contains three essential items: (1) equivalent, which points toward the source-language message, (2) natural, which points toward the receptor language, and (3) closest, which binds the two orientations together on the basis of the highest degree of approximation. A translation of dynamic equivalence aims at complete naturalness of expressions, and tries to relate the receptor to modes of behavior relevant within the context of his own culture; it does not insist that Nida understands the cultural patterns of the source-language context in order to comprehend the message.

The writer is interested to analyze the translation equivalence of translated songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*” by

using Nida's theory because she distinguishes two types of translation equivalence, which is related to the topic of this study.

2.6. Figurative language

McArthur (1992: 402) explained that figurative language is the language in which figures of speech such as metaphors freely occur. He also states that figures of speech are a rhetorical device using words in distinctive ways to achieve a special effect.

McArthur classified figures of speech into four main groups; they are:

1. Phonological figures which include alliteration, assonance and onomatopoeia.
2. Orthographic features; they are visual forms created for effects.
3. Syntactic figures; they may bring the non-standard into standard language.
4. Lexical figures; they extend the conventional so as to surprise or entertain.

Even though some linguists have different classifications of figures of speech, the concept and principle are almost the same. Meanwhile Perrine (1982:57) defined "figures of speech as a way of saying one thing and meaning another". She argued that figures of speech should not be taken literally only and that they serve function of giving extended meanings to words, phrases or sentences from their literal expressions. She also claims that figures of speech can be more effective means of saying what we mean rather than direct statements.

As has been mentioned earlier, a single word may have a primary sense, secondary sense, and figurative senses. A literary work such as a poem almost always contains figurative expressions which help to convey in a more precise way the message contained in the poem. Before analyzing the translation of figurative expressions in the poem under study, it is important to understand the term “figurative language” itself.

McArthur (1992:402) explained that figurative language is that language in which figures of speech such as metaphor and similes freely occur. He also considers a figure of speech as a rhetorical device using words in distinctive ways that achieves a special effect. In his discussion about metaphor, he described metaphor as rhetorical figures with two senses, namely wider sense and more specific sense. In its wider sense, it includes all figures of speech that achieve their effect through associations, comparison, and resemblance, and in that way this type includes such figures as antithesis, hyperbole, metonymy, and simile. In a more specific sense metaphor is a figure of speech which concisely compares two things by saying that the one is the other.

With respect to the translation of a song in which figurative expressions are intensively used, the analysis of the figurative expressions should necessarily be based on the theme of the poem, since the use of figurative expressions is quite likely motivated by the construction of the theme as the central force in the poem. Therefore, theme is a central aspect or element necessarily given priority in its determination, other aspects or elements being relatable to or motivated by the theme.

The description of the figurative expressions below is found in Suprajaheni's work (2011) as he derived definitions of figurative language below from Holman (1992), Halliday (1985), Martinich (1996), McArthur (1992), Larson (1998) and Keraf (2002), and will be presented in alphabetical order for some practicality

1. Antithesis

Antithesis is a construction in which words are opposed but balanced in opposition (McArthur, 1996:72).

For example:

God and beast.

Ignorance and reason,

To err is human, to forgive, divine.

2. Euphemism

It is the use of a mild, comforting, or evasive expression that takes the place of one that is taboo, negative, offensive, or too direct (McArthur, 1996:387).

For example:

Terminate, kill => She terminated her pregnancy.

Sleep with, have sex => Everyone knows she sleeps with the boss.

Pass water, urinate => I think he's passing water.

3. Hyperbole

Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally (see Larson 1998).

For example:

She rushed out of the room in floods of tears => crying a lot

Let's have dinner, I am starving => very hungry.

When she was in Paris, she spent ton of money => a lot of money.

4. Idioms

Idioms are expressions of at least two words which cannot be translated literally and which function as a single unit semantically (Holman 1992).

For example:

We spent two weeks in the hotel living in the lap of luxury => the life style of a rich person.

He kicked the bucket => He died.

