FAITHFUL TRANSLATION IN LYRIC OF SONG
TILL THE END OF TIME AND PLEASE BE CAREFUL WITH MY HEART
BY CHRISTIAN BAUTISTA

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ABSTRACT


This thesis contains analysis of faithful translation in the lyric of song Hingga Akhir Waktu which is translated into English language Till the End of Time. Another object is Tetaplah di Hatiku is also translated into Please Be Careful with My Heart. These researches aim to know whether the translator faithful with the original text, so that the messages of the song that the writer SL writes can be conveyed very well to the listeners TL.

The writer analyzes the data by using content analysis which is supported by the relevant theories. First, the writer looks for the original and translated song; second, she analyzes them (the SL and TL). Then, she looks up reliable dictionaries to find out whether the meaning TL is suitable with the SL or not. And then, she also wants to find out whether there is addition or reduction are done by the translator based on Newmark’s faithful translation and poetry theories.

As result, the writer finds faithful translation in the lyric of song. It contains 70% data are faithful with its original text and other data analysis are not analyzed as faithful. The method is used by the translator to get the translation appropriate with expressive and aesthetic values in the SL and TL.

As the conclusion, the lyric of SL (Hingga Akhir Waktu) into TL (Till the End of Time) and SL (Tetaplah di Hatiku) into TL (Please Be Careful with My Heart) do not always have the same messages, since there is no similarity between the words SL and TL to represent the messages. It means that the translator must find the closest meaning in the TL, so the listeners TL are able to understand the messages SL.
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DECLARATION

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person nor material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning, except where due acknowledgement has been made in text.

Jakarta, October, 2011

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CHAPTER I

INTRODUCTION

A. Background of Study

Communication always works by language in our life. A language has an important role in daily life. Besides, language gives information or message, so that the hearer can understand what the speaker says. Everyone also speaks when they are playing, studying, or fighting. We can speak with other friends directly or by telephone and they can also respond by words. Capability in speaking can differentiate between men and other human beings. Every language has different vocabularies, both grammatical and meaning forms and it usually depends on the basic of language. Moreover, language also has many various words; they are suitable with experience and cultural development where it grows because every language has the ways or manners in deciding symbolic system and meaning.

As we also know, language is found by a norm; rule and design have to obey in order to avoid the wrong communication and makes it come well. Norm, rule and design which can be formed including sound system, form system, and also sentence system.

Based on Kamus Besar Bahasa Indonesia, language is “lambang bunyi (yang berartikulasi dan dihasilkan oleh alat ucap) bersifat sewenang-wenang dan melahirkan perasaan dan pikiran.”¹ This definition explains that language as a sign of voice to express a feeling or an idea. Furthermore,

language uses as a tool of communication in daily activities, so that we can interact with other people. In social life, the functions of language keep developing and they are used for some activities, such as education, religion, culture, or as entertainment. Language also has many functions, such as\(^2\): expressive function, informative function, vocative function, aesthetic function, phatic function, metalingual function.

Based on the functions above, entertainment is included expressive and aesthetic functions because they are used for the song or drama, so that it will be so artistic. Talking about entertainment, we are not far from music.

Music is the language of sound. The language of words expresses ideas; the language of sounds expresses feelings.\(^3\) It means that music is a language to express feeling or idea which is expressed properly in voice. The word music is taken from Greek, mousike and this term means Greek mythology Mousa. He leads arts and knowledge.\(^4\)

Music, like a language, is an activity that uses voices. Nevertheless, the difference between music and language is in the aims and settings, so it does not mean that both never relate each other. Finally, music is one of art since it is developing in most of places and we can enjoy it by radio, television, tape recorder, or in concert. In addition, people around the world have various music which they enjoy to listen, such as jazz, rock and roll, country, hip hop, rap, R&B, pop, blues, etc.

Music without a lyric means nothing and is not interesting. Use languages in a lyric can help someone to express feelings or to tell the ideas that he or she thinks, such as in a literary work.

Lyric comes from poetry that expresses strong personal emotions, imagination, mind, idea, rhythm, impression, figurative languages, and feeling’s composer that are written by using language. So, language in lyric of song and language in poetry are not enough different. In addition, both of them are included art. What we have to understand about art is not only an object which comes from particular ideas, but also from various ideas that are realized in a concrete form.

A lyric of song absolutely has meaning. The musician must have capability and accuracy in language in order to result a good lyric. Poetry is usually divided into poetry itself and lyric of song. The poetry is made by the poets and lyric of song is made by the musicians. Both of them have the same purposes; they are to entertain many people and to express their capabilities.

Nowadays, many musicians or singers sell their songs to other countries and it aims to make them famous in the world. Besides, the lyrics are sung by using foreign language. For example, Irish boy band West life promoted their songs to Indonesia and their language was absolutely different for Indonesian people. They made the listeners curious.

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listeners were interested in song (lyrics and music) and then they also wanted to understand deeply what the real meaning on those songs.

The meaning in texts (novel, newspaper, short story, and lyric) can be called *objective thing*. It means all of information is absolutely related to words, and it also does not refer to the speaker. Meanwhile, the meaning refers to information according to the speaker, and it is called as *subjective thing*. For instance, someone asks, "how are you?". The meaning of this question is asking about condition or wealth, but it can be various answers, for instance, he is just in conversation. It is clear that translation is expected in a lyric of song which has suitable meaning with source text, so that it can result a high quality translation for listeners in target language.\(^6\)

Translation in a lyric of song could help people to analyze whether the ways of translation have already been so good that the listeners also understood what the writer SL meant through lyrics.

Newmark said that a translation is "*rendering the meaning of a text into another language in the way that the author intended the text*".\(^7\) So, it means that message between the SL and TL must have same messages. Translation is also a complicated process but it can be passed by the translator through two ways: (1) understanding about source language and; (2) mastering about target language.\(^8\) In another words, the translator’s job

\(^7\) Newmark (1988), *op. cit.*, p. 5.
is to know not only the forms but the circumstances in which he will also use.\textsuperscript{9}

The problems usually happen in the target language (TL) are finding out the meaning with source language (SL). What the translators find is equivalent between original text and its translation. A good translator should have good skill to transfer data exactly. The translator has also to decide a choice to be used in translating a text, so that there is equivalence form between the SL and TL semantically and grammatically.

The grammars and meanings are not often in one to one correspondence. Furthermore, the forms can be changed with consistent meanings, for instance in English, ‘Rolland gives the rice to Alice’ and ‘Alice was given the rice by Rolland’. These two examples have the same pragmatic meaning but grammatical form is different. Meanwhile, ‘Rolland gives the rice to Alice’ and ‘Rolland was given the rice by Alice’, both examples are the same forms, but the meanings are different.\textsuperscript{10} Translation has an important role, as media, which bridges the two different languages and cultures. For example, several from lyric of the keroncong song titled Senyuman Candra ‘Smiling of the Moon’ by WS. Nardi and Sapari\textsuperscript{11}:

Senyuman candra menghias maya di timur laut menjelma

(\textit{Smiling of the moon decorates sky’s illusion in the north-east side})

\begin{flushright}
\footnotesize
\end{flushright}
Mengganti sri cahaya kabut suram lazuardi
(Change the twinkle of the light the glooming mist of lazuardy)

The example above is translated faithfully and does not give rhymes and rhythm at the end of lines in the SL.

The transfer of meaning the lyrics that requires as the implementation of the faithful translation is applied by the translator in translating those lyrics between Indonesian and English languages. Application of translating the lyric song can be found in *Hingga Akhir Waktu* and *Till the End of Time*.

*Hingga Akhir Waktu* was a song that was created by Nineball in 2008. This song also survived on Top 10 Ring Back Tones Download from two cell phone providers in six months in Indonesia. And this appreciation gives Philippine singer, Christian Bautista to translate and sing the song by translated title *Till the End of Time* in 2009. He is a famous singer in Southeast Asian, especially in Indonesia and Thailand.

