

ABSTRACT

WINADI, WIKAN WAHYU. (2024). **Analysis of Translation Strategies and the Accuracy of the Translated Version of the Song “Dear God” by Avenged Sevenfold.** Yogyakarta: Department of English Letters, Faculty of Letters, Universitas Sanata Dharma.

Translation is the process of converting text or spoken content from one language to another, preserving its meaning and intent. It facilitates cross-cultural communication, knowledge dissemination, and global interactions. Successful translation requires a deep understanding of both languages and the ability to bridge linguistic and cultural gaps. Song translation bridges linguistic differences by capturing the emotional depth of a song, transcending linguistic boundaries. This study explores the role of translation in facilitating cross-cultural communication and global interactions, using a specific example of "Dear God" by Avenged Sevenfold.

The study aims to analyze the accuracy and the strategies of the translated version of the song “Dear God” by Avenged Sevenfold. By examining the lyrics of the song's original and translated versions, the study seeks to determine the translation strategies employed and the accuracy of the resulting translation.

This study uses objective data from the original and translated versions of a song written by the band "Avenged Sevenfold" and performed by Syahid Mahyuddin. The original lyrics consist of 25 lines, with the translated version being a YouTube video description. The lyrics were collected from [genius.com](https://www.genius.com), and the translated version was based on the YouTube video description. The lyrics were divided into sentences to analyze strategies and accuracy. The entire dataset was analyzed without using sampling techniques, gaining a comprehensive understanding of translation strategies and accuracy. Repeated lines were shown once. The data was then analyzed in terms of accuracy and strategies, with the first part scrutinizing the strategy of each data and the second part examining the resulting accuracy of the strategy.

Two main strategies were identified: paraphrasing and omission of words. Paraphrasing was used in five instances, resulting in four less accurate translations and one accurate one. The omission of words strategy was used in thirteen cases, resulting in ten accurate translations, two less accurate, and one accurate one. The high number of inaccurate translations suggests that omitting words can significantly lose meaning, context, and detail, impacting the original message's integrity. However, one instance showed an accurate translation if the omitted elements did not significantly alter the core meaning of the original text.

Keywords: Avenged Sevenfold, Dear God, translation accuracy, translation strategies

ABSTRAK

WINADI, WIKAN WAHYU. (2024). **Analysis Of Translation Strategies and Accuracy of the Translated Version of the Song “Dear God” by Avenged Sevenfold.** Yogyakarta: Program Studi Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma.

Penerjemahan adalah proses mengubah teks atau konten lisan dari satu bahasa ke bahasa lain, dengan mempertahankan makna dan maksudnya. Penerjemahan mempermudah komunikasi lintas budaya, penyebaran pengetahuan, dan interaksi global. Penerjemahan yang sukses membutuhkan pemahaman yang mendalam tentang kedua bahasa dan kemampuan untuk menjembatani kesenjangan bahasa dan budaya. Penerjemahan lagu menjembatani perbedaan bahasa dengan menyampaikan kedalaman emosional dari sebuah lagu, melampaui batasan-batasan linguistik. Penelitian ini menelusuri peran penerjemahan dalam membantu komunikasi antarbudaya dan interaksi global, dengan menggunakan contoh spesifik “Dear God” oleh Avenged Sevenfold.

Penelitian ini bertujuan untuk menganalisis keakuratan dan strategi penerjemahan lagu “Dear God” oleh Avenged Sevenfold. Dengan menelaah lirik lagu versi asli dan versi terjemahan, penelitian ini berupaya untuk mengetahui strategi penerjemahan yang digunakan dan akurasi hasil terjemahan.

Penelitian ini menggunakan data objektif berupa lirik asli dan terjemahan dari sebuah lagu yang ditulis oleh band “Avenged Sevenfold” dan dibawakan oleh Syahid Mahyuddin. Lirik versi asli terdiri dari 25 baris, sedangkan versi terjemahannya berupa keterangan video YouTube. Liriknya diambil dari genius.com dan versi terjemahannya diambil dari keterangan video YouTube. Lirik dibagi menjadi kalimat-kalimat untuk analisis strategi dan akurasi. Seluruh dataset dianalisis tanpa menggunakan teknik pengambilan sampel, untuk mendapatkan pemahaman yang komprehensif mengenai strategi dan akurasi terjemahan. Baris yang diulang ditampilkan sekali. Data kemudian dianalisis dalam hal keakuratan dan strategi, dengan bagian pertama meneliti strategi setiap data dan bagian kedua memeriksa keakuratan yang dihasilkan dari strategi tersebut.

