

The Translation Procedure Two English Translated Song Versions: A Case Study on Japanese Song “Ano Yume Wo Nazotte” by Yoasobi

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ABSTRACT

Translation is one of the media to provide understanding to other language users. One of the media often translated is a song. Song is a medium that is not limited by distance and language. Some of the songs have been translated into several languages.

In translating the song, there are two possible versions of the translation. The first is a direct translation, that is, a translation meant to find out the meaning of the song from the source language (SL) to the target language (TL). The second is a translated version which can be performed for commercial purposes. Both have different procedures in translation. It is, therefore, challenging to examine the translation procedures applied to see the differences in how both versions are rendered. In this research, the object of the study is the Japanese song “Ano Yume wo Nazotte” by Yoasobi. This song has two English-translated versions. The first is a literal or direct translation and a translation specifically for singing. Vinay & Darbelnet’s SCFA translation procedures are applied in this research to reveal the procedures in these two versions of the translation.

This research found that in the direct translation of the song, the procedure that is commonly used is transposition. As the sentence structures between the Japanese language and English are different, the use of transposition becomes dominant. Meanwhile, the translation created specifically for singing also has transposition as the dominant procedure, but this version also widely uses the inversion procedure to maintain the natural aspect of the TL.

From this research, we can see that the transposition procedure is the most appropriate procedure for translating a text with different structures in their SL and TL, and if the purpose of translation is to maintain its sing ability, the procedure applied is inversion.

Keywords: *direct translation, song translation, SCFA translation procedures*

INTRODUCTION

The Translation Procedure Two English Translated Song Versions: A Case Study On Japanese Song “Ano Yume Wo Nazotte” By Yoasobi

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Translating a song is one of the most difficult processes in translation. It is challenging to translating a song from one language to another, especially if the song that being translated is a popular one. Sometimes, a popular song will be translated into another language to reach more listeners and to increase the popularity of the singer and the song itself. However, translating a song has its own challenges. The original meanings from the source language of the song must be represented in the translated language without affecting the song's original meaning, which could damage the song's core. The goal of translating a popular song is to reach out to those who aren't native speakers of the language where the song originated.

The procedure of transferring the meaning of the text from the source language into the Target Language (TL) is known as translation (Newmark, 1988, p. 5). To make the material from the Source Language (SL) understandable for audiences outside the area of SL, translation must be created correctly in order to make sure that the audiences outside the Source Language area are

According to *A Dictionary of Music and Musician* (1883: 584), the song is a short metrical component, whose meanings were conveyed by the combination of words and melody and intended to be sung with or without accompaniment. The song is meant to be media to convey the feelings or meanings desired by its maker. Using the language that originated from its maker, it becomes easy to understand and comprehend. Things become more puzzling when it comes to translating the song itself.

Franzon (2008), in his journal, stated that the first thing the translators need to do when it comes to translating a song is to know the purpose of the translation itself. Further explanation by Franzon, if the song translation purpose is only to make the audience understand the meaning of the song, a semantic translation and prose translation will do. But, when the purpose of translating the song is to be performed, the translators need to make it 'singable'.

Franzon (2008) also presents five options to the translators when translating a song. The first is leaving the song un-translated if there are some dialogues spoken in some part of the song. Second is only translating the lyrics, not the music. This option applied if the purpose of the translation is only to know the meaning of the song. Third option is the translator chooses to make new lyrics. This option is done if the translators focus on the music instead of the lyrics. Fourth option is the translator chooses to adapt the music to the translation to preserve the meaning. The fifth and last option is the translator adapting the translation into the original music. This option is happen when the translators modifies the lyrics in the target text in order to adapting the original music. The second and fifth options are the highlights in this paper, where the translation is done only through lyrics and translation by adapting the translation to the original music.

To make it 'sing-able', translation procedures need to be applied by the translators to ensure the quality of the translation. According to Pinchuck (1977), Translation procedures are the practical devices used by the translators to transfer the meaning of a text from one language into a text in another language (p. 188).

