



A Translation of Song Lyric ‘Ignore’ by Emma Heesters

Nadiyah Alfiyana[✉]
Universitas Terbuka Malang, Indonesia
[✉]*nadiyah201@gmail.com*

Abstract:

In this study, I will outline the strategy Emma Heesters employed as she attempted to translate Rizki Febian’s song Cuek into Ignore’s lyrics, regardless of whether she adopted a translation strategy that concentrated on the source or destination language. This essay also seeks to investigate the justification for the translation method. For this work, the author used a case study design and a qualitative research approach. The original and Emma Heesters’ translation of the lyrics to a Cuek song served as the study’s participants. The song lyrics were collected in both their English and Indonesian versions by the author using a documented technique to get the data. The author used Newmark’s theory to examine the data. The findings of this study show that, despite some song lyrics emphasizing the source language, the translation technique mostly concentrated on the target language. Therefore, the necessity to harmonize the translation’s intonation or tone with the music could account for Emma Heesters’ predisposition to stress the target language when translating. The fact that some lyrics were rewritten to better suit the female singer, whereas the original version was performed by a male singer, also played a role in this.

Keywords: Ignore; Emma Heesters; Rizky Febian

Abstrak:

Dalam studi ini, saya akan menguraikan strategi yang digunakan Emma Heesters saat dia mencoba menerjemahkan lagu Rizki Fetian Cuek ke dalam lirik Ignore. Terlepas dari apakah dia mengadopsi strategi penerjemahan yang berkonsentrasi pada bahasa sumber atau tujuan. Esai ini juga berusaha untuk menyelidiki pembenaran untuk metode terjemahan. Untuk karya ini, penulis menggunakan desain studi kasus dan pendekatan penelitian kualitatif. Terjemahan asli dan Emma Heesters dari lirik lagu Cuek berfungsi sebagai peserta penelitian. Lirik lagu dikumpulkan dalam versi bahasa Inggris dan Indonesia oleh penulis menggunakan teknik terdokumentasi untuk mendapatkan data. Dalam penelitian ini penulis menggunakan teori Newmark untuk mengulas metode yang digunakan oleh Emma Hessters. Dalam penelitian ini penulis menunjukkan bahwa, beberapa lirik lagu menekankan bahasa sumber, teknik terjemahan sebagian besar terkonsentrasi pada bahasa target. Oleh karena itu, kebutuhan untuk menyelaraskan intonasi atau nada terjemahan dengan musik dapat menjelaskan kecenderungan Emma Heesters untuk menekankan bahasa target saat menerjemahkan. Fakta bahwa beberapa lirik ditulis ulang agar lebih sesuai dengan penyanyi wanita sedangkan versi aslinya dilakukan oleh penyanyi pria juga berperan dalam hal ini.

Kata kunci: Cuek, Emma Heesters, Rizky Febian

INTRODUCTION

The translation process involves both the source language and the target language continuously. Experts have discovered that translation can have various meanings.

Catford, for instance, provided just one definition for translation: it is the replacement of the material in one language with text equivalents in another (Catford, 1965, p.20). The method of converting text from one language into another by hunting for an equivalent is made obvious by this definition.

According to Nida and Taber, the message in the receptor language is translated into its closest natural counterpart first in terms of meaning and subsequently in terms of style (Nida and Taber, 1969). This idea emphasizes how important it is to translate in a way that results in natural counterparts that are as similar as possible in meaning and style.

Particularly in view of the creativity of the Indonesian people, which ought to have been known to the outside world, the translation of a work into a foreign language can promote the work or resources of the nation to other countries. One of the works deserving of notice by audiences abroad is the songs of the country's youth. One of them is a song by Rizky Febian called Cuek, who regularly releases music in the form of albums or singles and has a remarkable singing voice. On Risky Febian's YouTube channel, the "Cuek" song, which was posted on August 7, 2020, has received 70 (seventy) million views as of this writing.