You steal my heart => you make me fall in love with you

5. Irony

Irony refers to words with an implication opposite to their usual meaning. Ironic comment may be humorous or mildly sarcastic (McArthur, 1996:532).

For example:

At a difficult moment, an act of kindness makes things worse, and someone says, "Well, that's a lot better, isn't it?"

Someone says to his friend "you are very slim" whereas the fact is that his friend is very fat.

6. Metaphor

Metaphor is a figure of speech which concisely compares two things by saying that the one is the other (McArthur, 1996:653).

For example:

My lover is a treasure.

My home is heaven.

Business is a game.

7. Metonymy

It is a word which is used for something related to that which it usually refers to

(Halliday, 1985:319).

For example;

It won't happen while I still breathe (breathe is used figuratively to mean live)

The kettle is boiling (the kettle is used in a figurative sense to mean water)

He bought a Chevrolet (Chevrolet is used to mean a car)

8. Paradox

Paradox is a term in rhetoric for a situation or statement that is or seems self-contradictory and even absurd, but may contain an insight into life (McArthur, 1996:348).

For example:

The child is father of the man (the nature of one's earlier life affects later ideas and attitude).

9. Personification

Personification is the assigning of human characteristics to non humans (see Keraf, 2002).

For example:

The moon smiles at us.

The trees are waving to the tiger.

The wind touched my skin.

10. Pleonasm

Pleonasm is the use of more words than necessary; either for effect or more usually as a fault of style (Keraf, 2002).

For example:

Free gift.

Plan for the future

11. Sarcasm

It is a term in rhetoric and general use for sneeringly ironical remarks (McArthur, 1996:887).

For example:

Oh yes, we know how clever you are.

Well, Mr. Know-it-all, what is the answer this time?

You are a son of a bitch.

12. Simile

Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using like or as (McArthur, 1996:935).

For example:

Rumours of his death spread like wildfire (to become known to more and more people very quickly).

She is like a fish out of water => she is uneasy in an unfamiliar situation.

You're not going to go storming in there like a bull in a china shop, aren't you?

=> A person who is clumsy, careless or move in a very awkward way.

Her skin is as white as snow

13. Synecdoche

It is a figure of speech concerned with parts and wholes (McArthur, 1996:1014).

For example:

His word can be trusted => He is a person that can be trusted.

I won't let him come under my roof => I won't let him come to my house.

CHAPTER III

RESEARCH METHOD

1. Research Design

Research design is based on logic and common sense. The research design in this study was qualitative. According to Slavin (1992:65), “qualitative research is intended to explore important social phenomena by immersing the investigator in the situation for extended periods”. He also stated that qualitative research seeks primarily to describe a situation as it is, without formal testing or hypothesis, and it makes little or no use of numbers but rather focuses on “thick description”.

In addition, Moleong (1995:6) states that “qualitative research is descriptive; it means that the analyzed data and its findings are in the forms of descriptions, instead of numbers.”

2. Sources of Data

Data for this study were lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”. The lyrics were copied from websites below:

- a. Lyrics of “*Be Careful With My Heart*” sung by Christian Bautista and Sarah Geronimo were retrieved from:

<http://www.azlyrics.com/lyrics/christianbautista/pleasebecarefulwithmyheart.html>

- b. Lyrics of “*Tetaplah di Hatiku*” (Indonesian version of Be Careful With My Heart) sung by Christian Bautista and Bunga Citra Lestari were retrieved from:
http://lirik.kapanlagi.com/artis/bunga_citra_lestari/tetaplah_di_hatiku_feat_christian_bautista
- c. Lyrics of “*Denpasar Moon*” sung by Maribeth were taken from:
<http://www.maxilyrics.com/maribeth-denpasar-moon-lyrics-a553.html>
- d. Lyrics of “*Denpasar Moon*” (Indonesian version) sung by Maribeth were retrieved from: http://lirik.kapanlagi.com/artis/maribeth/denpasar_moon

3. Unit of Analysis

This study focused on translation of figurative languages in the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”. The unit of analysis of the research was the sentences containing figurative languages and their translation.