Previous research conducted by Kusuma, Intan (2020) showed that translation from two languages with regional and cultural differences poses an emotional and semantic challenge. Another research conducted by Si-Yang, Chen (2017) shows that in the process of translating a 'sing-able' song, it requires several aspects such as matching rhyme and rhythm, maintaining the relationship between linguistic aspects and musical directions, including maintaining the naturalness of the ST language to TT language. Another research from Yachinta (2018), shows the use of SCFA procedures in analyzing the translation of a novel. From seven procedures, only six were applied in translating from English to Indonesia language. Research from Sarah (2018) also uses same procedure of SCFA in translating a novel. This research went with a different translation, namely translation from Arabic to English. This research uses only three procedures of SCFA, namely transposition, modulation, and equivalence.

This study aims to discover the procedure that is used in two English translated versions of a Japanese song called *Ano Yume wo Nazotte* by the band Yoasobi, which was released in 2020. In 2021, this song is included in the album titled Yoasobi E-Side, which contains English translated versions of their songs. Prior to the appearance of this album, many translations were made of this song, one of which was the YouTube subtitled version. These two translated versions have different results in the target text. This raises a research question: What is the dominant translational procedure used in these two English translation versions of the song *Ano Yume wo Nazotte*?

The researchers choose this song because the song is translated into two types of English translated version from the Japanese source text which has a different language structure than English as the target text. Since the purpose of the translation is to make the song 'sing-able'. Also, we can compare the Un-sing-able version of this song, which is a literal translation. In the sing-able version, the translation needs to maintain the meaning from the source language when translating it into the target language. The challenge in applying the translation procedure is to keep the meaning of the song and especially maintain the consistency of the translation to match the rhythm of the song. While the un-sing-able version, the translation is simpler as it only needs to convey the meaning of this song literally, without paying attention on the rhythm or the music.

In the process, the researcher used Vinay & Darbelnet's SCFA method to examine the procedures in it. Vinay & Darbelnet's SCFA method, according to Molina (2002), SCFA methods defined seven procedures that cover the level of: lexis, distribution, and message. Further explanation,

SCFA method is divided by two classes of translation, namely direct (or literal) translation and oblique translation. In this research, the literal translation will not be applied, because there are major difference between two languages, Japanese and English, from its structure and sentence.

Vinay and Darbelnet SCFA, as it explains in Munday (2016), covers seven procedures in two class of translation, which are direct and oblique translation. Direct translation consists of three procedures, namely borrowing, calque, and literal translation.

Borrowing is the procedures of translation which the translators directly borrow the SL words and transfer it to the TL. Calque is the procedures that have same method with borrowings, except that calque is transferring the structure and expression of the SL words to the TL words. Literal translation is a procedure which the translators choose to translate the SL to the TL language 'word-for-word'.

Oblique translation is the procedure of translation which applies when the literal translation procedures is impossible. There are four procedures in oblique translation, namely transposition, modulation, equivalence, and adaptation. Transposition is a procedure which the translators change one part of the text (e.g., verb to noun) without changing the meaning of the text. Modulation is a procedure of changing the point of view or semantic of the SL when it is translated into the TL. Equivalence is a procedure that describing same situation in the SL with different structure or stylistic means. Adaptation is the procedure that applied when a situation in the SL culture doesn't exist in the TL culture, so the translators need to change the cultural reference.

Besides from the seven procedures above, Vinay and Darbelnet also exemplified another procedure that can be also applied in translation. These procedures consist of amplification, false friend, loss/gain/and compensation, explicitation, and generalization. Amplification is a procedure applied by using more words in the TL. False friend is a word from SL that have similar structure with the TL that sometimes deceives the user to thinking that it has the same meaning. Loss/gain/and compensation complements each other. Where loss is used when not all sentences in SL can be applied to TL and gain is vice versa. This brings up compensation in the sentence to adapt the switch of the meaning of the sentence. Explicitation is the procedure applied when the implicit information in the SL is rendered as explicit information in the TL. Generalization is a procedure applied by using more general words in the TL.

By doing this research, researchers aim to find the correct procedures in translating a song, especially with two different kinds of translation with different purpose. That is why this topic is worth to be analysed.