Most of musicians adapted only music of foreign country, but the lyrics were replaced by using their own language. For example, *dangdut* song named *Sedang-Sedang Saja* which was introduced by Iwan Akur and this song was translated by Hindia musician as a film soundtrack *Mann* by using Indian language. Now, what Christian Bautista does is very different; he adapts music (rhythm) and translates lyrics *Hingga Akhir Waktu* into *Till the End of Time*.

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For instance, the SL “Bagiku semua sangat berarti lagi” is translated into “Everything won’t seem right”. If we concern very well this lyric, maybe this does not have harmonization with the SL, but the translator wants to prove that the meaning in every word is not important in translating because what the translator wants to share is message can be delivered very well although it uses different dictions.

Moreover, another object is lyrics of song Tetaplah di Hatiku into Please Be Careful with My Heart. These songs are also sung by Christian Bautista; Tetaplah di Hatiku is sung by himself and he collaborates with Indonesian singer, Bunga Citra Lestari in 2010.

This problem inspires the writer to make a research about faithful translation in Hingga Akhir Waktu into Till the End of Time and Tetaplah di Hatiku into Please Be Careful with My Heart. The writer thinks that meaning, of lyric, according to the translator, may be more changeable than original lyric.

B. Focus of the Study

This research is studying about faithful translation which focuses on how to analyze the meaning SL and to express the same message in the TL with forms which may be different from the SL. Objects of this research are Till the End of Time and Hingga Akhir Waktu; Tetaplah di Hatiku and Please Be Careful with My Heart. This research is limited to get good result, so the research focuses on analysis of faithful translation in the SL and TL.
C. Research Question

The problems that will be discussed in this study are formulated through the question: ‘How are the lyric of song *Till the End of Time* and *Please Be Careful with My Heart* supposed to be faithful translation?’

D. Objective of the Study

This research aims to know how the lyric of song *Till the End of Time* and *Please Be Careful with My Heart* are supposed to be faithful translation.

E. Significances of the Study

This research can be advantageous to the writer herself and to all readers. This research can also give a contribution to others especially for faithful translation studies. She realizes that in studying translation there are many interesting things that need to be researched. Finally, the result of this research is able to enrich the reader’s knowledge especially in translation of a lyric’s song.

F. Research Methodology

1. Method of Research

This research uses analysis content method. Data collection is done by using comparative method between the SL and TL. From the comparative result, the writer expects to find equivalence in translating lyrics *Till the End of Time*. 
The writer focuses on methods of translation, especially in faithful translation. Besides, we know that Indonesian and English concepts are very different each other. Translation analysis (especially in faithful translation) on the Indonesia concept considers of having typical concept which is unfamiliar or unknown in the English concept.

2. Technique of Data Analysis

The writer analyzes the data by using content analysis which is supported by the relevant theories. First, the writer looks for the original and translated song; second, she analyzes them (the SL and TL). Then, she looks up reliable dictionaries to find out whether the meaning TL is suitable with the SL or not. And then, she also finds out whether there is addition or reduction are done by the translator based on Newmark’s faithful translation and poetry theories.

3. Instrument of the Research

The study employs the writer herself as an instrument in this research. This research is done by collecting words, phrases, or sentences the TL which has same meaning in the SL.

4. The Unit of Analysis

The unit of analysis in this research was lyrics Hingga Akhir Waktu by Nineball and it was produced by Aquarius Musikindo and was launched on August 2007. The translated lyrics were sung by Christian Bautista by
Till the End of Time and produced by Universal Record in 2009. Other lyrics are Tetaplah di Hatiku by Christian Bautista featuring Bunga Citra Lestari (Aquarius Musikindo) and the translated lyric Please Be Careful with My Heart by Christian Bautista and Jose Chan (Universal Record).
A. Faithful Translation

1. Translation

Based on Kamus Besar Bahasa Indonesia, translation is a process of translation or transfer. From definition above, it can be defined as transferring meaning word by word. This definition is supposed to transfer maximally into target language both verbal and nonverbal things and one form into another one. In brief, a translation has a big authority in expressing messages without understanding linguistics and structural forms out of the text. In this paper, there are several definitions about translation from some theorists, such as:

1) Eugene Nida and Taber said that “translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style”.  

2) House said that “translation is process of replacing a text in one language (the source language) with a text in a different language (the
target language). The first text is original and independent, but the second only exists as a version derived from the first”.  

3) Hatim and Munday said that “translation between written languages remain today the core of translation research, but the focus has broadened far beyond the mere replacement of SL linguistic items with their TL equivalents”.

4) Bell said that “translation is the replacement of representation of a text in one language by a representation of an equivalent text in a second language.”

It can be concluded that translation is a process of transfer the messages SL into TL. We also have to avoid translating by using method one by one translation because translation basically gives the messages SL into TL. The result of translational activity depends on translator’s own predisposition toward the text to be translated and his own problem-solving capacity.

A good translator must know what kind of text that he or she translates and whom the text he or she makes because the aim of translation is to provide semantic equivalence between source and target language. Furthermore, the success of a translation depends on the purpose for which it is made, which in

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turn reflects the needs of the people for whom it was made.\textsuperscript{20} In other words, the readers TL can read comfortably without guessing what the meaning of the text. Wilss also adds that the translator must therefore make a semantic decision which the TL recipient has to accept, since, as a rule, he does not know the SL and therefore cannot check the correctness of the semantic interpretation given by the translator.\textsuperscript{21}

In translating a text, a translator is an important factor that affects the result of translation itself. A translator should have reliable knowledge and experiences about both the SL and TL or about the textual and contextual aspects. If a translator does not have what the writer mentioned before, it may cause the result of translation misunderstood for the readers TL. Besides, dictionaries, which are used by translators, have to be complete. He needs to compare the meanings in different dictionaries to get reliable meanings.

2. Faithful Translation

Faithful translation attempts to reproduce the precise contextual meaning of the original within the constraints of the grammatical structures TL.\textsuperscript{22} It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’ in translation. It attempts to be completely faithful to the intention and text-realization of the SL. For instance, \textit{ada dua orang wanita yang sama-sama hamil di tahun yang sama} can be translated into \textit{there were two pregnant women}. This sentence is less included as faithful translation

\begin{flushright}
\textsuperscript{20} \textit{Ibid.} \\
\textsuperscript{21} Wilss (1982), \textit{op. cit.}, p. 140. \\
\textsuperscript{22} Newmark (1988), \textit{op. cit.}, p. 143.
\end{flushright}
because it does not follow the whole of original context (SL). It should be translated into *there were two pregnant women at the same time*. The translator must realize that he is only a translator and not original writer, even an adaptor. He is a media who bridges people’s thought. So, the grammar and meaning SL have to be survived.

Faithful basically defines true and accurate; not changing anything. It also tries to be completely faithful to the intention and text-realization of the SL. Finally, analysis of the source text in terms of grammatical relationships and analysis in terms of the meanings of the words are related each other to get the best result of translation in combinations of words.

Faithful translation also preserves some aspects in texts (grammar and meaning). In the texts of law and poetry, faithful translation focuses on the form aspect, so the translator can easily translate by using faithful form based on the SL, without changing these aspects.

The perfection in translating is grammar and meaning from the SL and it must be in its result (TL). The perfection is an idealist thought and not always achieved very well, but it has to effort to get the best result of translation. In this case, the translator is able to choose faithful in the vocabularies, structures, grammars, or styles in the SL. Nonetheless, the faithfulness has to be limited by understanding the context and naturalness because different languages also have different cultures. It aims not to destroy the translation.

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Translation is not original work, but the translators in the process of translation must try to obey faithful concept in the original text (SL). Faithful, in this case, means there is a relationship which is expected between the SL and TL that is not too literal and also not too free. This situation wants a translator must really master both intrinsic and extrinsic aspects in a work that he or she translates.