Dua strategi utama teridentifikasi: parafrase dan penghilangan kata. Strategi parafrase digunakan sebanyak lima kali, menghasilkan empat terjemahan yang kurang akurat dan satu terjemahan yang akurat. Strategi penghilangan kata digunakan dalam tiga belas kasus, menghasilkan sepuluh terjemahan yang tidak akurat, dua terjemahan yang kurang akurat, dan satu terjemahan yang akurat. Tingginya jumlah terjemahan yang tidak akurat menunjukkan bahwa penghilangan kata dapat menyebabkan hilangnya makna, konteks, dan detail secara signifikan, yang berdampak pada keutuhan makna dari pesan aslinya. Namun, satu contoh menunjukkan terjemahan yang akurat jika elemen yang dihilangkan tidak secara drastis mengubah makna inti dari teks asli.

Keywords: Avenged Sevenfold, Dear God, translation accuracy, translation strategies

CHAPTER I

INTRODUCTION

A. Background of the Study

Translation is converting text or spoken content from one language to another, preserving its meaning and intent. It facilitates cross-cultural communication, knowledge dissemination, and global interactions. The process involves comprehension of the source text, linguistic and cultural analysis, and producing a target text that accurately conveys the original message. Successful translation requires a deep understanding of both languages and the ability to bridge linguistic and cultural gaps. According to Nida and Taber, the translator acts as a mediator, navigating the complex terrain between languages to facilitate effective cross-linguistic communication and idea exchange (1969, p.13).

An essential component of this equation is language. Many songs are written in a particular language, like English, where the words themselves have deep significance and greatly influence the emotional effect of the music. This linguistic restriction might be a hurdle for individuals who do not understand the language in which the song is written. This difficulty inspires people to translate music into different languages.

A song combines melodic and lyrical components to generate feelings or thoughts associated with a theme or subject matter. Songwriters are like emotional architects in that they use their voices and skillful lyricism as instruments to express their deepest thoughts and feelings. Words, phrases, and sentences develop into the expression's building blocks throughout this creative process, linking the artist's feelings and the listener's heart.

Song translation bridges linguistic differences by capturing the emotional depth of a song, transcending linguistic boundaries. It requires a delicate balance between conveying the literal meaning and capturing the original composition's essence, sentiment, and cultural nuances. Low stated that creating singable translations is challenging since the target text must adhere to the current music's rhythms, note values, phrasings, and stresses while still capturing the original language's spirit (Low, 2005, p.374). Because of this, "lyric translators need to be wordsmiths with a wide vocabulary" (Akerstrom, 2009, p.4). The researcher outlines five critical characteristics for translators to consider when translating songs, all guided by Low's principle. These criteria are: (1) the translation must be sung; (2) the translation must make sense, even if it differs from the meaning of the original song; (3) naturalness; (4) rhymic; and (5) rhythmic.

The song chosen for this research is "Dear God" by Avenged Sevenfold, translated and performed by Syahid Mahyuddin. The song was uploaded to YouTube on July 8, 2011. This version is one of the most popular among other artists on YouTube. Despite not having the best audio and video quality, it still has more views than the other. It has 2.9 million views and was liked by 34 thousand people when this research was conducted.

According to Prasetya (2024), "Lagu Dear God memiliki kenangan tersendiri bagi anak-anak muda yang besar pada era 2000-an awal, dimana lagu rock dan kultur emo sedang naik daun." It translates to "The song Dear God has special memories for young people who grew up in the early 2000s when rock songs and emo culture were on the rise." The article mentioned that the song was very popular among teenagers in that era, especially for those who like to go to internet cafés.

Examining the translation reveals a few things that spark discussion.

Example 1

ST: "There's nothing here for me, on this barren road"

TT: "Rasa hampa selimuti diriku"

The phrase "...on this barren road" is not translated into TL in this line. The researcher noticed that in that line, the number of words in the TL is significantly less than in the SL, but the syllable counts are still the same. Reducing the number of words creates questions about the strategies used to translate the song to Bahasa Indonesia.

The researcher intended to examine the strategies and accuracy of the song translation to understand better how effectively the original meaning and emotional nuances were preserved. The researcher sought to determine the advantages and disadvantages of each strategy in the context of song translation by examining the strategies employed. By assessing the accuracy, the researcher determined how effectively the translation captured the meaning of the original lyrics, making sure that the translated version had the same impact and clarity as the original. This study result could play a role in drawing attention to the intricacies and difficulties involved in translating song lyrics.