4. Technique of Data Collection

In this study, the data were the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”. The writer collects the data by copying song lyrics from Christian Bautista’s album: *Romance Revisited* which was released in 2009 by Universal Records. The Indonesian version of the song is taken from Bunga Citra Lestari’s album: *The Best of*

BCL which was released in 2013 by Aquarius Musikindo. The song of Denpasar Moon was taken from Maribeth's album: *Alone Against the World* which was released in 1993 by Sony Music Entertainment Japan. The Indonesian version of the song was available in the same album which was released by Sony Music Indonesia. In short, the writer copies all song lyrics from the albums *Romance Revisited*, *The Best of BCL*, and *Alone Against the World*.

5. Technique of Data Analysis

The writer analyzed the data systematically as follows:

- a. Identifying figurative language in are the lyrics of both English and Indonesian versions of songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*”.
- b. Constructing a table of figurative language distribution in each song
- c. Calculating total numbers and percentage of figurative languages in each song
- d. Identifying the kinds of figurative language used mostly in each song.
- e. Finding out the meaning of each figurative language in target language, which is bahasa Indonesia.
- f. Finding out the equivalence translation of figurative language from the English version of the songs in the Indonesian versions.

CHAPTER IV
DATA ANALYSIS

4.1. Findings

This sub chapter consists of finding of figurative language from English version to Indonesian version.

Table 4.1
Be Careful With My Heart (Tetaplah di hatiku)

No	Types of Figurative language SL	Amount	Percent	Types of Figurative language TL	Amount	Percent
1	hyperbole	2	28,57%	hyperbole		
2	idioms	2	28,57%	idioms		
3	metonymy	1	14,28%	metonymy		
4	personification	1	14,28%	personification		
5	pleonasm			pleonasm	1	50%
6	simile	1	14,28%	simile		
7	synecdoche			synecdoche	1	50%
	Total	7	100%	Total	2	100%

The result of the analysis shows that there are 7 figurative languages found in the English version of the song Be Careful With My Heart. They are: 1 metonymy (14,28%), 2 idiom (28,57%), 1 personification (14,28%), 2 hyperbole (28,57%), and 1 simile (14,28%). There are only 2 figurative languages found in the Indonesian version of the song Be Careful With My Heart. They are: 1 pleonasm (50%) and 1 synecdoche (50%).

Table 4.2
Denpasar Moon

No	Types of Figurative language SL	Amount	Percent	Types of Figurative language TL	Amount	Percent
1	hyperbole	2	40%	hyperbole		
2	irony	1	20%	irony		
3	metonymy	1	20%	metonymy	1	50%
4	personification	1	20%	personification	1	50%
	Total	5	100%	Total	2	100%

While in the English version of the song *Denpasar Moon*, the writer finds 5 figurative languages. They are: 1 irony (20%), 1 personification (20%), 1 metonymy (20%), and 2 hyperbole (40%). In Indonesian version of the song *Denpasar Moon*, the writer found 2 figurative languages. They are: 1 personification (50%) and 1 metonymy (50%).

Table 4.3

Be Careful With My Heart (Tetaplah di hatiku)

No	Types of Equivalence SL & TL	Quantity
1	Formal Equivalence	0
2	Dynamic Equivalence	1

There is only one kind of equivalence occurs in translation process of the song *Be Careful With My Heart*, which is dynamic equivalence.

Table 4.4

Denpasar Moon

No	Types of Equivalence	Quantity
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SL & TL		
1	Formal Equivalence	0
2	Dynamic Equivalence	2

There are 2 equivalence translations occurs in translating process of the song *Denpasar Moon*.

From the findings, the writer concludes several points below:

1. There are 5 figurative languages found in the English version of the song. They are: irony (1), personification (1), metonymy (1), hyperbole (2)
2. There are 2 figurative languages found in the Indonesian version of the song. They are: personification (1) and metonymy (1).
3. There are 2 equivalence translations occurs in translating process of the song *Denpasar Moon*.