To know faithful in translation, there is a guideline to be a good translator. In short, faithful is based on relationship among the writer’s intention (original text), target language, and the readers (can be the listeners) TL. Parameter, in this case, can be explained as below:\(^{25}\):

1. The writer, when making a literary work, has particular intention. This means that the translator has to look for the writer SL’s intention and it can be done by understanding texts, original information in work, style of language, and connotation that he uses.

2. In reproducing messages from the SL, the translator must look for equivalence (specific dictions) in the TL.

3. The readers TL are different communities with the readers SL; this means that there are differences in culture, language, and perception.

Translating literary work is, perhaps, always more difficult than translating other types of texts because literary works have specific values called the aesthetic and expressive. As Newmark said that the translator has to decide whether the expressive or the aesthetic function of language in a poem

\(^{25}\)Ibid., pp. 25-26.
or in one place in poetry is more important. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative languages, metaphor, etc; the expressive function shall put forwards the writer’s thought (or process of thought), emotion, etc.

The translator should also try, at his best, to transfer these values into the TL. As one genre of literature, poetry has something special comparison to the others. In a poem, the beauty is not only reached through the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry or song needs ‘something more’ than translating other genres of literature.

This kind of translation is used to translate art and literature objects, such as prose, poetry, drama or opera, descriptive stories, film and etc. In translating these objects, they are usually faithful on form of expression the SLs; it aims to raise the original message and the impression from the SL. The translator must have capability to catch the atmosphere which happens in the SL; it is sometime covered by using explicit language, so the translation does not seem like a translation. Nevertheless, translations of literature objects have to be handled through poet’s skills to create impressive translation in the TL.

Translation of art and literature must be given priority in figurative languages and it purposes to clear the meaning from the SL. Error in

\footnote{Newmark (1988), \textit{op. cit.}, p. 166.}
translation of art and literature makes the readers TL do not understand what the real message that the translators deliver, so it can destroy its original text.

Faithful translation must have same message as the SL. A translator must also know how to give information about the message SL to TL exactly and it has to obey grammatical forms in the TL. As Nida and Taber said that meaning must be given priority, for it was the content of the message which was of prime importance for translating a text.  

To measure the same message between the SL and TL, the translator should use whole measurements, such as words, phrases, or sentences which have been seen functionally. Source language must be read totally and understood messages generally. Important parts should be marked, either in structure, meaning, style or message, so the result of translation can be read very well.

B. Poetry Translation

1. Definition of Poetry Translation

Poetry defines as a kind of language that we can say more intensive than what said by using daily language. Poetry is more different than novel or drama. Its difference can be concerned from full composition and restrictive convention, so that poetry does not give a space for poets to create their

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27 Nida and Taber (1974), op. cit., p. 22.
languages freely and it is signed by using a few words, but it expresses something much more.  

Poetry is the most personal and concentrated of the four forms, no redundancy, where, as a unit, the word has greater importance than in any other type of text. And again, if the word is the first unit of meaning, the second is not the sentence or the proposition, but usually the line to demonstrate a unique double concentration of units. Besides, Calvin Brown in Rodda defined poetry translation as below:

“The translation of any poem is necessarily a sort of crossword puzzle because of the necessity of attempting to reproduce the form, the meaning, and the feeling of a work which was conceived in a different form. When the poem has been set to music in its original form the difficulty of matching syllables with the music and of making the right words come out on the right notes for the expressive values of the poem is added to the problems of meter, rhyme, sense, and atmosphere, and the problem becomes a sort of three-dimensional cross-word puzzle.

The definition above proves that poetry translation must give the best result; both in the content and form because poetry presents the thing in order to convey a feeling, a behavior, and a view of life as well as itself. Moreover, poetry has several elements (universal, cultural, personal sources), so that the translator of poetry cannot make any concession to the reader such as transferring the foreign culture to a native equivalence. Besides, Sayogie adds

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that poetry translation has double jobs; rendering messages and forms must be reliable.\textsuperscript{31} It means that translation in poetry refers to deliver the messages as the SL does.

What we also need to know that the aim of translator is to recreate for the reader TL reads experience like the reader SL. The reader TL, who is looking for a word for word translation, will be disappointed, but the one who enjoys the poetic experiences of being introduced to new perceptions of the realities of love, death, friendship, and other timeless themes of the human psyche through song and poetry.\textsuperscript{32}

The relationship between literature and music are various and complicated. Sometimes poetry gets inspiration from picture, sculpture, and music. Literary work, as things and human, often become a theme and an object of poetry. Furthermore, as literature, lyric and drama usually use music, because by using music literary work will become alive to people. In recent time, many researches were made about song for church in Middle century or lyric of poetry that was related to music in that time. Besides, there were also art historians (such as: Erwin Panofsky, Fritz Saxl, etc.) who learned symbolic and conceptual literature, and then they often learned about relationship between art and literature.\textsuperscript{33} For example in this poetry:

\begin{flushright}


\end{flushright}
Di luar salju terus. Hampir pagi.
*(Outside snow falls. Almost day.)*

Tubuhmu terbit dari berahi.
*(Your body shaped in desire.)*

Angin menembus. Hilang lagi.
*(The wind pierces. And departs.)*

Nafasmu membayang dalam dingin. Mencari.
*(Your breath a shadow in the cold. Searching.)*

The example above (TL) conveys the message SL very well and it is faithful with the SL. It aims not to change the meaning that the writer SL expresses. The translator attempts to preserve meaning, not style. Moreover, he realizes that the audiences or readers need to know the messages in poetry.

There are two elements in literary works, especially in poetry. They are art and expression. In poetry, the art does not only achieve through diction, but the writer produces rhythms, tone sand significant emotions by particular expression. Furthermore, what the writer writes is not based on the grammar. Nevertheless, most translation authorities believe in some sort of stylistic loss in translating poetry into prose, let alone for rendering a poem into its equivalent verse.

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2. **Poetry Translation Approaches**

Newmark adds that there are many steps to translate poetry easily. First, the translator decides to choose a target language poetic form; such as sonnet, ballad, quatrain, blank verse, or open-form. Although the rhyming scheme is part of the form, its precise order may have to be dropped. Second, the translator will reproduce the figurative meaning, (such as: overstatement, paradox, simile, metaphor, understatement, synecdoche, metonymy, etc.) the concrete images of the poem. Lastly, sound-effect or setting must be considered.\(^\text{37}\) The translators may use these steps to apply in translating a text and also have to choose language poetic form in order to ease process of translating.

In another side, Hilaire Belloc in Basnett also laid down five general rules for the translator of poetry texts:\(^\text{38}\)

1. The translator should not ‘plod on’, word by word or sentence by sentence, but should ‘always “block out” his work’. By ‘block out’ Belloc means that the translator should consider the work as an integral unit and translate in sections, asking himself ‘before each what the whole sense is he has to render’.

2. The translator should render idiom by idiom and idioms of their nature demand translation into another form from that of the original.


3. The translator must render ‘intention by intention’, bearing in mind that; the intention of a phrase in one language may be less emphatic than the form of the phrase or it may be more emphatic.

4. Belloc warns against the words or structures that may appear to correspond in both SL and TL but actually do not.

5. The translator is advised to ‘transmute boldly and Belloc suggests that the essence of translating is ‘the resurrection of an alien thing in a native body’.

   From general rules above, Belloc wants to stress that the translators in literary work (especially in poetry) must consider that a text is a whole thing and is never separated. He also admits that the translator also must be a person who makes faithful translation in the SL. Furthermore, translators can also add or reduce words in original text when translating in order to the result of translation can be suitable with the messages and style rules SL. Finally, translation poetry should render its meaning, and then its style.

   Generally, what Belloc writes above has same opinion with Newmark’ theory about the most important thing in translation of lyric or poetry is the meaning firstly and form secondly.

