

CHAPTER FOUR

CONCLUSION

Having analysed those six Christian songs, I draw a conclusion that the most important factor a translator has to think about in translating songs is how to maintain the number of syllables. In order to maintain the number of syllables, the lyrics of the translated song must be made to fit the rhythm and the tune of the original English ones. This is important considering that in translating songs a translator has to stick to the melody of the original song.

Furthermore, I am sure that the Indonesian Christian songs I discuss are indeed the translated versions of the English ones. The Indonesian versions do not just keep the tune of the original. Although some differences occur in the translation, almost all lines are equivalent in meaning to the original.

I have found that, besides maintaining the tune of the original, a translator is actually able to add notes in the line of a song. Adding a note(s) means the rhythm of the line will be rather different from that of the original; however, it will still fit the original tune. It happens when the line of the Indonesian version has more syllables than the English one.

I also notice that in maintaining the number of syllables, some Indonesian words consisting of more than one syllable should be pronounced as one syllable. I exemplify the word *biar*, which has two syllables, is read as only one syllable and it is acceptable to pronounce it that way.

I agree with Newmark that a translator's style or use of language is expressed in his or her work of translation (Newmark, 1982: 8). I am of the opinion because in some of the translated versions of the songs there are words which actually do not exist in the English version. For example, in the third line of the first verse of the song *We Sing Alleluia (Tuhan Hadir di Bait SuciNya)*, there is one word in the Indonesian version which does not exist in the original English version. It is the word *korban*, in the line *Kami bawa korban pujian*. The original English is *We bring our praises unto Jesus*. Based on the finding, I think that the translator of the song is likely to believe that praising God is a sacrifice.

The translator's style of using language can also be seen in the next case. In the last line of the second verse of the song entitled *With All I Am (Seg'nap Hati)*, it is written *Your promises, forever*; which is translated into *Dalam janjiMu s'lamanya*. I am of the opinion that if the translator paid attention to the word *promises*, I believe the word *dalam* is not needed to be put in the Indonesian version owing to the fact that the number of syllables is the same as that of the original. What is more, the translation is closer to the original.

The song *For God so Loved the World (Kar'na Demikian)*, in Indonesia it usually sung at Christmas. In my opinion, this happens because the lyric in the translated version is inclined to God giving His only Son, which is interpreted as Christmas. Actually, I believe that this original Christian song is not only about

nativity, but it also contains the death of Christ and His second coming. Nevertheless, the idea of the translated version is the same as that of the original.

I encounter the Indonesian Christian songs as the translated versions of the English ones, which actually have more than one version. This happens due to the law about copyright of translating songs in Indonesia that in my opinion is disorganized. Therefore, that kind of situation opens the opportunity for everyone to translate songs which is very likely has been translated first. In doing the discussion of my thesis, I decide to analysis the Christian songs, which I only find one version of translation.

In compiling the English Christian songs and their Indonesian versions, I must say that it is quite easy to find the songs owing to the fact that the number of English Christian songs is increasing and many of them are published in Indonesia. Therefore, the probability and opportunity to translate them into Indonesian is increasing as well.

In spite of the differences occurring in the translated versions, almost all the lyrics of the songs are equivalent to the English version. As a result, that fact leads me to the opinion that although the non-equivalent words are used in the Indonesian versions, the gist is always similar or even the same as that of the original version. It is like what Savory says about his principle of translation, that a translation must give the ideas of the original.

Moreover, the above-mentioned fact also proves that just like in translating any writing materials, in translating songs, a translator has to follow some principles and procedures of translation as well; at least the idea of the

translated song has to be the same as the original. Otherwise, it is not a form of translation although the tune is the same.

Having analysed all the songs, I agree to what Savory says, that there are no standard principles of translation to use all over the world due to translators' not having come to an agreement about which principles of translation are best to apply. The language, the culture, and the translator and the author, are indeed the elements that support one another in doing translation. It seems that the three of them cannot be separated. In translation, they influence one another.

I am of the opinion that in translating songs a translator has to follow the translation principles or procedures. Nevertheless, I come to the conclusion that using a communicative translation is suitable for translating a song. The reason I say this is that in using a communicative translation, a translator is able to make some changes, such as omitting a word from the original that Savory allows as well, using another word, and so on. The point is that a translator of a song has the right to use the language that he or she thinks best to convey the idea, message, or content and maintain the tune of the original in his or her translation.