4.2. Analysis of the Translated Song Please Be Careful With My Heart (Tetaplah Di Hatiku)

1. Excerpt 1

Line	SL	TL
1	If you love me, like you tell me	Kekasihku, sayangku

If you love me, like you tell me

The above sentence is not a figurative language. It might seem like a simile because it involves the comparison of one thing with another thing of a different kind. However, a simile is a figure of speech, in which a more or less fanciful or unrealistic

comparison is made, using like or as (McArthur, 1996:935). The interpretation of this sentence is simple, which is to question someone if he/she really loves us just like he/she has said before. In this case, the female singer asks the male singer.

In the Indonesian version of the song, this sentence is translated as *Kekasihku, sayangku*. This phrase is categorized as **pleonasm**. Pleonasm is the use of more words than necessary; either for effect or more usually as a fault of style (Keraf, 2002). Often, pleonasm is understood to mean a word or phrase which is useless, clichéd, or repetitive, but a pleonasm can also be simply an unremarkable use of idiom.

Kekasihku, sayangku (my lover, my darling) can simply be interpreted as an emphasizing statement that one claims another people as his/her lover. It also has a defining function to make clear a sense of belonging from the speaker.

The English version can literally be translated as *Jika kau mencintaiku seperti yang kau katakan*. The different interpretation between English and Indonesian version of this sentence is; in English version, it functions as a questioning statement, while in Indonesian version it rather functions as a emphasizing statement. Since there is a difference of interpretation between both versions, the writer dares to say that **there is no equivalence** occurs in the process of translation.

2. Excerpt 2

Line	SL	TL
3	You can take it, just don't break it or my world will fall apart	Hati ini 'kan selalu menantikan cintamu

You can take it, just don't break it or my world will fall apart

The underlined phrase is an **idiom**. An idiom is expression of at least two words which cannot be translated literally and which function as a single unit semantically (see Holman 1992).

Definitions of “fall apart” according to Cambridge Dictionary of American Idioms (2003) are as below:

- a. To stop working or fail completely

E.g. Her marriage fell apart after about ten years. The deal to sell the company fell apart last summer. Related vocabulary: go to pieces

- b. To break into pieces

E.g. Cook the tomatoes until they begin to fall apart. When the roof wasn't repaired, the building really began to fall apart.

My world here does not literally refer to the whole world, but rather one's world which is associated with dreams, imaginations, wishes so on. We can sum up that the above sentence can be interpreted as a request from the female singer so that her lover will not disappoint her expectation.

In the Indonesian version of the song, this sentence is translated as *Hati ini 'kan selalu menantikan cintamu* (this heart will always wait for your love). The Indonesian

version does not belong to idiom, but rather to **synecdoche**. Synecdoche is a figure of speech concerned with parts and wholes (McArthur, 1996:1014). *Hati ini* does not literally mean only *this heart* as a part of body organ, but represent the whole being of the person who speaks it.

The interpretation of Indonesian version *Hati ini 'kan selalu menantikan cintamu* (this heart will always wait for your love) is that the female singer will stay faithful until her lover comes and showers her with the love she always wants.

There is pretty much difference in interpretation of both English and Indonesian version of *You can take it, just don't break it or my world will fall apart* compared with *Hati ini 'kan selalu menantikan cintamu* (this heart will always wait for your love). According to this elaboration, the writer decides that **there is no any equivalence** occurs in translating this sentence.

3. Excerpt 3

Line	SL	TL
7	From the very start, please be careful with my heart	'tuk selamanya tetaplh di hatiku

From the very start, please be careful with my heart

The underlined phrase is a **metonymy**. Metonymy is a word which is used for something related to that which it usually refers to (Halliday, 1985:319). *My heart* here does not literally mean only heart as a part of human body organ, but is rather

associated with feelings. The whole sentence can be interpreted as a request from the female singer to her lover so that he will not make her sad or to “break her heart”.