   In another side, the translator of the art song faces a far greater challenge than the translator of the independent poem. In the art song, the poem has already been subjected to its first translation or into the language of music.\(^{39}\) The conceptual aspects of the poetry are now combined with the abstract

\(^{39}\) Rodda (1981), \textit{op. cit.}, p. 149.
emotional qualities of the music. While the poem set to music may or may not be a more perfect work of art than the poem alone, it has certainly undergone a substantial metamorphosis, and its meaning is now more established because of numerous musical elements which influence it.

C. Music and Lyric

1. Music

The Oxford dictionary defines music as “the art of arranging tones in an orderly sequence so as to produce a unified and continuous composition”. Music is sublime and too varied, leaving each individual with a different set of choice. For some music may be a source of relaxation, while for others it can be the meaning to let out their internal anguish. Even a person with the least inclination towards melody can recognize a piece of music instantly.

Music, an art of organized sound, is also virtually limitless in variety and in the power to enchant and challenge our ears. However, because it never holds, and we cannot either see or touch it, understanding music can be an elusive thing, and some of the world’s greater music may challenge the unprepared listener’s ears.

Different types of music help in soothing one disturbed soul, in the growth of concentration and also enliven us to live life to the fullest. There are various genres of music as people have different tastes, such as: Jazz, Blues, Rock, Pop, Rap, Folk, and etc, but the objective remains the same. The aim of

all music is to touch the core of the heart and music can be called an expression of our heart’s saying.\textsuperscript{41}

In creating a song, a musician or band attempts to express the feeling through the sound which is managed in order to make easy listening. While the process of making the song, the musician gets satisfaction and happiness about something and then people who enjoy the song can also satisfy. Nevertheless, perception about song may be different from one to another. So, it is not easy to create a song that is appreciated as good work by many people.

2. Lyric

Lyric is a group of words which forms a song, and the word lyric comes from Greek terminology, \textit{lyrikos} (sing by using zither). Lyric can be also assumed as a literary work which expresses personal feeling.\textsuperscript{42}

As an entertainment, lyric gives reliable information, easy listening, and understandable for listeners, so what the singer means can reach to them. In addition, lyrics must be simple, effective, and understandable because language of song (lyrics) is not an awkward language, so the song cannot make listeners confused.

The differences between poem and song may become less meaningful where verse is set to music, to the point that any distinction becomes untenable. This is perhaps recognized in the way popular songs have \textit{lyrics}.

\textsuperscript{41}http://www.ringsurf.com/online/2371-music.html, accessed on April, 20\textsuperscript{th} 2011.
\textsuperscript{42}http://en.wikipedia.org/wiki/lyrics/, accessed on November, 27\textsuperscript{th} 2010.
The word *lyric* came to be used for the ‘words of a song’; this meaning was recorded in 1876. The common plural (perhaps because of the association between the plurals *lyrics* and *words*), predominates contemporary usage. Use of the singular form *lyric* to refer to a song's complete set of words is grammatically acceptable. However, it's not considered acceptable to refer to a singular word in a song as a *lyric*.

A lyric was a poem sung to the music of a lyre. The earlier meaning – a poem is made for singing – still current today, when we used lyrics to mean the words of a popular song. It is also written today; a short poem expressing the thought and feelings of a single speaker (who may sometimes be an invented character, not the poet) and can be a *choral lyric* sung by a group (chorus), such as a dirge or hymn.

Creating lyric can be written as a realization of poet’s sounds that express attitude, feeling and experience towards event, disaster, object, or other experiences. Furthermore, it can also be written by using first pronoun, for instance ‘I’ or ‘ik’, although ‘I’ is actually not poet himself. Nevertheless, the way of expressing in attitude and other feelings gives expression that poetry is poet’s sound because he is as ‘I’ so that there is no distance between himself and ‘I’ as a character. In addition, lyric usually expresses feeling so that it is natural if poetry is related with love, death, religion, philosophy, and other topics which are connected deepest instilling from heart’s poet.  

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CHAPTER III

RESEARCH FINDINGS

A. Data Description

In data description, the writer tabulated every line of song which was taken from lyric of song *Hingga Akhir Waktu* and *Till the End of Time* including faithful translation both grammar and meaning, and then poetry translation which were used by the translator based on Newmark’s poetry and faithful translation theories. The data could be tabulated as follows:

Table 1
Data of Analysis

<table>
<thead>
<tr>
<th>SOURCE LANGUAGE</th>
<th>TARGET LANGUAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Hingga Akhir Waktu</em></td>
<td><em>Till the End of Time</em></td>
</tr>
<tr>
<td><strong>Bait 1</strong></td>
<td><strong>Stanza 1</strong></td>
</tr>
<tr>
<td>Kucoba untuk melawan hati</td>
<td>I try to resist what my heart feels</td>
</tr>
<tr>
<td>Tapi hampa terasa</td>
<td>But I'm falling into pieces</td>
</tr>
<tr>
<td>Di sini tanpamu</td>
<td>Drifting further away from you</td>
</tr>
<tr>
<td><strong>Bait 2</strong></td>
<td><strong>Stanza 2</strong></td>
</tr>
<tr>
<td>Bagiku, semua sangat berarti lagi</td>
<td>Everything won't seem right</td>
</tr>
<tr>
<td>Kuingin kau di sini</td>
<td>If you were here with me</td>
</tr>
<tr>
<td>Tepiskan sepiku bersamamu</td>
<td>You'd brush away this loneliness from me</td>
</tr>
<tr>
<td><strong>Bait 3 (Reff)</strong></td>
<td><strong>Stanza 3 (Reff)</strong></td>
</tr>
<tr>
<td>Tak’kan pernah ada yang lain di sisi</td>
<td>There will never be another by my side</td>
</tr>
<tr>
<td>Source Language</td>
<td>Target Language</td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------------</td>
</tr>
<tr>
<td><strong>Segepap jiwa hanya untukmu</strong></td>
<td><strong>Because all I am is just for you</strong></td>
</tr>
<tr>
<td><strong>Dan tak’kan mungkin ada yang lain di sisi</strong></td>
<td><strong>And there can never be another by my side</strong></td>
</tr>
<tr>
<td><strong>Kuingin kau di sini</strong></td>
<td><strong>I need you here with me</strong></td>
</tr>
<tr>
<td><strong>Tepiskan sepiku bersamamu</strong></td>
<td><strong>And brush away this loneliness from me</strong></td>
</tr>
</tbody>
</table>

### Table 2
Data of Analysis

<table>
<thead>
<tr>
<th>Source Language</th>
<th>Target Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tetaplah di Hatiku</td>
<td>Please Be Careful with My Heart</td>
</tr>
</tbody>
</table>
| **Bait 1**
Kaulah yang pertama
yang memberi arti cinta
tuk selamanya,
tetap mencintaimu | **Stanza 1**
You are my first romance
and I’m willing to take a chance
that till life is through
I’ll still be loving you |
| **Bait 2**
ingin memelukmu
mendekap hangat cintamu
tuk selamanya,
tetaplah di hatiku | **Stanza 2**
I will be true to you
just a promise from you will do
from the very start
please be careful with my heart |
| **Bait 3**
kuberi kasihku dengan kesungguhanku
tak akan ku berbagi meskipun kau | **Stanza 3**
I love you and you know I do
there’ll be no one else for me |
<table>
<thead>
<tr>
<th>jauh</th>
<th>promise I’ll be always true</th>
</tr>
</thead>
<tbody>
<tr>
<td>ku kan selalu merindukannya</td>
<td>trust my love is real for you</td>
</tr>
<tr>
<td><strong>Bait 4</strong></td>
<td></td>
</tr>
<tr>
<td>yakinkan di hatiku</td>
<td>I’ll be gentle with your heart</td>
</tr>
<tr>
<td>tak akan ku berpaling</td>
<td>I’ll caress it like the morning dew</td>
</tr>
<tr>
<td>hanya kau satu di hatiku</td>
<td>I’ll be right beside you forever</td>
</tr>
<tr>
<td>ku kan selalu di sampingmu</td>
<td>I won’t let our world fall apart</td>
</tr>
<tr>
<td>tak akan ku biarkan kau jauh</td>
<td></td>
</tr>
</tbody>
</table>
B. Data Analysis

From the data description above, the writer writes data that contains two lyrics of song in faithful translation. The writer analyzes both in grammar and meaning on the lyrics which are decided. Then, she compares two song lyrics (source and target language) to find out how the translator translates them by using Newmark’s poetry and faithful translation theories.

a. lyrics of Hingga Akhir Waktu and Till the End of Time

1) Analysis of Stanza 1

Stanza 1 contains the introduction or the beginning from the songs (Hingga Akhir Waktu and Till the End of Time).