This study explores the role of translation in facilitating cross-cultural communication and global interactions. It focuses on translating emotionally charged songs, highlighting the challenges and opportunities when linguistic and cultural nuances intersect with artistic expression. The research uses specific examples like "Dear God" by Avenged Sevenfold to provide practical insights for improving song translations.

B. Problem Formulation

Based on the background of the study, the researcher has formulated two research questions. The research questions are:

1. What strategies are used to translate the song “Dear God?”
2. How accurate is the translation of the translated version of the song “Dear God?”

C. Objectives of the Study

The study aims to analyze the accuracy and the strategies of the translated version of the song “Dear God” by Avenged Sevenfold. By examining the lyrics of the song's original and translated versions, the study seeks to determine the translation strategies employed and the accuracy of the resulting translation.

D. Definition of Terms

To minimize misunderstanding, the researcher offered explanations of terminology often used in this research study.

Translation strategies refer to the procedures that translators employ to solve the issues they encounter during the translation process (Molina & Albir, 2002, p. 507). Translators use strategies for comprehension, such as distinguishing primary and secondary ideas, establishing conceptual relationships, and searching for information. Strategies are also utilized for reformulation, such as paraphrasing, retranslating, saying out loud, avoid words that are close to the original. Akerstrom uses the terms “strategies” and “features” interchangeably. The term “features” is used when referring to the overall study. The term “strategies” is used most of the time when mentioning individual features.

Translation accuracy refers to how well the translation maintains the meaning of the source language into the target language. Larson states that meaning has priority over form (1998, p.10). Therefore, in translation, the exact meaning may have to be expressed in another language in a very different form

Song translation refers to the translation of a song meant to be performed. The resulting translation must have the same rhythm as the original works. Since the text is intended to be sung and must fit the music, the quantity of syllables is what counts (Akerstrom, 2009, p.12)



CHAPTER II

REVIEW OF LITERATURE

This chapter expands on previous investigations on comparable topics undertaken by other researchers and examines some of the ideas used in this thesis. Prior research on similar themes in this thesis was drawn from the works of Putranti, McDonald, and Yunisa. Each study must be carefully analyzed to detect parallels and differences to minimize topic repetition. Some theories employed in this research are also analyzed and investigated to provide a solid basis for this thesis.

A. Review of Related Studies

In conducting this research, the researcher reviewed three studies that relate to this study. The first study is Putranti (2021). This research discussed the equivalence of an object, which is the translated lyrics of the song “Pura-Pura Lupa.” The study found that to fit the other aspects of the song, such as the rhyme, the translator did several things to ensure the equivalence of the meaning. One example is how the translator changed the perspective from one to another, making it seem not to make sense at first glance. According to Putranti (2021), “the translator uses meaning that should only be implied to be explicit.” The research also found that the meaning is not always retained in just each sentence but has the same overall meaning in each stanza. This research helps us understand that some meanings need not be explicitly mentioned.

The second study is by Levana and Basuki (2022). The article explores the strategies used to translate Indonesian news articles into English on the official website of Universitas Gadjah Mada (UGM). It uses Bielsa and Bassnett's (2009) theory, which

identifies five key strategies: title and lead changes, elimination of unnecessary information, the addition of crucial background information, change in paragraph order, and summarizing information. The analysis of 15 news articles and their translations reveals that all strategies were applied, with elimination and addition being the most frequent. The article concludes that the translation of news articles depends on the context and target readers' understanding. There are a few differences between Levana and Basuki's research compared to this research. Their research object is news articles, while this research uses a song as an object.

The third study, by Yunisa (2020), examines the same song studied in this research, "Dear God" by Avenged Sevenfold. Although the study seems similar to this research, the discussion is different. The study analyzed the process and method of translating the song. The author concluded that the translation is oriented toward the target language because "there is a word disappearance and a shift in the equivalent and structure of the target language" (Yunisa, 2020).

The last study is a thesis by Khotimah (2023). It focuses on translating expressive acts in Lewis Capaldi's song lyrics, using theories from Searle and Vanderveken, Akerstrom, and Larson. The study analyzes clauses and sentences containing expressive speech acts from Capaldi's songs. The thesis provides a comprehensive understanding of the translation process and its effectiveness, highlighting the dominance of lament expressions and the prevalent use of word-for-word translation strategies. The study also examines translation strategies used to convert song lyrics from English to Indonesian, identify expressive acts like lament, complain, and deplore, and analyze lyric analysis for emotional tone and translation techniques.