METHOD

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This study uses qualitative study to look at the use of translation procedure use by both of the English translation version of *Ano Yume wo Nazotte* by Yoasobi. By using this study, the data will be presented by each of the song lyrics. In each song, the procedure that occurs will be analyzed and decided which procedure is used in the lyrics. According to Wray and Bloomer (2016) qualitative study involves analysis and description, rather than using a calculation.

The study uses two versions of English translated Japanese song *Ano Yume wo Nazotte* performed by Yoasobi. The song released in 2020. The song sung by the vocalist Ikura and produced by Ayase. The song then has its English official translated song in 2021 as part of the Yoasobi E-side album. This version of translation is translated by Aoki. Before the official translation, there are some translations versions of this song. One of the versions that the researchers took is the YouTube translated version contained in the video clip of this song.

To analyze the data, the researcher used samples from the three songs by taking each stanza, where there was a total of eight stanzas with various amount of lyrics from each song. Each stanza will be researched and discussed in order to find out what translation procedure is applied in the translation of this song.

First, the researcher grouped in a table the three songs, one as the source text, and two as the target text, in different columns, with the division based on the data source. Then in each lyric will be researched and determined based on SCFA theory, finally a conclusion will be drawn as to what procedures are most widely used in the translation process of the two translated versions of the song.

FINDINGS AND DISCUSSION

The findings of this paper are divided into eight parts, each parts represents one stanza. The discussion itself will be presented by each of the procedure that occur and found in the findings section.

FINDINGS

Table 1:
Stanza One

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
1/ST /AN YN/S 1/1	Yoru no sora wo kazaru kirei na hana	1/TT / TTD /S1/ 1	The beautiful flowers decorating the night sky	1/TT / TAD /S1/ 1	Filling all the skies of night, it soon creates a flower	Yt: Trans.
						Of: Ampli,
2/ST /AN YN/S 1/1	Machi no koe wo gyutto hikari ga tsutsumi komu	2/TT / TTD /S1/ 2	The sounds of the city are tightly enveloped by light	2/TT / TAD /S1/ 2	City voices are all wrapped in by the shining light, and sounds remove	Yt: Trans
						Of: Ampli, gain
3/ST /AN YN/S 1/1	Oto no nai futari dake no sekai de kikoeta kotoba wa 'Suki da yo'	3/TT / TTD /S1/ 3	In that soundless world with only two of us, the words I heard were "I like you"	3/TT / TAD /S1/ 3	World of all silence, all that was left is two alone, then echoing out, the words are "I'm in love with you"	Yt: Trans
						Of: Ampli, Trans

Table 2:
Stanza 2

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
4/ST/ ANYN /S2/1	Yume no naka de mieta mirai no koto	4/TT /TTD /S2/1	The future I saw in that dream	4/TT /ANY N/S2 /1	You met up with me inside a dream, our future was shown	Yt: Trans.
						Of: Ampli,
5/ST/ ANYN /S2/2	Natsu no yoru kimi to, narabu kage ga futatsu	5/TT / TTD/ S2/2	Summer night, with you, two silhouettes side-by-side	5/TT / TAD/ S2/2	Night of summer, you and me form silhouettes, mine right there next to you	Yt: Trans
						Of: Ampli, Trans
6/ST/ ANYN /S2/3	Saigo no hanabi ga sora ni nobotte kietara	6/TT / TTD/ S2/3	When the last fireworks rose heavenward and vanished	6/TT / TAD/ S2/3	Final of all fireworks to rise into the sky, when it fades away	Yt: Trans
						Of: Ampli
7/ST/ ANYN /S2/4	Sore wo aizu ni	7/TT / TTD/ S2/4	That was their signal	7/TT / TAD/ S2/4	That'll be the sign for this	Yt: Trans
						Of: Trans