1. SL : *Kucoba untuk melawan hati*

TL : *I try to resist what my heart feels*

The translator uses faithful translation to express the same feeling with the writer SL. Phrase *melawan hati* is translated into *resist what my heart feels*. Use faithful translation in this data is suitable to describe somebody’s feeling. *Resist* can be defined as (1) to refuse to accept something and try to stop it from happening; (2) to stop yourself from having something you like or doing something you very much want to do.\(^{45}\) So, it can be explained that *resist*, in this line, represents what the writer SL wants to express and there is no change which the translator does grammatically.

The meaning in this data the translator attempts to tell the listeners what the writer SL feels; what kinds of feeling (happy, afraid, or sad) as in the SL that *hati* defines *apa yang terasa dalam batin*. So, this definition wants the translator translate ‘*hati*’ with *what my heart feels* in the TL. Moreover, the writer SL and translator do not use any figurative meanings in the original line or its translation. Since the writer SL just tries to express his feeling through the lyric as this situation often happens. So, this translation renders with the SL.

2. SL : *Tapi hampa terasa*

   TL : *But I’m falling into pieces*

   The data analysis (2) is analyzed as faithful translation and it seems in the diction that the translator uses. Semantically, the SL *tapi hampa terasa* renders with *but I’m falling into pieces*. The translator delivers message based on the original lyric. It purposes to tell the audiences about the lyric in different country. Besides, *hampa*, in this case, may be translated into *fall into pieces*. The word *hampa* is defined as (1) *tidak berisi; kosong*, (2) *tidak bergairah*, (3) *sia-sia; tidak ada hasilnya*. Then, the word *piece* is defined as (1) *separate amount* (an amount of something that has been cut or separated from the rest of it); (2) *part* (one of the bits or parts that something breaks into). The phrase *fall into pieces* also can be mentioned (of a person, an organization, a

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plan etc.) to stop working, to be destroyed.⁴⁹ So, this is suitable with the context that the writer SL feels lonely and not spirit. Figurative meaning that the translator uses is overstatement. Since the phrase fall into pieces proves that meaning. Pieces, in this case, can be assumed as something which is a solid construction (for instance: the building) and it may be destroyed because of the earthquake, so that it becomes ruins and then does not have any marks. So, this reason which he also wants to express through the line.

Suffix –ing shows that the translator uses present continuous tense to tell that impact of resist his feeling is still continuing and cannot be stopped. Besides, use this tense is further than its SL (tapi hampa terasa) because in Indonesian grammar there is no tense to tell time (present, past, continuous, or future). Although the tenses are hard to prove, the translator can translate easily because he often comes to Indonesia, so that he also understands the cultures in Indonesia, it is included tense forms. As we know, tenses in Indonesia do not be visible like English tenses.

Expressive and aesthetic values are also used to make good lyric as its original text. This reason is strengthened by Newmark that the translator has to decide whether the expressive or the aesthetic function of language in a poem or in one place in a poem is more important.⁵⁰ The writer believes that this data analysis is included into expressive and aesthetic functions because the writer SL just wanted to tell what he was feeling at that time about something. So, by

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⁴⁹ Ibid.
using expressive and aesthetic functions, the writer concludes that this lyric is indicated as faithful translation.

3. SL : Di sini tanpamu

TL : Drifting further away from you

The data (3) above is included into expressive function, so that what the writer feels is understood the translator. Grammatically, drifting is still related with the data before (2), but I'm falling into pieces. So, it still uses simple present continuous to tell that there is something which is happening with him.

In the meaning, the word “drift” can be defined as to happen or change or to do something without a particular plan or purpose; to go from one situation or state to another without realizing it.\(^{51}\) In another side, ‘further’ in the TL is formed from comparison degree (far-further-furthest). So, phrase drifting further away means he (the writer SL) is still in the same place without anybody beside him. It is not accepted with the definition of drift which means going to somewhere and the translator does not transfer the message by understanding the SL. In the SL, the writer is not going anywhere and still staying to wait someone. In the writer’s opinion, the translator does not attempt to survive the form, and it is far from the perfection. And then, the meaning which the translator means is not suitable with the writer SL writes in the original lyric. It is the same opinion with Newmark that something which is

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transferred in a translation is meaning, not form. Moreover, there is no figurative meaning to represent both because the writer SL just wants to express his feeling through lyric and the translator is also faithful with him.

So, the writer believes that the data analysis above (3) is not included as faithful translation because the message TL is not reliable and does not have the same message with the SL. The translation makes the messages cannot be delivered well to listeners TL. Nevertheless, the data analysis (3) can be accepted to fill lyric because in the song, not only lyrics are written, but the rhythms are also considered to entertain the listeners.

2) Analysis of Stanza 2

4. SL : Bagiku, semua sangat berarti lagi

TL : Everything won't seem right

The line (TL) is not included into faithful translation both in grammar or meaning. Grammatically, the data analysis is suitable with English grammar, but if we concern carefully that it does not have the same meaning with its SL. Then, the meaning of lyric above tells that ‘everything’ becomes not complete without family or friends and his life is almost useless.

As Newmark said that poetry presents the things in order to convey the feeling, in particularly, and however concrete the language, each represents

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something else — a feeling, a behavior, a view of life as well as itself.\textsuperscript{53} Although the translation is not indicated as faithful and there is not equivalent in the SL, it does not matter because the translator wants to express his feeling so that it will seem the expressive value. Moreover, by music, the lyric shows art (aesthetic value) for entertaining the listeners.

5. SL : \textit{Kuingin kau di sini}

TL : \textit{If you were here with me}

This data is grammatically formed by using conditional sentence. It means that what he wants is just dream, it may be realized or not, but this translation signs that it will not happen. The writer notes that this band will still exist in Indonesian industrial music based on their history. A song can make many perceptions and it depends on the listeners in enjoying the song. It can be told about friends, family, or even, the writer believes, Nineball band.

Besides, there will be not similarity between original lyric and its translation.\textsuperscript{54} Nevertheless, this stanza is different from the SL. In the writer’s opinion, translation is generally process of transfer somebody’s thought into another language without leaving the messages that the writer SL wants to deliver. In the process of transfer, the TL has shift forms which can change the real meaning, so that the listeners TL cannot understand what the writer SL means.

\textsuperscript{53}Ibid., p. 164.

In the meaning, the possibility of absence friends or family cannot be felt because they are not here with ‘I’ character in this song now. The real situation is family or somebody, who the writer SL waits, is not his side and the writer is just dreaming. Lyric can be included expressive and aesthetic functions because the writer SL wants to express his feeling through the song and the writer TL probably has privacy experiences as the writer SL gets, so the translation uses conditional forms to tell what they feel to the listeners. Moreover, the SL and TL do not have any figurative meanings because not all of lyrics in the song always have figurative meaning. Finally, this translation cannot be analyzed as faithful translation both grammar and meaning.

6. SL : Tepiskan sepiku bersamamu
   TL : You'd brush away this loneliness from me

In Indonesian and English grammars, a sentence is only one form, S+V (subject and verb). In the SL tepiskan sepiku bersamamu, there is no clarity of subject, but we concern the TL you’d brush away this loneliness from me gives stress by using subject pronoun ‘you’ in previous line (5). Then, it indicates that what writer SL feels can be expressed by writer TL in Till the End of Time.