In the Indonesian version of the song, this sentence is translated as *kuingin kau tahu* (I want you to know). This is not a figurative language, but rather a casual statement. We can simply interpret this sentence as an emphasizing statement that the female singer wants his lover to listen to her carefully and to understand what she is going to say after that.

The English version can literally be translated as *Sejak dari mulanya, tolong berhati-hatilah dengan hatiku*. Since the interpretation of both versions is very much different, the writer states that **there is no any equivalence** occurs in this translation.

4. Excerpt 4

Line	SL	TL
11	Love has heard some lies softly spoken	Ku kan s'lalu merindukanmu

Love has heard some lies softly spoken

The above sentence is a **personification**, because it gives inanimate (non-living) object human traits and qualities. *Love* is an inanimate object, and yet in sentence above the songwriter tells us that *love has heard some lies*. Love cannot hear anything, human does. So we can interpret love in this sentence as a human.

In the Indonesian version of the song, this sentence is translated into *Ku kan s'lalu merindukanmu* (I will always long for you). The translated version of this

sentence does not belong to personification, because there is no assigning of human characteristics to non humans.

The meaning in SL is very different from its TL. *Love has heard some lies softly spoken* when translated into Bahasa Indonesia literally will be *Cinta telah mendengar beberapa kebohongan yang diucapkan perlahan*. As we have learned in previous chapter, Formal Equivalence focuses attention on the message itself, in both form and content, while Dynamic Equivalence translation is to describe it as “the closest natural equivalent to the source-language message. Since the translated version does not match any definition of these two kinds of equivalence, it means that **there is no any equivalence** occurs in translating this sentence.

5. Excerpt 5

Line	SL	TL
13	I've been burned and I've been hurt before	Jangan ada kata berpisah

I've been burned and I've been hurt before

This data shows us a **hyperbole**. Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally. In the above sentence it does not literally mean that the person has been burned, but more likely it refers to a very sad situation. The writer interprets this sentence as a sad past experience. The male singer admits that he was hurt before because of the *lies softly spoken* (previous sentence).

In the Indonesian version of the song, this sentence is translated into *Jangan ada kata berpisah* (translated as *never say break up*). The interpretation of this translated version is already clear. It refers to the male singer's intention that he does not want to break up or to be apart from his lady. In the Indonesian version of the song, the sentence *Jangan ada kata berpisah* does not belong to a hyperbole. It happens because there is no such exaggeration or overstatement in this translated version.

The meaning of translated version is quite different from the original sentence. The sentence is not translated accurately, as it is literally supposed to be *Aku pernah terbakar dan terluka sebelumnya*. It shows us clearly that **there is no equivalence** in translating the sentence.

6. Excerpt 6

Line	SL	TL
15	I'll be gentle with your heart, I'll caress it like the morning dew	Tak akan ku berpaling, hanya kau satu di hatiku

I'll be gentle with your heart, I'll caress it like the morning dew

The underlined sentence is categorized as a **simile**. Simile is a figure of speech, in which a more or less fanciful or unrealistic comparison is made, using *like* or *as*. *Morning dew* refers to something fragile, which must be treated gently and carefully. The above sentences show us how the singer intends to treat his lady in such a gentle way so that she will not be broken hearted.

In the Indonesian version of the song, the sentence *I'll be gentle with your heart, I'll caress it like the morning dew* is then translated into *Tak akan ku berpaling, hanya kau satu di hatiku* (I will not turn back, there is only you in my heart). The translated version of this sentence does not belong to any figurative language classification.

The interpretation of the Indonesian version is quite different from its English version. The English version is *I'll be gentle with your heart, I'll caress it like the morning dew*. It speaks about a gentle manner toward someone's heart, about how to behave carefully so that one's heart will not be broken. On the other hand, the Indonesian version is *Tak akan ku berpaling, hanya kau satu di hatiku*. It tells us about a commitment made by the male singer, that he will not turn his eyes to another woman. In other words, it tells us about a commitment to be faithful.