This study sought to determine whether or not Emma Heesters stressed the source or target language when translating the lyrics to the Rizky Febian song Cuek into Ignore. Additionally, the author wanted to look at the rationale behind the translation process.

TRANSLATION TECHNIQUES

As seen in the following V diagram, Newmark distinguishes between two categories of translation techniques: those that emphasize the target language (TL) and those that highlight the source language (SL).

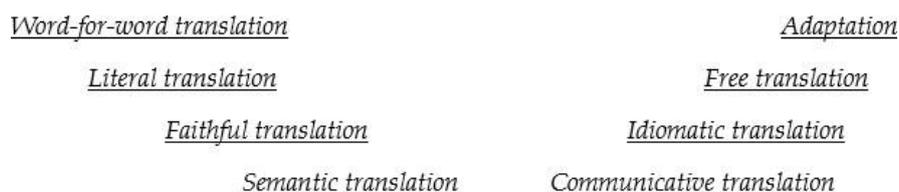


Diagram V by Peter Newmark's Translation Theory

Word-for-Word Translation

No matter the context, words are translated according to Newmark's most common meanings, and the word order remains the same as it was in the original language (Newmark, 45, 1988). This method renders the word literal if it is connected to other words or cultural expressions. Interlinear translations, in which the TL appears exactly beneath the SL words, are widely used to illustrate TL. The SL word order is preserved, and each word is translated independently according to its most common meaning without taking context into account. Word-for-word translation is typically employed to pre-translate difficult material or to comprehend the source language's syntax.

Literal Translation

Regardless of the context, each word is translated separately, with the closest target language's grammatical structure substituting the source language's. When the sentence structures of the source language and the target language diverge, this technique is widely used. While translating the lexical words singly and without context, the closest TL equivalents of the SL grammatical structures are transformed. The problem that needs to be fixed before translation is indicated by this.

Faithful Translation

Although it tries to capture the original text's context, this translation is nonetheless limited by that language's grammatical rules. This translation accurately captures the intent and meaning of cultural terms while retaining some degree of grammatical and lexical "abnormality" (deviation from SL standards). It tries to accurately reflect the author's intentions and text realization in Second Life.

Semantic Translation

The semantic translation differs from 'faithful translation' in that it must pay closer attention to the aesthetic value or the organic sounds of the native speaker and make meaning compromises where needed so that repetition, assonance, or wordplay do not jar in the end product. The faithful translation is unbending and strict compared to semantic translation, which is more accommodating, allows for the creative exception to 100 percent faithfulness, and considers the translator's innate empathetic response to the original.

Adaptation

The most adaptable interpretation. The majority of the time plays (comedies and poems) use it. The text is revised as the target language culture replaces that of the original language. This kind of translation is the ‘freest.’ It is usually utilized in comedies and poetry.

Free Translation

In Newmark’s opinion, free translation duplicates the subject matter but lacks the original’s style or material structure (Newmark, 46, 1988). These arguments demonstrate that this translation method sacrifices the original form of the source language by commonly using the form of a paraphrase, which causes relatively substantial changes to the target language.

Idiomatic Translation

According to Newmark, it replicates the source content but frequently distorts the intricacies of meaning by inserting colloquialisms and idioms when they are not present in the original. This rationale claims that this approach usually employs slang words that are absent from the original language. The message of the original is mimicked by idiomatic translation, although it frequently distorts subtleties of meaning by accentuating idioms and colloquialisms where they are absent from the source.

Communicative Translation

The original must be translated with appropriate contextual meaning so the reader can accept and comprehend both the topic and the language. The language and substance must be appropriate and understandable for the target audience, and the context of the original material must be faithfully captured through communicative translation (Palupi Muji Endah, 2021).