Table 3:
 Stanza 3

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
8/ST/ ANYN /S3/1	Itsumo toori no asa ni	8/TT / TTD/ S3/1	It's a mundane morning,	8/TT / TAD/ S3/1	It's you, an ordinary morning	Yt: Trans
						Of: Trans
9/ST/ ANYN /S3/2	Itsumo toori no kimi no sugata	9/TT / TTD/ S3/2	And you look as you always do	9/TT / TAD/ S3/2	It's an ordinary looking image you got on	Yt: Trans
						Of: Trans
10/S T/AN YN/S 3/3	Omowazu me wo sorashite shimatta no wa	10/T T/ TTD/ S3/3	I turned away instinctively,	10/T T/ TAD/ S3/3	All reason for me breaking every eye contact with you was, ah...	Yt: Loss
						Of: Ampli
11/S T/AN YN/S 3/4	Dou yatta tte wasurerarenai kimi no kotoba	11/T T/ TTD/ S3/4	Because those words of yours that I can't forget	11/T T/ TAD/ S3/4	For I have been consumed by words let out in what you've shown	Yt: Ampli
						Of: Trans, Invers, Ampli
12/S T/AN YN/S 3/5	Ima mo zutto hibiiteru kara	12/T T/ TTD/ S3/5	Are still resounding, even now	12/T T/ TAD/ S3/5	Even now, still, it resumes to keep ringing on inside	Yt: Trans
						Of: Trans

Table 4:
 Stanza 4

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
13/S T/AN YN/S 4/1	Yoru wo nukete	13/T T/ TTD/ S4/1	I'll escape the night	13/T T/ TAD/ S4/1	Onto where night will end	Yt: Trans
						Of: Trans
14/S T/AN YN/S 4/2	Yume no saki e	14/T T/ TTD/ S4/2	I'll surpass that dream	14/T T/ TAD/ S4/2	Awaiting past dreaming	Yt: Trans
						Of: Trans

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
15/S T/AN YN/S 4/3	tadori tsukitai mirai e	15/T T/ TTD/ S4/3	Towards that future I want to reach	15/T T/ TAD/ S4/3	To want it to arrive and find it	Yt: Trans
						Of: Loss
16/S T/AN YN/S 4/4	Hontou ni? ano yume ni,	16/T T/ TTD/ S4/4	"Really?" Even now,	16/T T/ TAD/ S4/4	Foretold in a dream, and waiting	Yt: Trans, Loss
						Of: Trans, Loss
17/S T/AN YN/S 4/5	Hontou ni? tte ima mo	17/T T/ TTD/ S4/5	The question of "Really?" in that dream	17/T T/ TAD/ S4/5	Until now, but is it true?	Yt: Ampli
						Of: Loss
18/S T/AN YN/S 4/6	Fuan ni natte shimau kedo kitto	18/T T/ TTD/ S4/6	Still makes me nervous, but surely	18/T T/ TAD/ S4/6	Worries deep in my head seem loud but I'll keep on	Yt: Trans
						Of: Trans, Invers
19/S T/AN YN/S 4/7	Ima wo nukete	19/T T/ TTD/ S4/7	I'll cast off the present	19/T T/ TAD/ S4/7	And out through our present	Yt: Trans
						Of: Trans
20/S T/AN YN/S 4/8	asu no saki e	20/T T/ TTD/ S4/8	I'll head towards tomorrow	20/T T/ TAD/ S4/8	And soon know what begins	Yt: Trans
						Of: Trans
21/S T/AN YN/S 4/9	Futaridake no basho e	21/T T/ TTD/ S4/9	Towards that place with only two of us	21/T T/ TAD/ S4/9	You and me will be on our own and	Yt: Trans
						Of: Trans
22/S T/AN YN/S 4/10	Mou chotto Dou ka kawaranai de	22/T T/ TTD/ S4/ 10	For just a little longer Please, don't change	22/T T/ TAD/ S4/ 10	More, almost. Don't alter what I am waiting	Yt: Trans
						Of: Trans
23/S T/AN YN/S 4/11	Mou chotto Kimi kara no kotoba	23/T T/ TTD/ S4/ 11	In just a little while Those words from you	23/T T/ TAD/ S4/ 11	For almost, So please go on to talk about it	Yt: Trans
						Of: Trans, Invers