Based on Oxford dictionary (1995), "equivalence is equal or interchangeable in value, quantity, significance, etc". The interpretation of translated version is quite different from the original sentence. Literaly, it can be translated as *Aku akan bersikap lembut dengan hatimu, Aku akan membelainya seperti embun pagi*. From this explanation, we can see that **there is no equivalence** in this sentence translation.

7. Excerpt 7

Line	SL	TL
16	I'll be right beside you forever	Ku akan selalu disampingmu

I'll be right beside you forever

The sentence above is a **hyperbole**. *Forever* here does not literally mean that the singer will be right beside his lady all the time until eternity. This is more likely to express his intention to be faithful to her. So we can say that *forever* is an exaggeration which makes this sentence categorized as a hyperbole.

In the Indonesian version of the song, *I'll be right beside you forever* is translated as *Ku akan selalu di sampingmu* (I will always be right beside you). The translation is very similar. However, the word *forever* actually means *selamanya* instead of *selalu*. Also, the Indonesian version of this sentence **does not belong to hyperbole** since there is no sign of exaggeration appears.

Finlay in Simatupang (2000:3) states that ideally the translation should give the sense of the original in such a way that the reader is unaware that he is reading a translation. Equivalence in translation cannot be considered as the sameness but considered as equal meaning in translating text in SL into TL.

The writer categorizes this sentence as a **dynamic equivalence** since it has similar meaning with the original sentence. Dynamic Equivalence translation is to describe it as “the closest natural equivalent to the source-language message.”

8. Excerpt 8

Line	SL	TL
20	And I'm willing to take a chance	Yang memberi arti cinta

And I'm willing to take a chance

To take a chance is categorized as an **idiom**. It means to try something where failure or bad fortune is likely (McGraw-Hill, 2002). From this sentence we know that the female singer intends to make an effort to be with her lover.

In the Indonesian version of the song, *And I'm willing to take a chance* is translated as *Yang memberi arti cinta* (Who teaches the meaning of love). There is a difference between English and Indonesian version of this sentence. The English version is categorized as an idiom, while the Indonesian version does not belong to any figurative category. Also, the English version is a sentence, while the Indonesian version forms a subordinate clause. The important point to remember about subordinate clauses is that they can never stand alone as complete sentences.

Literally, the sentence is supposed to be translated as *Aku bersedia mengambil kesempatan / resiko*. Since the interpretation of both versions is distinctively different, we can say that **there is no equivalence** in this translation.

4.3. Analysis of the Translated Song Denpasar Moon

1. Excerpt 1

Line	SL	TL
1	Denpasar moon, shining on an empty street	Denpasar moon, kan kuingat selalu

Denpasar moon, shining on an empty street

The above sentence belongs to an **irony**. Irony refers to words with an implication opposite to their usual meaning. Ironic comment may be humorous or mildly sarcastic (McArthur, 1996:532). Why the writer categorizes it as an irony, because there is a clear opposite in the sentence. *Shining* is associated with attraction. Something that is shining will draw people to come near. However in this sentence we find that even though the moon is shining, there is still an empty street. The writer would interpret this sentence with a situation where an irony takes places since there is a shining moon and yet the street remains empty. The situation could be bright and fun but it feels empty and lonely.

In the Indonesian version of the song, the sentence is translated as *Denpasar moon, kan kuingat selalu* (Denpasar moon, I will always remember). There is a difference between English and Indonesian version of this sentence. The English version is categorized as an irony, while the Indonesian version does not belong to any figurative category. Interpretation of the Indonesian version is much simpler, which is an intention to keep remembering the Denpasar Moon.

There are different meaning and interpretation between both versions of the song. The writer would like to suggest an alternative translation, which is *Denpasar moon, menerangi jalan yang sepi*. This is literally equivalence with the English version of the song. However, since we cannot find any equivalence other than *Denpasar moon*, the writer decides to exclude this translation from category of equivalence. As Nida and Taber (1982:200) argues that dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the

meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that “frequently, the form of the original text is changed, but as long as the change follows the rules of back transformation in the source language, the message is preserved and the translation is faithful”

In conclusion, **there is no any equivalence** occurs in this translation.

