

The Choices in Translating Song that Emma Heesters Used when Translating the Lyrics

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The aims of this study were to investigate the techniques translating choices found in translated covered lyrics of “Melukis Senja”, “Maafkan Aku”, and “Cuek” by Emma Heesters. The study was conducted by using a content analysis research. The data of this study were taken from the lyrics of “Melukis Senja”, “Maafkan Aku”, and “Cuek”. The data of this study were the translated lyrics songs that appeared in “Melukis Senja”, “Maafkan Aku”, and “Cuek” songs. The data analysis was taken by observing, take notes, make a table the data based on the theory proposed by Franzon and Low. There are four kinds of translating choices techniques found in Emma Heesters covered lyrics. The result of analysis for each kind of translation choices were: Leaving the song untranslated, there were 1, Writing new lyrics but not taking the music into account, there were 8, Translating the lyrics and adapting the music accordingly, there were 26, and Adapting the translation to the original music, there were 22.

KEYWORDS

Song translation; lyrics; techniques translating choices

INTRODUCTION

There are many cover versions of popular songs had been recorded and posted on some platforms like Youtube, Twitter, Instagram, Tiktok, etc. It comes up with a significantly different style and sometimes really different from the original. Also, a song may be covered and translated into another language. In this modern era, there are many songs from some countries that go international and make the listener feel interested to make the cover into a different language to make them easier to sing the song. To make the cover songs in another language make the cover maker had to be a good translator to make the song still sound the same as the original in the aspect of rhyme and rhythm.

The act of translation is so complex in poetic works, which include so many non-semantic variables such as rhyme, rhythm, and singability, that it seems straightforward in music containing literary texts. Refers to Low (2005); Franzon (2008) An exact word-for-word translation or an exact translation of a song usually results in an unsung song that contradicts the original music. The severe constraints imposed on translators by non-semantic variables make translation approaches that center on the work of the interpreted lyrics a viable option for translating singable lyrics. Due to limitations imposed by non-semantic variables, most singable song translations do not exhibit the same high level of semantic conveyance as literary translations. (Low 2013). Loss of semantic transmission and different strategies of translation make this area of research interesting. Here is one of the Indonesian lyrics being translated into English by Emma Heesters; Hanya Rindu by Andmesh, as can be seen in the following examples:

I want you to be here with me know it sounds crazy
I miss your laugh and I miss everything we used to be
And even if it is just for a while then god please give us the time

I can't deal with the reality that there's nothing left that I can do
Cause my heart is just missing you

From the example above, the translated lyrics were translated by Emma Heesters and it was found that there are many changes in the English version like the words and the rhyme too. It can be seen that to make the singable translations the translator should make the changes to the lyrics themselves.

This research focus on the translation of three Indonesian songs lyrics as the SL to English as the TL by Budi Doremi, Rizky Febian, and Tiara Andini, namely "Melukis Senja", "Cuek" and "Maafkan Aku".

LITERATURE REVIEW

Song Translation

Song translations may be part of a temporary theoretical project, a film subtitling/subtitling job, or a special publication that quotes song lyrics. Instead, professionals such as songwriters, singers, opera specialists, and playwrights regularly work on song translations. Until recently, song translation has received little attention in translation research. One reason for this may be the ambiguity about the professional identities of the people translating the songs. In any case, the reality that melodies are deciphered in several ways, for diverse purposes, and by distinctive mediators should justify a focused investigation within this field.

The most concise discussion of song translation can be found in the work of Apter (1985), Gorlee (1997, 2002, 2005), and Low (2003 and 2005). Thus, Low (2003) argues that lyrics may be translated for purposes other than being sung, and that ways of matching music and lyrics may be prioritized differently when they are intended to be sung. We are grappling with the fact that we are sexual. Opera. In "Pentathlon Principles" on the translation of Law's songs, there are four aspects of him that relate to music and execution. Singability, rhyme, and instinctive nature must be adjusted by the fifth measurements. Fidelity to the original meaning (Low 2005).

Interpretation concurring to Hatim and Munday (2004) may be a wonder that incredibly influences lifestyle. Translation itself is an movement of interpreting one dialect into another, which has been an awfully critical benefit since antiquated times (Chen, 2020). Already, interpretation was as it were utilized for composed materials such as books, stories, and journals. In later decades, another frame of interpretation has risen, that of varying media interpretation. As Matkivska (2014) said, varying media interpretation alludes to the interpretation of cinematographic items. In expansion, a few cases of varying media interpretation, such as TV scripts, games, and song lyrics.