In the meaning, the SL tepiskan sepiku bersamamu, we do not know for whom the loneliness is disappeared but in the TL the translator makes sure that the loneliness he feels can be brushed away with ‘you’ (family or friend). This line can be indicated as faithful translation because the TL has the same message with the SL. Nonetheless, there is no figurative meaning to represent
these lines above. The writer SL attempts to embody his idea into lyric of song and the translator also tries to be faithful with him.

The writer believes that the translator understands grammar the SL very well, so the writer agrees that the data (6) above tries to be faithful both in meaning and form although any deviation in “tepiskan” becomes “brush away”. It does not matter because the translator wants to share the messages what the writer SL writes through this song, so that listeners from other countries can understand and enjoy the song.

3) Analysis of Stanza 3

7. SL : Takkan pernah ada yang lain di sisi

TL : There will never be another by my side

Grammatically the lyric above uses simple future tense to give a description that there is nobody else to fill writer SL’s heart by love and he will not give his love to another one since writer SL uses expressive function to tell his experience about people around him and this is accepted in the TL of faithful translation. In addition, the modal will has some definitions; (1) used for showing that somebody is willing to do something; (2) used for stating what you think is probably true.\(^{55}\) The first definition of will is fixed with the context in this data analysis. The writer SL attempts to describe that somebody whom in this song will not be changed with another one and the translator tries to deliver what the writer SL wants to share through the diction will.

\(^{55}\) Hornby (2000), op. cit., p. 1541.
The message in the line is transferred by the translator faithfully. So, there is no reduction or addition in it. The writer believes that the translator conveys the meaning faithfully and naturally, line by line, so that the listeners can frequently as certain which English word corresponds to which foreign word because as we know that the translator also has to understand TL either culture, description time, or language. Nonetheless, the data analysis does not have particular figurative meanings to decide the meaning. In brief, this data analysis can be included into faithful translation because of equivalence between the SL and the TL is same grammatically and semantically.

8. SL  : Segenap jiwa hanya untukmu

      TL  : Because all I am is just for you

Grammatically, the text TL is far enough from its text SL. Segenap jiwa hanya untukmu is changed into because all I am is just for you and as we know that in the SL, there is no word ‘because’ but in TL it is used to fill the lyric. According to Oxford, because means ‘for the reason that’. 56 From this definition, the word because is very useful to give the reason about the line before [Takkan pernah ada yang lain di sisi (SL) and There will never be another by my side (TL)], so that it is clearer to understand although the word because is not in the original text.

The meaning in this line is faithful because between the SL and TL have same messages. Segenap jiwa is translated into all I am. Segenap (genap) can

56 Ibid., p. 102.
be defined as *penuh; utuh; sudah tidak kurang lagi; lengkap*\(^{57}\), so that the translator translates *segenap jiwa* into *all I am*. Moreover, the figurative language which the translator uses is overstatement in these lines above.

The similarity of the SL and TL is supported by Moentaha, that method of translation (especially faithful translation) happens because of relationship between the meanings and the main sentences that are expressed explicitly.\(^{58}\)

The writer believes that the data analysis (8) is supposed to be faithful, because it seems that the translator of the song begins because of understanding the music, and then he (the translator) can match between diction and rhythm together. Finally, this song can be listened very nice and meaningful.

9. **SL:** *Dan tak'kan mungkin ada yang lain di sisi*

   **TL:** *And there can never be another by my side*

Grammatically, the modal ‘*can*’ means *to say something is possible or that someone has the ability to do something*.\(^{59}\) It is clear that the writer SL wants to tell the listeners TL that he has ability to survive his love although family or friend, who he waits, is not with him. Then, this uses simple present tense to describe to the listeners that it happens this time through the song.

In the data (9), the translator also uses expressive and aesthetic functions to translate the lyric so that it seems that there is an art in the song through

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choosing the words based on the SL. Besides, the data is d as faithful translation because what the translator has same message with the writer SL. This data above tells about the group band that they form cannot be replaceable with another one and will not be separated. In addition, there is no figurative meaning to describe the writer SL’s feels. So, the TL is acceptable with the SL, because the TL is a creative and an innovative activity to express a work freely.

10. SL : *Kuingin kau di sini*

   TL : *I need you here with me*

   Grammatically, there is a difference between the fifth data analysis *(if you were here with me)* and the tenth data analysis *(I need you here with me)* although they have the same meaning in the SL *(Kuingin kau di sini)*. The fifth line *‘if you were here with me’* uses conditional form to express a dream that will not happen in the real situation, and the line *‘I need you here with me’* uses simple present tense to make tell the listeners that writer SL really wants family or friend with him in this time. Besides, the word *need* defines as to *require something or somebody because they are essential or very important, not just because you would like to have them.*60 So, based on the context, the word *‘need’* is suitable to fill the lyrics because *need*, in this context, is required urgently by *‘I’* character to accompany him.

   In the meaning, the data (10) above *(I need you here with me)* makes deeper stress and meaning toward somebody which he is waiting although the

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SL in the fifth and tenth are same, they are ‘kuingin kau di sini’, but in fifth data *If you were here with me* and the tenth *I need you here with me* are different. Use two different tenses prove that lyrics before is just a dream and it may realize someday.

11. **SL**: Tepiskan sepiku bersamamu  
**TL**: And brush away this loneliness from me

In this line, the translator adds the word *and*, that means *dan* in Indonesian language which is not in the SL. In the writer’s opinion, it does not matter if it is translated into *And brush away this loneliness from me*, but it seems that translator wants the lyric sounds more rhythmical when the listeners enjoy it. Furthermore, the translator does not use a stress toward subject ‘you’ because it clears that the writer SL thinks of ‘you’ without mentioning the subject and this can be d as acceptable translation in the TL. Nevertheless, all of messages in this line are delivered very well. The meaning in this data analysis is same message with the sixth line. As we know, every song always uses repetition to introduce the song and to persuade the listeners to sing the song.
b. Lyrics of *Tetaplah di Hatiku* and *Please Be Careful with My Heart*

1) Analysis of stanza 1

1. SL : *Kaulah yang pertama*
   
   TL : *You are my first romance*

   The SL *kaulah yang pertama* is translated into *you are my first romance*. The TL stresses by using word *romance* which is not included in the SL (*kaulah yang pertama*). The translator wants to explain more about the SL’s segment *pertama*; who the writer SL means with *pertama*. So, the translator adds diction *romance* in the result of translation.

   The message SL in this line (*kaulah yang pertama*) is conveyed well into the TL (*you are my first romance*). *Romance*, in this line, is defined as (1) an exciting, usually short, relationship between two people who are in love each other; (2) love or the feeling of being in love. 61 From these definitions, *romance* makes clear the message that is less understood in the SL. Finally, the data (1) can be analyzed as faithful translation, since both the grammatical structure and the message are suitable with the original lyric.

2. SL : *yang memberi arti cinta*
   
   TL : *I’m willing to take a chance*

   *Willing*, in this context, is defined as (1) *not objecting to do something; having no reason for not doing something*; (2) ready or pleased to help and not...
need to be persuaded; done or given in an enthusiastic. Meanwhile, memberi means (1) menyerahkan (membagikan, menyampaikan); (2) menyediakan sesuatu. From these two definitions, the writer agrees that there is no equivalence between the message SL and TL, so it can affect the grammatical background TL. Nida and Taber said that level of equivalence is if the readers or listeners SL give the same understanding with the readers or listeners TL. Nevertheless, in fact that there are so many readers or listeners TL who do not understand what the writer SL’s intention, because the translator does not convey the messages SL into the TL very well.