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No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
24/S T/AN YN/S 4/12	Ano mirai de matteiru yo	24/T T/ TTD/ S4/ 12	Are waiting in that future	24/T T/ TAD/ S4/ 12	I'll be waiting right there to hear you	Yt: Trans
						Of: Trans, Equiv, Ampli

Table 5:
 Stanza 5

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
25/S T/AN YN/S 5/1	Dare mo shiranai	25/T T/ TTD/ S5/1	The night that nobody knows,	25/T T/ TAD/ S5/1	No one knows of this night	Yt: Trans
						Of: Trans
26/S T/AN YN/S 5/2	Futari dake no yoru	26/T T/ TTD/ S5/2	with only two of us	26/T T/ TAD/ S5/2	Nobody's here but me and you	Yt: Trans
						Of: Trans, Invers
27/S T/AN YN/S 5/3	Machikogarete ita keshiki to kasanaru	27/T T/ TTD/ S5/3	Overlays the view I longed for	27/T T/ TAD/ S5/3	The scenery I've waited for, now overlapping with our view	Yt: Trans
						Of: Ampli, Trans, Invers
28/S T/AN YN/S 5/4	Natsu no sora ni mirai to ima	28/T T/ TTD/ S5/4	The fireworks bursting in the summer sky	28/T T/ TAD/ S5/4	The present and beyond, upon the summer sky	Yt: Trans, Invers
						Of: Invers, Trans
29/S T/AN YN/S 5/5	tsunagaru you ni hiraku hanabi	29/T T/ TTD/ S5/5	that seem to connect the present and future	29/T T/ TAD/ S5/5	attaching all within the firework I see	Yt: Trans, Invers
						Of: Invers, Trans
30/S T/AN YN/S 5/6	Kimi to koko de hora ano yume wo nazoru	30/T T/ TTD/ S5/6	Together with you, here Look, we're tracing that dream	30/T T/ TAD/ S5/6	We're in the focal place where I had known to trace my dream with you	Yt: Trans, Invers
						Of: Trans, Invers

Table 6:
 Stanza 6

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
31/S T/AN YN/S 6/1	Miageta sora wo kazaru	31/T T/ TTD/ S6/1	Your face in profile	31/T T/ TAD/ S6/1	We're looking up into the skies above,	Yt: Invers
						Of: Invers
32/S T/AN YN/S 6/2	Hikari ga ima	32/T T/ TTD/ S6/2	illuminated by the lights	32/T T/ TAD/ S6/2	Light up and shining bright	Yt: Invers
						Of: Invers, Trans
33/S T/AN YN/S 6/3	terashita yokogao	33/T T/ TTD/ S6/3	of the night sky we gazed up at	33/T T/ TAD/ S6/3	Shed light upon your profile and, ah...	Yt: Invers
						Of: Invers, Trans,
34/S T/AN YN/S 6/4	Sou zutto kono keshiki no tame ni	34/T T/ TTD/ S6/4	Yes, always, for the sake of this view	34/T T/ TAD/ S6/4	So, as told, led us to the scene known, and made it	Yt: Trans, Invers
						Of: Trans, Ampli, Invers
35/S T/AN YN/S 6/5	Sou kitto hora futatsu no mirai ga	35/T T/ TTD/ S6/5	Yes, definitely, see— these two futures are	35/T T/ TAD/ S6/5	So, it's two of our futures to go here right now	Yt: Trans
						Of: Trans, Invers
36/S T/AN YN/S 6/6	Ima kasanariau	36/T T/ TTD/ S6/6	overlapping and coming together now	36/T T/ TAD/ S6/6	And overlapping real soon	Yt: Trans
						Of: Trans, Invers

Table 7:
 Stanza 7

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
37/S T/AN YN/S 7/1	Yoru no naka de	37/T T/ TTD/ S7/1	In the middle of the night,	37/T T/ TAD/ S7/1	You're in our night with me,	Yt: Invers, Trans
						Of: Ampli, Trans, Invers