2. Excerpt 2

Line	SL	TL
2	I returned to the place we used to meet	Disana <u>cintaku mulai tumbuh</u>

I returned to the place we used to meet.

The sentence above does not belong into any figurative language category. Interpretation of the sentence simply shows us a casual statement of how the singer returned to the place where she previously met someone. “Used to” indicates a repeated action. So, we can conclude that the singer met the same person over and over (several times) at the same place.

In the Indonesian version of the song, the sentence is translated as *Disana cintaku mulai tumbuh* (There my love started to grow). This sentence is categorized as a **personification**. Personification is the assigning of human characteristics to non humans (Keraf, 2002). We know that human grows. We also know that love is not

human or a living object. However in this sentence we see that love is given the characteristic of human, which can grow.

Interpretation of *Disana cintaku mulai tumbuh* (There my love started to grow) is that in a certain place, she found out that her affection to that person was getting bigger.

The writer would suggest another equivalence translation for *I returned to the place we used to meet*, which is *Aku kembali ke tempat di mana kita selalu bertemu*. Since the meaning and interpretation of both versions are quite different, the writer would say that **there is no any equivalence** occurs in this translation.

3. Excerpt 3

Line	SL	TL
3	Denpasar moon, shine your light and let me see	Denpasar moon, aku akan kembali

Denpasar moon, shine your light and let me see

The above sentence is a **personification**, because it assigns human characteristics to non humans (Keraf, 2002). To let someone see refers to human activity. To let can also be defined as to allow, which is mostly done by human. Interpretation of this sentence is simply a wish that the Denpasar moon will shine as it used to, and that she will finally see something that she always expects to see. There is an indication that the singer plan to return to the same place, same situation when the moon is shining, to see something she wish to see.

In the Indonesian version of the song, the sentence is translated as *Denpasar moon, aku akan kembali* (Denpasar moon, I will return). This **sentence does not belong to any category of figurative language**. However, the sentence clearly states about a plan to return to the same place, same situation when the moon is shining.

Since there is similar interpretation, the writer dares to say that **this is an equivalence translation**. Nida (1964:159) argues that dynamic equivalence which is based upon the principle of equivalence effect. In Dynamic Equivalence translation, the focus of attention is directed, not so much toward the source message, as toward the receptor response. Nida and Taber (1982:200) argues that dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience. They argue that “frequently, the form of the original text is changed, but as long as the change follows the rules of back transformation in the source language, the message is preserved and the translation is faithful” (Nida and Taber, 1982:200).

4. Excerpt 4

Line	SL	TL
4	That <u>my love</u> is still waiting there for me	Mencari <u>cintaku</u> yang terdampar

That my love is still waiting there for me

The above sentence is a **metonymy**. Metonymy is a word which is used for something related to that which it usually refers to (Halliday, 1985:319). *My love* here represents her lover, a man that she loves. The interpretation is pretty simple, that the lover (the man) is still waiting there for her. There is indication that the man is actively waiting for the woman.

In the Indonesian version of the song, the sentence is translated as *Mencari cintaku yang terdampar* (Looking for my love that is stranded). This sentence belongs to **metonymy** as well. Since *cintaku* (my love) refers to someone (a man) that she loves.

Interpretation for *Terdampar* (being stranded) refers to a condition where something or someone is washed off by the shore and remains there. Even though there is indication that her love remains in the same place, but the Indonesian version is rather passive compared to the English version (is waiting). Being stranded can be interpreted as waiting because of there is a little choice or no other choice than waiting. In other word, there is a message difference appearing in both versions.

The writer would suggest another translation for *That my love is still waiting there for me*, which is *Bahwa cintaku masih menungguku di sana*. The writer would also say that **there is no valid equivalence** in the process of translation of this sentence as it occurs in the song.