This study intended to fill the academic gap in analyzing the song “Dear God.” Yunisa (2020) has already examined this song regarding translation orientation. This study analyzed the translation strategies and accuracy of the song “Dear God.” This result could help draw attention to the intricacies and difficulties involved in translating song lyrics.

B. Review of Related Theories

The second section of this chapter elaborates on the theories utilized in this thesis. The research is based on four main theories: translation theories, song translation theories, translation strategies, and accuracy. This sub-chapter is followed by the theoretical framework, which details how the theories discussed relate to this thesis.

1. Theories of Translation

Translation, one of the most significant instruments in communication and media information, has numerous definitions. Translation, according to Catford, is the process of replacing text in one language (the Source Language) with comparable text in another language (the Target Language) (1978, p.20). Hartono claims that "translation is the process of transferring a source language (SL) text into a target language (TL) text" (2017, p. 6). According to Newmark (1988), eight translation methods are classified into two groups. Word-for-word, literal, faithful, and semantic translation are the four approaches that focus on the source language (p.5). Four additional strategies prioritize the target language: adaptation, free translation, idiomatic translation, and communicative translation.

2. Theories of Song Translation

Herman and Apter explain that the history of song translation started in the era of opera music (2016, p. 5). Because the translations are meant to be performed, they must be closely similar to the original work using several verbal, musical, and visual signs. This research focuses on the lyrics, which means that it studies the verbal signs. According to Herman and Apter (2016), Literary translations of sung lyrics aim to replicate formal characteristics of the original text, including rhyme and meter, and communicate subtexts and implications, as opposed to literal translations that only focus on the message. Therefore, a song translation's meaning might differ from the literal translation. Akerstrom argued, "The translator's assignment is to make a singable translation of a song from any genre" (2009, p. 4).

3. Theories of Song Translation Strategies

Since translating songs involves many restrictions and criteria, specific strategies must be used to fulfill particular criteria. For instance, the translator must have a good sense of rhythm to translate successfully (Akerstrom, 2009). The strategies are based on Akerstrom's study where the primary aim of that study is to compare source texts with their translated versions. The first step is the comparison of the features such as word count and syllable count.

The first feature is the word count. The word count feature compares the ST and TT word counts. Example:

ST: Let it go! Let it go!	(6 words/6 syllables)
TT: Lepaskan! Lepaskan!	(2 words/6 syllables) (Sihombing, 2020, p.13)

In this example, the ST contains six words, while the TT only has two. The researcher counted the word count of the lyrics from the original and the translated version.

The feature "syllables vs. words" compares the word counts and syllable counts of the ST and TT. Since song lyrics are designed to be sung and suit the music, syllable count is more significant in song translation than word count (Åkerström, 2009, p. 15). The previous example's ST consists just of the monosyllabic words "let," "it," and "go." Despite having only one word repeated twice, "lepaskan", the TT can equal the syllable count of the ST. The similarity in the syllable count means that this example can be performed.

Since similar words in the target language do not always have the same number of syllables, the two features mentioned above are pertinent to the current thesis. Therefore, a translator must choose the appropriate approach to create a singable translation while maintaining the message and the sing-ability. After comparing the word and syllable count of both the original and the translated version, Akerstrom looked for translation features/strategies in the comparison.

a. Word-for-word translation

Word-for-word translation is a method that accurately transliterates text without considering idioms, grammar rules, or cultural differences. It may result in grammatically incorrect or difficult-to-understand translations and may not fully capture the original content's meaning unless the source and target languages are related (Larson, 1998, p.

10). According to Akerstrom, this strategy may be used frequently in two languages strongly associated with one another (2009, p. 17).

Example: ST: I need somebody to heal
 TT: Aku butuh seseorang untuk memulihkan (Kotimah, 2023, p.79)

This translation is categorized as word-for-word because each word in the source text was translated into the target language. In addition, the translator employs literal translation terms to convert the language of the source into the target language.

b. Additions of words

Applying this strategy involves including new terms in the TT that are absent from the ST. According to Akerstrom, translation is an addition when the translated contents are not the same as was conveyed in the source text (2009, p.18). This strategy is applied when the TT still has fewer syllables than the ST, even after translating all the meanings. However, when words were added or removed, and the translation differed significantly from the original text, it was determined that paraphrasing had taken place rather than an addition or omission (Akerstrom, 2009), hence why it is challenging to decide on which translations are paraphrases or addition/omission.