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
38/S T/AN YN/S 7/2	kimi to futari	38/T T/ TTD/ S7/2	together with you	38/T T/ TAD/ S7/2	just me and you, that's it	Yt: Invers, Trans
						Of: Trans, Ampli
39/S T/AN YN/S 7/3	Tadori tsuita mirai de	39/T T/ TTD/ S7/3	In this future we've arrived at	39/T T/ TAD/ S7/3	Foretold and now we've come arriving	Yt: Trans
						Of: Trans, Invers
40/S T/AN YN/S 7/4	Daijoubu omoi wa kitto	40/T T/ TTD/ S7/4	It's alright My feelings have surely been—	40/T T/ TAD/ S7/4	Fine, go through, your mind will be told	Yt: Trans
						Of: Trans, Invers
41/S T/AN YN/S 7/5	Daijoubu tsutawaru	41/T T/ TTD/ S7/5	It's alright —Delivered to you	41/T T/ TAD/ S7/5	Fine, go through, be understood	Yt: Trans
						Of: Trans, Ampli
42/S T/AN YN/S 7/6	Ano hi mita yume no saki e	42/T T/ TTD/ S7/6	I'll surpass the dream I had that day	42/T T/ TAD/ S7/6	And the scenes beyond what's dreamt to be reaching	Yt: Trans
						Of: Ampli, Invers

Table 8:
 Stanza 8

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
43/S T/AN	Ima wo nukete	43/T T/	I'll cast off the present	43/T T/		Yt: Trans

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Vincensius Radhitya Trisnabudi, Harris Hermansyah Setiajid

No. of Data	Source Text	No. of Data	Youtube Translation	No. of data	Official Translation	Procedures
YN/S 8/1		TTD/ S8/1		TAD/ S8/1	And out through our present	Of: Equiv, Ampli
44/S T/AN YN/S 8/2	Asu no saki e	44/T T/ TTD/ S8/2	I'll head towards	44/T T/ TAD/ S8/2	and soon know what begins	Yt: Trans, Loss Of: Trans
45/S T/AN YN/S 8/3	Mata deaeta kimi e	45/T T/ TTD/ S8/3	The you I can meet again tomorrow	45/T T/ TAD/ S8/3	And our days are intact, for we've met	Yt: Trans, Invers Of: Trans, Ampli
46/S T/AN YN/S 8/4	Mou chotto Dou ka owaranai de	46/T T/ TTD/ S8/4	For just a little longer Please, don't end	46/T T/ TAD/ S8/4	More, almost, Don't alter what I am waiting	Yt: Trans Of: -
47/S T/AN YN/S 8/5	Mou chotto Hora saigo no hanabi ga ima	47/T T/ TTD/ S8/5	In just a little while Look—the last of the fireworks are	47/T T/ TAD/ S8/5	For almost, look up Final of the fireworks	Yt: Trans Of: Trans, Invers
48/S T/AN YN/S 8/6	Futari wo tsutsumu	48/T T/ TTD/ S8/6	Enveloping us both	48/T T/ TAD/ S8/6	is now here wrapping over two	Yt: Trans Of: Trans, Ampli, Invers
49/S T/AN YN/S 8/7	Oto no nai sekai ni hibiita 'Suki da yo'	49/T T/ TTD/ S8/7	In this soundless world, the words reverberated "I like you"	49/T T/ TAD/ S8/7	World of no sound In the silence, you speak "I'm in love with you"	Yt: Trans Of: Trans

Note:

Trans: Transposition
 Ampli: Amplification

Invers: Inversion
 Equiv: Equivalence

Loss: Loss
 Gain: Gain

DISSCUSSION

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According to the findings above, the data collected is 49 data from the three categories. From all that data, some data were taken as a material for discussion in this study.

- (1) Example on the table 1, (Datum No.1) "***Yoru no sora wo kazaru, kirei na hana***". In this part of the lyrics, the word "***Kazaru***" has the translation "***to decorate***". In a literal translation, the lyrics of this song can read as "***The night sky decorates a beautiful flower***".