Research by Masood & Saeed (2016) exploring the possibility of singing songs in A Monster in Paris dubbed in Persian. The result is: 1) in example 1, since lines 1 and 7 seem to be disloyal to their respective lines, for the natural part one can assert that the song is natural but the antiquity makes the children children who probably don't speak the target language well don't understand the dub songs but oddly enough, the dub version maintains this synchronicity by substituting open vowels. 2) in example 2, a likeness within the original form may be a reiteration of the express "Monsters of Paris" and the voiced version retains this similarity. The original version did not follow a specific rhyme scheme. This has been supplemented with 8, 9 and 10 lines of TT songs. In this song, there seems to be nothing like lip-syncing. 3) in example 3, the original track has been preserved in the dub version. The number of syllables in this song shows that 10 of the 19 lines have the same number of syllables as the corresponding lines. As a result, the melody and rhythm, as well as intonation, are preserved. As a result, the poetic game is preserved and the

rhyme is over- translated making the dub song more interesting. This song does not require lip syncing. 4) the last example shows the line division was done correctly. No similarities were found with the first, and the sound and emphasis were also preserved. Overcompensation and translation have been observed in rhyming. In the original song, there was only an inner rhyme on line 4, but in the dub song, an inner rhyme was seen on line 4. Line 12 needs lip syncing because of the close- up of the open vowel. The translation team has named the version appropriately.

Emma Heesters Covered Songs

Emma Heesters, in 2019, she became the first Dutch person to win an MTV Push Award, attained a platinum status for her single “Pa Olvidarte” with Rolf Sanchez, appeared in a song by the Boyce Avenue band, and performed with them. Collaborated with them on their European tour. TV Beste Zangers, the Dutch TV show, StukTV web series Jachtseason, and the game show I Can See Your Voice. Some of that accomplishment shows that Emma Heesters get some attention and looks famous for that achievements.

Emma Heesters already covered so many songs, especially Emma covered some foreign languages, and change them into English lyrics. In Indonesia, Emma becomes viral because covered a song by Indonesian singers Andmesh and Stephanie Putri called ‘Hanya Rindu’ and ‘I Love You 3000’. Emma gets great appreciation for the cover songs video and many citizens from Indonesia reuploaded Emma’s cover into social media.

RESEARCH METHODS

This think about will utilize substance examination strategies. This substance examination points to decide the nearness of certain words, subjects or concepts with a few subjective information such as content. Substance examination permits the analyst to measure and analyze the meaning or connections of those specific words, subjects, or concepts. For illustration, analysts can assess the dialect utilized in articles to check for inclination. Analysts can make inductions approximately the message contained within the content, the creator, the gathering of people, and indeed the culture. The data source can be from analyzing the lyrics of the Indonesian version and the English version to see the difference between them, then there will be a table of results to clarify that. According to Holsti (1968), any technique for drawing conclusions by systematically and objectively determining certain characteristics of a message.

This research uses original lyrics that are Indonesian as the ST and singable translated into English as the TT. Low (2003) says this is an unusual and very complicated task. Translators take into account rhythm, pitch, phrasing, and intonation. This will include the Indonesian lyrics and the translated lyrics by Emma Heesters. Franzone (2008) also suggests five options a song translator can have when translating song lyrics.

The corpus used in this research is the lyrics of three Indonesian songs that were covered by Emma Heesters with the singable English translation that was created by Emma. Three songs that going to be the data analysis are “Melukis Senja by Budi Doremi”, “Cuek by Rizky Febian”, and “Maafkan Aku by Tiara Andini”. These songs and the translated lyrics by Emma were carefully selected to show how Indonesian songs into singable English translations.

RESULTS AND DISCUSSION

This study was carried out using Franzone's theory of translation selection (2008) to identify translation choices in terms of vocal ease in lyrics translated by Emma Heesters. Franzone

(2008) divided five aspects of translation options; take off the tune untranslated, interpret the verses without respect to the music, type in unused verses to the first track with no clear association to the initial verses, decipher the verses and alter the tone music to coordinate - now and then to the point where a totally new composition is considered essential, and adjust the interpretation to the initial music. After analyzing the data about translating choices techniques according to Franzon (2008), there were found in total 57 lyrics with different each techniques used in Emma Heesters covered song lyrics of; Budi Doremi - Melukis Senja, Tiara Andini - Maafkan Aku, and Rizky Febian - Cuek. There were five kinds of translating choices techniques proposed by Franzon theory found in this research. The result of analysis for each kinds of translating choices techniques were:

Table 1. The result of analysis for each kinds of Translating Choices Techniques

No.	Translating Choices Techniques	Total Lyrics
1.	Leaving the song untranslated	1
2.	Translating the lyrics but not taking the music into account	0
3.	Writing new lyrics to the original music	8
4.	Translating the lyrics and adapting the music accordingly	26
5.	Adapting the translation to the original music	22
	Total	57

Discussion

There are four kinds of translating choices techniques found in Emma Heesters covered lyrics. The result of analysis for each kind of translation choices were: Leaving the song untranslated, there were 1, Writing new lyrics but not taking the music into account, there were 8, Translating the lyrics and adapting the music accordingly, there were 26, and Adapting the translation to the original music, there were 22.

a. Leaving the song untranslated

The reasons for not deciphering in these cases may ought to do with the suspicion that the verses are unrelated to the rest of the story or that holding the primary verses improves genuineness. In some cases, the choice may also be with the translator, after it has been ordered. It so happens that the subtitle providers illustrating theater, TV, DVD, feature films with tunes, choose subtitles for the voice exchange, not the number of tunes. This could be a result of demand for time or commissions or agreements with broadcasting companies. In other cases, anyway. In these covered lyrics, there are lyrics that, in a word, have no translation. So this shows that in SL and TL it has a different meaning. It showed in *Melukis Senja* song:

Target Lyrics

If you just let me be

Source Lyrics

Membasuh lukamu

This lyrics showed how Emma Heesters not letting the SL being translated to TL, Emma chose to leave the SL and make up new lyrics.

b. Translating the verses but not taking the music under consideration

When assuming that the readers or listeners are familiar with the initial melody and its melodic shape, a interpreter may decipher the verses as in case they were fair another (portion of) the source content. The labor of enthusiasts interpreting lyrics for entertainment and knowledge are common examples. In this research, there are none of the lyrics are using this techniques.

c. Writing unused verses to the initial music

A TL author might consider music more than poetry. This will be the case when the music is the foremost critical obligatory portion of the bundle. Again, someone who rewrites in a target dialect seems to consider music more than verses. Improper interpretation in the phonetic sense, often considered a translation operation: result of the introduction and enhancement of musical- speech structures between dialects and societies. It showed in *Melukis Senja*, *Maafkan Aku* and *Cuek* songs:

1) *Melukis Senja*

Target Lyrics

Let me write a perfect melody
 sound perfectly
 They will bring you the light you will

Source Lyrics

Izinkan ku lukis senja Your name in it
 Mengukir namamu disana
 ‘Tuk temani mu yang terlukaneed

2) *Maafkan Aku*

Target Lyrics

But please tell me why do I keep
 into you
 My heart is... already so attached
 And I hope it’s never fades

Source Lyrics

Tapi mengapa kita selalu bertemu
 running
 Maafkan aku terlanjur mencinta
 Seolah takkan terpisah

3) *Cuek*

Target Lyrics

All my problems fall apart
 Cause I’am fixed on you

Source Lyrics

Semua perjuanganku
 Tertuju padamu

The first adaptation of this song was a worldwide success. Also, some of the ideas and images in the original verses seem to have motivated Emma. The first singer ever performed the song in comedic costumes as a heartbroken young woman who was rejected by her lover some time ago. Verses in this way allow to translate some of the performance potential of the source song into a great performance. A completely revamped TL dialect set can contain almost a word, expression, image, or sensational element taken from SL. In addition, the first few verses (and singing execution) can impact the translator's impression of the tune, and thus produce some unused verses within it.

d. Translating the lyrics and adapting the music accordingly

On the other hand, the lyrics are considered more critical than the music, while the melody is still sung, the music can change. In general, the line-by-line representation of verses sometimes resembles a melody, but in some cases a near- reasonable estimate, in the case of half-way, can be made by slight modification. song. It showed in *Melukis Senja*, *Maafkan Aku* and *Cuek* songs:

1) *Melukis Senja*

Target Lyrics

Yes, I understand
I'll listen to all your stories
Let me paint a night sky
Until you feel happy
I'am here for you
Even if you tired, try again, never

Source Lyrics

Aku mengerti
Mendengar kamu bercerita
Biar kulukis malam
Hingga kau bahagia
Aku disini
Walau letih, coba lagi, jangan give up
berhenti