3. SL : tuk selamanya, tetap di hatiku
   TL : that till life is through; I'll still be loving you

The word selamanya can be defined as (1) tidak habis-habisnya; (2) sepanjang masa, kekal, so the translator tries to translate with another diction to convey the message which is written by the writer SL (that till life is through). The translator uses the word through to make sure that the listeners who the writer SL does something real for somebody. The word through can be defined as (1) used to show that you have finished using something or have ended a relationship with somebody; (2) from the beginning to the end of a

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62 Ibid., p. 1542.
65 Ibid., p. 490.
thing or period of time. From these definitions, through, in this context, is suitable with the SL. So, it can be included as faithful translation.

The grammatical form SL uses present tense to tell that the lyric is a real relationship between two people now. However, the translator uses future tense to get description that the relationship which the writer SL writes in this lyric is a plan and it will occur one day, not nowadays. The result of translation does not always have same diction with the SL, but the translator must give the dictons which match with the messages SL, although he uses different dictons to express them (the messages TL).

2) Analysis of stanza 2

4. SL : ingin memelukmu

   TL : I will be true for you

   The result of translation in this line is not included into faithful translation. Since there is no similarity in the messages SL and TL and grammatical structures TL also make them far from the SL. The translation should focus on the message SL, so the readers or listeners TL can understand what the writer SL writes actually. True can be defined as showing respect and support for a particular person or belief in a way that does not change, even in different situation. This line is good to use semantic translation, because it concentrates on the message SL although using different dictons to translate.

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67 Ibid., p. 1448.
5. SL : mendekap hangat cintamu
   TL : just a promise from you will do

The message and grammatical structure are not translated and conveyed very well by the translator. It causes the result of translation (in the lines above) cannot be accepted as faithful translation. *Promise* has some definitions, such as: (1) *a statement that tells somebody that you will be definitely do or not do something*; (2) *a sign that somebody or something will be successful*; (3) *a sign or a reason for hope that something may happen, especially something good* and *dekap is dekat*. So, from two definitions, the writer concludes that the translator does not know guide line (such as understanding SL’s intention, culture, and grammatical structures), and the result of translation is far from the listener’s thought. The messages SL are determined by SL’s particular intention. Nonetheless, the text which the translator translates is aim to entertain the listeners TL.

6. SL : tuk selamanya, tetaplah di hatiku
   TL : from the start, please be careful with my heart

The word *very* is (1) *used o emphasize that you are talking about a particular thing or person and not about another*; (2) *used to emphasize an adjective*. And then, the word *start*, in this line, is defined as *the opportunity*

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that you are given to begin something in a successful way. Meanwhile, careful is (1) giving attention or thought to what you are doing so that you avoid yourself; damaging something or doing something wrong; (2) giving a lot of attentions to details.

From these definitions above, the context tuk selamanya, tetaplah di hatiku is included as faithful translation, because the translator wants to stress that the word tetaplah (the SL), in this line, has meaning that there are so many love and it must avoid violence or hurting other people, so it can form a good relationship between two people. So, tetaplah is suitable with be careful and it can be analyzed as faithful translation.

3) Analysis of stanza 3

7. SL : kuberi kasihku dengan kesungguhanku

TL : I love you and you know I do

From the context SL above, the writer analyzes that the translator tries not to be faithful with the SL and it is translated freely without concerning the message SL which must be preserved. The SL kuberi kasihku dengan kesungguhanku is far from the TL I love you and you know I do. The translator perhaps emphasizes the SL kasihku dengan kesungguhanku by using love in the TL. Love can be defined through various meaning, but in this context love
is not accepted as faithful, since the listeners TL cannot imagine easily what the meaning of love in this context.

8. SL : tak akan ku berbagi meskipun kau jauh
   TL : there’ll be no one else for me
   The translator uses future tense to get the same message with the SL. Besides, berbagi in this line can be defined as (1) dapat dibagi; (2) sepenggal; pecahan dari sesuatu yang utuh. Meanwhile, the translator makes a change in choosing words; he translates there’ll be no one else for me, and the writer agrees that this line is faithful translation, because the translator wants the listeners TL imagine that there is a relationship between tak akan ku berbagi meskipun kau jauh and there’ll be no one else for me is so good to understand. When somebody is far from other people, and he really wants to meet them, he absolutely waits for the right time to meet them and be faithful until getting the opportunity to reach and hold them.

9. SL : ku kan selalu merindukanmu
   TL : promise I'll be always true
   Promise in this line means to tell somebody that you will definitely do or not do something, or that something will definitely happen. And then, true is defined as showing respect and support for a particular person or belief in a

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74 Pusat Pembinaan dan Pengembangan Bahasa, Departemen Pendidikan dan Kebudayaan Republik Indonesia (1988), op. cit., p. 64.
way that does not change, even in different situations.\textsuperscript{76} The translator uses the word promise to emphasize that the feeling of love that the character ‘I’ is true and loyal to another people. Moreover, he also wants to explain that a result of translation, which he transfers, is a process of communication between the writer SL and the listeners TL. The communication is built by some main factors, such as the original text, the writer himself, the norm SL, culture SL, place, time, and the format texts (written and read texts).\textsuperscript{77} In conclusion, this line is included as faithful with the original context.

4) Analysis of stanza 4

10. SL : yakinkan di hatiku

    TL : trust my love is real for you

The translator attempts to preserve the message which the writer SL writes by using suitable words with the music. Besides, the word yakinkan in the SL is translated into trust. Yakinkan in the SL is indicated as verb form, but the translator changes it into noun form, trust. Trust, as a noun, can be defined as belief that something or somebody is good, sincere, etc.; will not try to harm or deceive you.\textsuperscript{78} From the definition, the word trust is suitable with the context SL.

\textsuperscript{76} Ibid., p. 1448.
\textsuperscript{77} Hoed (2006), op. cit., p. 30.
\textsuperscript{78} Pusat Pembinaan dan Pengembangan Bahasa, Departemen Pendidikan dan Kebudayaan Republik Indonesia (1988), op. cit., p. 464.
The message SL is conveyed very well by the translator. He attempts to be faithful, although he uses particular word to match with the music. The translator transfers into *trust, my love is real for you*. The segment *di hatiku* in the SL is changed into *my love*. It means that *hatiku* (the SL) is a part of love; is related with love and sincere, so the translator uses the phrase *my love* to fill this line. Finally, the data analysis (10) is supposed to be faithful translation.

11. SL : *tak akan ku berpaling*

   TL : *I’ll be gentle with your heart*

This line is not included into faithful translation because there is a change message in the SL. *Berpaling* in the original text is indicated as a verb form, but it is translated into *be gentle* in the TL and this means an adjective form. Change grammatical backgrounds (verb, noun, adjective, or adverb) can affect the meaning which is written by the writer SL.

*Berpaling*, in this context, is defined as *beralih atau bertukar (perhatian, dsb).*\(^{79}\) Meanwhile, *be gentle* means *doing things in a quiet and careful way.*\(^{80}\) From two definitions, there is a different meaning, and the translator does not convey the meaning SL to the listeners TL very well. Finally, the TL has so far meaning from the SL. Moreover, the translator does not know how to match the words of song and the music, so he tries to be faithful with the music, not

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\(^{80}\) Hornby (2000), *op. cit.*, 561.
the messages SL. It means that he concentrates more on the aesthetic values than the expressive value.

12. SL : hanya kau satu di hatiku
   TL : I’ll caress it like the morning dew

   The result of translation cannot be analyzed as faithful translation, because the message SL is far from the target language. The writer believes that caress in the TL is defined as to touch somebody or something gently, especially in a sexual way or in a way that shows affection.\(^{81}\) It means that the translator does not look for particular words to match between the original and translated lyrics. Besides, the translator adds the target language by using phrase like the morning dew (bagaikan embun pagi). This addition does not have relationship with the SL (hanya kau satu di hatiku). The translator also uses aesthetic value to translate this line, so the messages SL are left behind.

13. SL : ku kan selalu di sampingmu
   TL : I’ll be right beside you forever

   The translator uses right beside to emphasize that the phrase is more that always (selalu) in the SL. Always can be defined as (1) at all time; on every occasion; (2) for a long time; since you can remember.\(^{82}\) The translator attempts to use right beside, because he wants to make sure that the character ‘I’ in the lyrics really needs the character ‘you’ in the SL.