5. Excerpt 5

Line	SL	TL
10	You had vanished with my dreams	Hilang semua mimpiku

You had vanished with my dreams

The underlined word is a **hyperbole**. Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally (see Larson 1998). It does not mean that someone is suddenly vanished or disappeared, but rather moved slowly, which then created a distance between the two people. Also, *dreams* are not animated objects. That is why to vanish with someone's dreams sounds exaggerating. The interpretation of this sentence is mainly about vanishing dreams.

In the Indonesian version of the song, the sentence is translated as *Hilang semua mimpiku* (all my dreams are vanishing). Even though this sentence cannot be said as a hyperbole, but it has a similar interpretation with the English version, which is about vanishing dreams.

The writer would say that **there is an equivalence** in translated version of *You had vanished with my dreams* into *Hilang semua mimpiku* (all my dreams are vanishing). However, the writer would suggest another translation which is *Kau telah menghilang bersama impianku*.

6. Excerpt 6

Line	SL	TL
16	You were gone, flying homeward	Kau pergi, tinggalkanku

You were gone, flying homeward

The underlined word is a **hyperbole**. Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally (Larson, 1998). It does not mean that someone is really flying homeward using his own wings, but rather making a trip back home, most probably by plane. The interpretation of this sentence is that someone that the singer has been looking for were gone, making a trip back home.

In the Indonesian version of the song, the sentence is translated as *Kau pergi, tinggalkanku*. This sentence does not belong into any category of figurative language. The interpretation is that someone was gone, leaving the singer. There is no indication if this person went back home as he did in the English version. However, the main message of this sentence is that someone was gone.

Similar interpretation between the English and Indonesian version makes the writer say that **there is equivalence** in translated version of this sentence. The writer would suggest an alternative translation, which is *Kau pergi, pulang*.

CHAPTER V

CONCLUSION AND SUGGESTION

The conclusion is described based on the formulated research questions in the first chapter, whereas the suggestion is intended to give information to the next researchers who are interested in analyzing data using the same theory. After analyzing the research findings and discussing them, finally the researcher can draw the conclusion and also give suggestion to next researchers that hopefully will be useful. The explanation is as follows.

5.1. Conclusion

The conclusion of this research can be formulated based on the research questions in the previous chapter.

The figurative languages used in this study are included in Suprajaheni (2011) which are derived from Holman (1992), Halliday (1985), Martinich (1996), McArthur (1992), Larson (1998) and Keraf (2002). They are antithesis, euphemism, hyperbole, idioms, irony, metaphor, metonymy, paradox, personification, pleonasm, sarcasm, simile, and synecdoche.

The writer finds 7 figurative languages found in the English version of the song *Be Careful With My Heart*. They are: 1 metonymy (14,28%), 2 idiom (28,57%), 1 personification (14,28%), 2 hyperbole (28,57%), and 1 simile (14,28%).

There are only 2 figurative languages found in the Indonesian version of the song *Be Careful With My Heart*. They are: 1 pleonasm (50%) and 1 synecdoche (50%).

The writer also finds that there is only one kind of equivalence occurs in translation process of the song *Be Careful With My Heart*, which is dynamic equivalence.

While in the English version of the song *Denpasar Moon*, the writer finds 5 figurative languages. They are: 1 irony (20%), 1 personification (20%), 1 metonymy (20%), and 2 hyperbole (40%).

In the Indonesian version of the song *Denpasar Moon*, the writer finds 2 figurative languages. They are: 1 personification (50%) and 1 metonymy (50%).

There are 2 dynamic equivalence translations occurs in the translation process of the song *Denpasar Moon*.

5.2. Suggestion

After completing the answers of the problems of the study of Translation Equivalence of Figurative Language Used in English and Indonesian Versions of Songs “*Be Careful With My Heart (Tetaplah di Hatiku)*” and “*Denpasar Moon*” the writer gives the following some suggestion:

1. The next researcher should use other experts theory to analyze the data, thus it could help the researcher to find and analyze the other kinds of figurative language.
2. The researcher hopes the next researchers can analyze figurative language combined with other theory.
3. The next researcher could analyze figurative language using other data such as short story, advertisements, bible, song lyrics, etc.

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