In YouTube's translated lyrics, it can be seen the use of the same sentence with the meaning directly from the source text. The subtitle of the YouTube version "***The beautiful flowers decorating the night sky***" only changes the structure and words, where the sentence "***decorates***" changes to "***decorating***" with changes in the subject, from *The Night Sky* to *The Beautiful Flower*. It shows the procedure of *transposition* that was applied in this lyric.

Meanwhile in Official translation lyric "***Filling all the skies of night, it soon creates a flower***", there are some changes beside the same procedure of transposition. One thing that can be analyzed is the addition of sentences to adjust the rhythm of the song. Replacement of the verb "***decorates***" to "***creates***", then the addition of the sentence "***filling***" as a new verb. It shows the intention of the translator to make a translation of the lyrics that match the rhythm of the song. In addition to bringing up the *transposition* procedure, the *amplification* procedure is also applied.

- (2) In table 2 which contains the datum derived from Stanza 2, the results of the analysis are similar to table 1, where the dominant processes that appear are the Transposition and Amplification process.

An example of data no 5, the original song lyrics which read "***Natsu no yoru kimi to, narabu kage ga futatsu***", which can be directly interpreted as "***On a summer night with you, our shadows line up***". Here, there is the phrase *Narabu* which means *Line up*.

In both translation results, this *Narabu* sentence is not interpreted directly as *Line Up*. underwent a transposition procedure, where the translator changed the meaning of *Line Up* to *Side-by-Side* in the YouTube translation and *Next to you* in the official translation.

In addition, in the official translation, there is also an amplification procedure. We can see that here is a sentence *Form* in the data. While in the original song lyrics, there are no sentences translated as *Form*. This can be said as a form of amplification process, by adding the

sentence as a complement to the sentence, and also to adjust the rhythm of the translated song.

- (3) In table 3, we can see the same process as the previous data, but there is a difference, where there is another procedure applied. This procedure is contained in data number 11.

In this data, the original song lyrics which read "**Dou yatta te wasurerarenai kimi no kotoba**" which can be interpreted directly as "**I can't forget your words**". In the YouTube translation, it was found that the Amplification process was applied. The translation which reads "**Because those words of yours that I can't forget**", adds some words that are not in the source text to achieve naturalness in the translation.

Different things are found in the translation procedure in the official translation. The translation which reads "**For I have been consumed by words let out in what you've shown**", shows a change in the *forget* sentence, which in this translation uses the *Consumed* sentence. This shows the Transposition procedure, where *Forget* which is a verb, is replaced with *Consumed* which is an adverb. Then the amplification procedure is also applied by adding the sentence "**...let out in what you've shown**". The addition of this sentence is used by the translator to adjust the rhythm of

- (4) In stanza 4, the same procedure was also applied, where transposition became the most dominant procedure in this stanza. With several different procedures applied, especially on official translations targeting the translation to be sung.

Data on the target text that comes from YouTube translations, the dominant procedure is transposition. Meanwhile, in official translations, apart from transposition procedures, inversion, loss and equivalence procedures also apply.

As seen in data no. 24. The original song lyrics read "**Ano mirai de matteiru yo**", which means "**I'll waiting in that future**". In the official translation "**I'll be right there to hear you**", there is a change in *Mirai* sentence which means *Future* that becomes *Right there*. Here there is an equivalence procedure, where the future sentence indicates the position of something that is in front of the subject. So, sentence *future* has the same meaning as the sentence *Right there*.

In this translation also, there is an amplification procedure. It is seen that there is additional information, in the form of the sentence "**...to hear you**". This sentence is not found in the original lyrics, so this

sentence is an addition to the official translation to match the rhythm of the original song.

CONCLUSION

In this study, it can be concluded that the dominant SCFA procedure for translating these two types of translation, namely YouTube translation and official translation, is transposition. The advantage of this procedure is that it makes it easy for the translator to change the word class from the source text to the target text, in this case, Japanese and English have different sentence structures. Thus, this will help improve accuracy in translation. In addition, there is also an inversion procedure which is especially dominant in official translations. With these results, the process of translating languages with the SCFA procedure can guarantee translators in providing translations that have accuracy in conveying the meaning of the original language and can maintain naturalness and straightforwardness in the target language of translation.

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