\(^{81}\) Ibid., p. 189.
\(^{82}\) Ibid., p. 37.
The translator maintains the expressive value, so he chooses the words based on the messages SL that he understands from the writer SL; and he does not care about the aesthetic value from the song. Sometimes, the translator of song uses expressive value to translate, but he also gives aesthetic value to match with the music, so he chooses the words freely, not based on the messages SL. Finally, the meaning can be analyzed as faithful, because the translator conveys the message SL very well without making some changes with the meaning SL.

14. SL : tak akan ku biarkan kau jauh
   TL : I won’t let our world fall apart

The SL is determined as future tense to describe the situation or condition that the writer SL wants to share, especially in this line, the character aku attempts not to be far with the character kau. And then, the phrasal verb fall apart comes from jauh (in the SL); fall apart is defined as to have so many problems that it is no longer possible to exist or function. So, the writer agrees that the line is indicated as faithful translation, because grammatical structure and the message are suitable with the original lyric.

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83 Ibid., p. 476.
CHAPTER IV

CONCLUSION AND SUGGESTION

A. Conclusion

Language is unique. It is not only used for education, religion, culture, but also as entertainment. Entertainment gives us expressive and aesthetic values to tell what the writer wants to share to other people. Everyone needs song or music in filling his or her feelings about something and we also know that by listening to the music, our feeling can be meaningful.

Language is also found out in lyric of song which we usually listen. Actually lyric of song is also included poem. The writer believes that a lyric poem should be perfect and need no further embellishment. Songs are not only listened and enjoyed by people, but they are also favorable in other countries.

Based on research findings, it can be concluded that 70% of lines in this lyric of song are faithful translation because the grammar and meaning are used by the translator to represent what the writer SL feels about something. Moreover, lyrics in the SL and the TL identify as expressive and aesthetic functions, so they do not need any responses from the listeners about the songs (Hingga Akhir Waktu and Till the End of Time) and (Tetaplah di Hatiku and Please Be Careful with My Heart). The translator does also not understand about Indonesian setting (grammatical structures, cultures, or perceptions), so that he may be difficult to translate the lyrics which are suitable with its original text.
B. Suggestion

It should be noted the best method for translating lyric of song is faithful translation. Nevertheless, if the translator does not find out the faithful translation the text which he translates, he must use semantic translation to focus on the message that the writer SL wants to express. Furthermore, the translator has to consider what kind of function in the song, whether expressive or aesthetic function so that we can analyze the song easily. In the writer’s suggestion, it is necessary to conduct the further research about faithful translation and the song is also included as poetry, and then it is based on Newmark’s poetry and faithful translation theory.


Website:
http://en.wikipedia.org/wiki/lyrics/
http://www.proz.com/translation-articles/articles/2074/1/Penerjemahan-dan-Budaya
1. Hingga Akhir Waktu

Nineball band was a band whose name was famous, especially in Bandung. This band was formed on September 9th 2000. After making great shows (cafe to cafe and event to event), they make extraordinary performances in this time. Nineball has a very strong philosophy; "Nine" (in English) means "number nine (9)". This figure has the highest significance in units of numbers, which later becomes a reference to achieve maximum results and performances. "Ball" (in English) is a form of unity which is round, intact, firm and perfect. They hope their band will always be solid and make perfect achievement.

Ray (Vocal), Yoga (Guitar/Keyboard), T-di ABX (Drum), Ica (Guitar) and Deni WR (Bass) become a complete foundation in Nineball, both in regular event (indoor cafe) and special event (Soundrenaline 2002 and 2003, PRJ, Dago Festival, Product Launching, Radio Event, Junior High School and Senior High School Party, Campus Event), especially in Indonesia. A certain film uses their songs to be the soundtracks as an effort to promote the album easily as other musicians do.

Hingga Akhir Waktu is the first album for Nineball and it was produced by PALUMUSIC Indonesia/AQUARIUS Musikindo. The album was included talented people in entertainment, especially in music; they are Didi Wachyudi (Executive Producer), Pay BIP (Producer & Music Director) and Dewiq. This album globally describes a destiny in social life, family, friendship and love which are kept until the end of time. An emotional relationship will always be held.

Album of Hingga Akhir Waktu was included 10 songs with simple lyrics and can be understood by listeners. The characteristic of music in Nineball is based on the strength of characteristic vocalist, Ray. All of his performances are also supported the strength of rhythm section, dynamic of music, good drum and bass, acoustic guitar, blocking sound of vintage guitar, drive, fuzz, piano, keyboard, and simple sampling loop. These give a warning that Nineball is a band with unique character for Indonesian music.
Hingga Akhir Waktu

Kucoba untuk melawan hati,
tapi hampa terasa,
di sini tanpamu.

Bagiku, semua sangat berarti lagi,
ku ingin kau di sini,
tepiskan sepiku bersamamu.

[Reff:]
Tak'kan pernah ada yang lain di sisi,
segenap jiwa hanya untukmu.
dan tak'kan mungkin ada yang lain di sisi
ku ingin kau di sini,
tepiskan sepiku bersamamu

Bagiku, semua sangat berarti,
ku ingin kau di sini.
Bagiku, semua sangat berarti lagi,
ku ingin kau di sini

[Reff]
Tak'kan pernah ada yang lain di sisi,
segenap jiwa hanya untukmu.
dan tak'kan mungkin ada yang lain di sisi
ku ingin kau di sini,
tepiskan sepiku bersamamu
hingga akhir waktu
Tetaplah di Hatiku

Kaulah yang pertama
yang memberi arti cinta
tuk selamanya,
tetap mencintaimu

ingin memelukmu
mendekap hangat cintamu
tuk selamanya,
tetaplah di hatiku

kuberi kasihku dengan kesungguhanku
tak akan ku berbagi meskipun kau jauh
ku kan selalu merindukanmu

yakinkan di hatiku
tak akan ku berpaling
hanya kau satu di hatiku

ku kan selalu di sampingmu
tak akan ku biarkan kau jauh
Christian Joseph Morata Bautista (born in Imus, Cavite, Philippines, October, 19th 1981) is a singer, actor and model from the Philippines. Christian is a popular singer in the countries of Southeast Asia particularly in Indonesia and Thailand. Chris has two younger brothers.

He started his career as a member of the choir in church at age 7 years. In 2003, she joined a singing contest Star In A Million served by one private television in the Philippines, he got a runner-up. He has become a popular public since releasing his debut album with the single The Way You Look At Me. At the opening of Asian Beach Games 2008, Christian Bautista collaborates with Katy Rose and Mark Lazaro. In 2009, he released new single that he translated from Indonesian into English titled Hingga Akhir Waktu into Till the End of Time. Furthermore, he also performed with Nineball in music event, Dahsyat.
The Lyric

Till the End of Time

I try to resist what my heart feels
But I'm falling into pieces
Drifting further away from you

Everything won't seem right
If you were here with me
You'd brush away this loneliness from me

(Reff)
There will never be another by my side
Because all I am is just for you
And there can never be another by my side
I need you here with me
And brush away this loneliness from me

Everything was seem so right
If you were here with me
Everything was seem right.. once again
I need you here with me

(Reff)
There will never be another by my side
Because all I am is just for you
And there can never be another by my side
I need you here with me
You'd brush away this loneliness from me
Till the end of time…
The Lyric

Please Be Careful With My Heart

You are my first romance
and I’m willing to take a chance
that till life is through
I’ll still be loving you

I will be true to you
Just a promise from you will do
from the very start
please be careful with my heart

I love you and you know I do
There’ll be no one else for me
Promise I’ll be always true
for the world and all to see

Trust my love is real for you
I’ll be gentle with your heart
I’ll caress it like the morning dew

I’ll be right beside you forever
I won’t let our world fall apart
From the very start I’ll be careful with your heart
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