2) *Maafkan Aku*

Target Lyrics

I know that we cannot be together

That beautiful smile
It just delays the pain
Why are you here with me?
You make everything so beautiful
Is it wrong for me to hope
That one day you will choose me,
love
It turns out that my heart cannot

Source Lyrics

Aku tlah tau kita memang tak it's a fact
mungkin
Senyuman itu
Hanyalah menunda luka
Mengapa kau dekati aku?
Kau membuat semuanya indah
Salahkah ku berharap
Berharap kau memilih diriku cinta my
Ternyata hati tak sanggup melupaforget

3) *Cuek*

Target Lyrics

I'll always be what you want
I'm guarding you always
Know that every morning every night
I think about you too
Please open the door to your heart

Maybe you just don't see
that I am showing
yours
Can you please listen to me
And don't hesitate

Source Lyrics

S'lalu jadi yang kau mau
Menjaga disetiap saat
Tiap pagi-malam, ku slalu
Memikirkan kamu
Bukalah pintu hatimu

Mungkin kau tak merasa All the things
Yang tlah kuperlihatkan My desire it is all
Rasa ingin kumulikimu
Tolong, dengarkanlah
Jangan meragu

As often happens with a broadly known and performed tune, the translator may or may not be aware of the presence of each version and seems to have created forms independent of each other. However, these particular moderators may be more willing and able to tailor the music to the verses when appropriate. As singers/songwriters perform their collection of claims, more critical changes can really happen in tune, cadence, or melodic structure. In the case of such songs, such an expert would deal with a commentary committee, which has its own music printing office and can initiate, plan and complete the distribution of a song. hymn book at the request of the committee. In other cases, when more people are in charge - for example, conductors, performers, entertainers - performers can reduce their inconvenience by removing the music intact.

e. Adapting the interpretation to the first music

Here, as often happens with quality exercises, the music cannot be changed, i.e. it is troublesome to alter or the contract does not permit the entertainer to change it. In all cases, contracts require interpretation – and sometimes even are practically identical. In the case of music performed as originally scored, such as in a theatrical or musical drama, the performer must be the one who adjusts the verbal expression, drawing closer, looser, summarize or remove and add to the content of the track. source sentence. It showed in *Melukis Senja*, *Maafkan Aku* and *Cuek* songs:

1) *Melukis Senja*

Target Lyrics

You've got a journey in life that
you're on currently

Even though it's hard, I hope you
don't ever feel alone really

Yes, you have struggled, and going
through the days was not always
that easy

Source Lyrics

Perjalanan hidup yang kini ku lalui

Ku berharap, meski berat, kau tak
merasa sendiri

Kau tlah berjuang, menaklukan hari-
hari mu yang tak mudah

2) *Maafkan Aku*

Target Lyrics

I know what my heart needs to do,
should not get any feelings for
but I just can't

I wish... I wish I never know this

Source Lyrics

Aku tlah tau hati ni harus meng- it
hindar, namun kenyataan ku tak you,
bisa

Yang tak pernah ku duga

3) *Cuek*

Target Lyrics

Sometimes I get upset with your question

Cause you always ask me baby

I'll do everything for you and give
I swear that

Source Lyrics

Kadang ku kesal dengan sikapmu

Yang s'lalu bertanya

Apa yang kulakukan di setiap anything
pengorbananku

These melodious verses consist of unusually short melodic lines, which can be a problem for the performer. In common, the longer the tune lines, the less demanding it is for entertainers to adjust the express structure of their specific lingo, maybe a decently near expression by moving some words around. In this case, the main state of the melody - "show me" - is expressed so clearly and so many times that it is difficult to move. As seen above, this title status expands as an explanatory summary after three brief lines – each with four syllables shaping the atrochaic sound and a rhyming foot. All prosody overprotective target scriptures, generated by metric structure and rhyming plot. In addition, the translator keeps the position and repetition of the main state, although that state cannot be ruthlessly "shown to me" continuously, as can be seen in the later part of the reverse translation.

CONCLUSION

The researcher found that there were many out-of-order translations in the stanzas that appeared in the lyrics of the songs “Melukis Senja”, “Maafkan Aku” and “Cuek”. The lyrics here mainly use technical translation options to translate the lyrics and adjust the music accordingly.

It could be seen that most of the techniques the translator using to make the covered songs lyrics are deciphering the verses and adjusting the music in like manner moreover adjusting the interpretation to the first music. This was because most of the time, the lyrics are found did not translate as the SL are shown. There are many new vocabulary adding to the lyrics just because to make the lyrics are adapted to the music itself.

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