Example: ST: Tried to reach you, tried to call
 TT: Mencoba menjangkaumu, mencoba menghubungimu (Kotimah, 2023, p.101)

The translator included the word "mu" in the translated lyrics; hence, the lyrics employ a word addition strategy. A translation will be classified as an Addition of Words when all the meanings from the TT are translated fully into the TT with new meaning(s) introduced in the TT

c. Omission of words

The "omission of a word in translation" is omitting words from a source language text when translating it into the target language. This is done to maintain flow, eliminate redundancy, or adapt the text to the target language's grammatical and structural norms. Sometimes, it's difficult to tell if an omission occurs or if it is just a paraphrase or rewording of the original text. "But if the outcome differs too much from the original text, it will be determined to be an omission" (Akerstorm, 2009, p. 20).

Example: Swedish original: "Jag vore ingenstans Jag vore ingenting om Du inte fanns"

English translation: "Too far, too far from land the waters drag me down I reach for your hand" (Akerstrom, 2009, p. 19)

Based on the example that Akerstrom provided herself, if meaning(s) from the source text was/were not translated into the target text, that translation will be classified as Omission of Words. It also means that a wrong translation is an Omission of Words.

d. Use of metaphors

According to Akerstrom, A metaphor is presented as an image (2009, p. 20). It allows abstract concepts to be understood through concrete comparisons, often enriching communication and fostering deeper comprehension.

Example: SL: You are my guardian angel
TL: Kamulah malaikat pelindungku (Kotimah, 2023, p.19)

The author's intended guardian angel appears to have been someone who consistently strives to assist him and is there for him whenever he needs her. The target language uses the equivalent imagery of "malaikat pelindung."

e. Use of rhymes

Applying this strategy involves repeating a similar sound at the end of one or multiple lines (Akerstrom, 2009, p. 22).

Example: ST: It's so easy to let your imagination go
 When you play with Oreo
 TT: Imajinasikan cara yang kamu mau
 Nikmati oreomu (Sihombing, 2020, p.16)

The example is from two more Oreo jingles: "Nikmati Oreo Sesukamu" and "Play with Oreo." The rhyme scheme a-a is created by the [oo] sound at the end of each line in the ST and is repeated in the TT using the [u:] sound.

f. Reorganization of words and lines of text

Reorganization occurs when words in a line of text are not placed in the same spot in the translation (Akerstrom, 2009, p.24).

Example: ST: So take me as You find me
 All my fears and failures
 TT: Kau rela menerima
 Aku apa adanya (Sihombing, 2020, p.17)

The songs "Mighty to Save" and "Sanggup S'lamatkan" are the sources of the preceding examples. Only the first line of the ST is translated into the TT. "So take me" is translated in the first line, and "as You find me" in the second. As a result, the words in the TT's second line have been rearranged from their original placement in the first line.

h. Use of paraphrases

This strategy involves using different words to express meaning while retaining the original meaning (Akerstrom, 2009, p.28).

Example: ST: I am going under, and this time, I fear there's no one to save me
 TT: Aku akan merana dan kali ini aku khawatir tak ada yang
 menyelamatkanku (Kotimah, 2023, p.78)

The target language is classified as a paraphrase technique when the lyrics "I am going under" are written with new words, sometimes in a shorter or simpler form, which clarifies the original meaning to the target language audience. Essentially, a datum will be categorized as paraphrasing when it has similar meaning in different wording.

h. Use of English words in the translations

This strategy might be used when the target language does not have the equivalent of those particular words. It is used by leaving the original ST words in the TT translation (Akerstrom, 2009, p.27).

Example: SL: Singing to "Tiny Dancer"
TL: Bernyanyi untuk "Tini Dancer"

The song "Tini Dancer" has not been translated into the intended language.

4. Theories of Accuracy

According to Larson, accurate translation requires analyzing the original language text's lexicon, semantical and grammatical structure, communication scenario, and cultural context. (1998, p. 29). "The result of the translation functions concerning the corresponding unit in the source text" (Molina & Albir, 2002, p. 1). Once the meaning of the text has been identified, it must be examined to determine its meaning before being replicated using the receptor language's vocabulary and grammatical structure. When the message or meaning of the original language is fully expressed in the target language and no information is added or removed, a translation is considered accurate (Larson, 1998, p. 530).

However, a language is a complicated system of distorted links between form (lexicon and grammar) and meaning (semantics). Every language has unique forms that