METHODS

The study’s subjects were Cuek song lyrics, both the original and Emma Heesters’ translation. The author employed a documentation technique to gather the data, gathering both the English and Indonesian translations of the song lyrics. The author used Newmark’s theory to examine the data, according to which the target or source language

may be more heavily weighted in a translation by the author or translator. The researcher took some of the following actions:

- a) Download Rizky Febian's song "Cuek" in Indonesian,
- b) Download Emma Heesters' song "Ignore" in English,
- c) Copying Cuek's song lyrics,
- d) Copying "Ignore" lyrics by Emma Heesters on official YouTube account her,
- e) Hearing both the Indonesian and English translations of those songs,
- f) Sorting the song lyrics into tables 1 and 2,
- g) Depending on whether the source language or the target language is used, we can divide the translated lyrics into two categories.
- h) Analyzing the translation,
- i) drawing a conclusion.

RESULTS

Translation Procedure Rizky Febian's "Cuek" was translated into "Ignore" by Emma Heesters. The researcher gathered seven pieces of information from "Cuek," which is Indonesian for "Ignore." According to the data gathered, each set had a unique translation style. Some lyrics have been translated with the target language's emphasis, while others have been done with the source language's emphasis. The researcher broke up the complete data into the following table.

Table 1. Translation of 'Cuek' into 'Ignore'

No	Indonesia	English
1	Kadang ku kesal dengan sikapmu Yang slalu bertanya Mana perhatianku	Sometimes I get upset with your questions Cause you always ask me Baby do you even care
2	Mungkin kau Tak pernah merasakan Apa yang kulakukan Di setiap pengorbananku	Maybe you Maybe you never felt that I'll do everything for you and give anything I swear that
3	Slalu jadi yang kau mau Menjaga di setiap saat Tapi kau Tak melihatnya	I'll always be what you want I'm guarding you always But youuuu just don't see
4	Mana ada aku cuek Apalagi gak mikirin kamu Tiap pagi malam ku slalu Memikirkan kamu	May look like I ignore you all the time And it may look like I don't think about you Know that every morning every night I think about you too
5	Bukalah pintu hatimu Agar kau tau isi hatiku Semua perjuanganku Tertuju padamu	Please open the door to your heart So you can feel all the thing that I do All my problems fall apart Cause I am fixed on you

6	Mungkin kau tak merasa Yang tlah ku perlihatkan Rasa ingin ku milikimu Janganlah kau merasa Bahwa ku hanya main main Tolong dengarkanlah	Maybe youuu just don't see All the things that I am showing My desire it is all yours Don't you feel what I am feeling Before you I was just joking Can you please listen to me
7	Bukalah pintu hatimu Jangan meragu Bukalah pintu hatimu Izinkanlah ku merayu	Please open the door to your heart let me seduce you forever Please open the door to your heart And don't hesitate

According to the table above, Emma Hestern's translation of the song "Cuek" from tables 1 to 7 uses a communicative technique in which the writer modifies the singer's intonation and tone. There were comparable percentages and techniques used to emphasize the target language in the table that displays the analysis of the translation.

CONCLUSION

The researcher gathered 7 data from "Cuek," which is Indonesian for "Ignore." Some lyrics have been translated with an emphasis on the source language, while others have been translated with an emphasis on the target language. It can be inferred from the seven data points in the table (Translation of "Cuek" into "Ignore") that practically all translated versions emphasized the target language in their translations.

REFERENCES

- Catford, J.C. (1965). *A Linguistic Theory on Translation*. London: London Routledge.
- Newmark, P. A. (1988). *Textbook Of Translation*. New York: Prentice-Hall International,
- Nida, E. Dan Taber, C. (1969). *The Theory and Practice of Translation*. Leiden: E.J. Brill,
- Hidayati, Niswatin Nurul (2021). *A Translation Analysis of Indonesian Song Lyrics Into English*: Tuban,
- Palupi, Muji Endah, 2021. *The Techniques of Translation and Uses The V Diagram System By Newmark*