

The Singable Techniques are Used in Emma Heesters's Translated Lyrics

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The aims of this study were to investigate the singability found in translated covered lyrics found in translated covered lyrics of "Melukis Senja", "Maafkan Aku", and "Cuek" by Emma Heesters. The study was conducted by using a content analysis research. The data of this study were taken from the lyrics of "Melukis Senja", "Maafkan Aku", and "Cuek". The data of this study were the translated lyrics songs that appeared in "Melukis Senja", "Maafkan Aku", and "Cuek" songs. The data analysis was taken by observing, take notes, make a table the data based on the theory proposed by Franzon and Low. The findings indicated there are singable lyrics different from one of another. Based on the research results, the most frequently singable lyrics was the "Melukis Senja" song. There were even several singability served more than one purpose. Singability which served as an evaluation for the lyrics that has been translated by the translator.

KEYWORDS

Covered song lyrics; Melukis Senja; Maafkan Aku; Cuek; techniques translating choices

INTRODUCTION

In popular music, a cover version is making a new whole execution or recording by a performer other than to remain unique performing or composing of the tune. In other words, a cover song is a performance of singing the original singer's song with cover-maker skill and voice. Sometimes when doing a cover song, the cover maker change the adlibs or sometimes the way the original singer sang the song. The cover maker will make the way they cover the song more unique and different to make the singer look at the changes of the song the cover maker makes.

As also Franzon states "until recently, translations of songs within TS have received little attention. One reason is that the professional identities of the people translating the songs are not clear" (Franzon 2008, 374). Franzon (2014) explains that "there is a lot of interest in translating various types of songs, but do not see it very often. The research is speckled and done by expert students and weird people in college undergraduates."

Singable text translators face the challenge of not only translating the original words but also taking into other problems there are musical and linguistic that can be seen in the final work such as prosody, rhyme, length of the sound, and singing ability of specific sounds are just some of it. The translation of verses isn't a broadly examined point in spite of the wide assortment of such interpretations in a few sorts of languages and the basic part that tunes play in people's lives. Winning inquire about centers on "the compound of verbal and melodic talk" in operatic interpretations (Gorlee 1997:235). Whereas Moo talks about Vermeer's (1978) Skopos hypothesis, which centers on the commonsense properties of the SL, TL moreover centers on the reason of the act of interpretation. Thus, Vermeer's theory extends to commonly debated concepts of translation equivalence or fidelity. Minimizing translation types relies too much on restoring ST linguistics and applying more

functionality. Another formal aspect of a well sung translation is the translation process and method used. The reason so many attempts to translate singables go wrong is that there are two problems, the inborn trouble of the journey and the destitute methodology of a few of the individuals trying to make it. There are the example of translation based on rhyme:

Source Text: Twinkle, twinkle, little star. How I wonder what you are

Target Text: Kerlap-kerlip, bintang kecil. Aku membayangkan seperti apa dirimu

A rhyme translation is a translation between repetition sounds in words after the hard syllables of each word. Rhyme is often found in poetry as a stanza 1, 2, etc. And there are the Example of translation based on singability:

Source Text: I try to resist the liver. But empty is felt here without you. For me everything is very meaningful again. I want you here fend off my loneliness. With you.

Target Text: Kucoba untuk melawan hati. Tapi hampa terasa disini tanpamu. Bagiku semua sangat berarti lagi. Kuingin kau di sini tepiskan sepiku. Bersamamu.

This research focus on the translation of three Indonesian songs lyrics as the SL to English as the TL by Budi Doremi, Rizky Febian, and Tiara Andini, namely “Melukis Senja”, “Cuek” and “Maafkan Aku”. The songs are chosen because the purpose of this study is to notice the translations of Emma Heesters based on singable translations also on the three songs that the researcher chose to be the data there are romanticization genres that include the lyrics.

The reason why choose the data from Emma Heester’s youtube channel is that she did so many covers of Indonesian songs in English Version, which makes the researcher feel interested in making research with the data from it. The result that would be reached is how the translation is singable when she did the covers. The researcher would explain the reason why the lyrics did not singable and why the lyrics are also singable.

LITERATURE REVIEW

Singability and Rhyme

Focusing on translating songable lyrics, in some dictionaries, chantability is called sangbar, chantable or chantabile which means "can sing", "fit to sing", or "easy to sing". (Drinker, 1952; Herman & Apter, 1991; Gorlee, 1997) has stated that it is so important that translators who cannot produce a truly singable version are wasting their time. Surname. As Moo (2017) expressed, tunes are near and vital in human culture. There are numerous reasons why individuals select to interpret verses and the common reaction is to create them get it the verses and sing the melody in another dialect. As Desblache (2019) said, interpreting verses can make those melodies more musically, etymologically, and socially meaningful to TL audiences.

According to Low (2008), a singable translation is for performance purposes, so translators often pay special attention to the rhyme that must be similar to the source language. However, Low (2008) also explains that in addition to rhyme, four other aspects need to be taken into account in order to create a translation that can sing well: meaning, spontaneity, rhythm and singing ability. A great melody interpreter could be a etymologist, a writer and a artist (Low, 2008).

Song interpretation isn't as it were approximately passing on the SL message to the target gathering of people in the best possible way, but also about adapting the TL message into some musical aspect of the SL song to combine poetry and music. music. It is also important to achieve translational symbiosis incorporating aspects (Dunbar, 2002). Concurring to Franzon (2005), interpreting a tune implies adjusting the target content to the melodic sort. Adjustment is the as it were reasonable choice for passing on constancy (the strict interpretation of the phonetic components of the SL tune) and frame (the non-

verbal components that make it expressive). In other words, translating a song is about recreating the meaning of the original text and creating a translation that's easy to sing along to existing music.

Salo (2006) states that composing song lyrics, unlike poetry, is constrained by the structure of the song and therefore requires more compromises. But the lyrics are more liberal because they are the language itself rather than the colloquial imitation on paper. Most of the time the music stays the same in both the source and target context, but the target text may differ from the source text. We have also observed cases where the lyrics in question are completely new lyrics that resemble the original only in melody. Song translation has been proven to perform worse than information translation in terms of conveying meaning (Low, 2013). Peter Law invented the principles of the pentathlon giving five main criteria. The criteria mentioned are ease of singing, meaning, spontaneity, rhythm and rhyme. By singularity, we mean the same concept known in dramatic interpretation, called performability (Smola, 2011). It is the method of combining music and verses between composing and composing. This permits the verses to sing, talk, pass on meaning and convey their message together with the music (Franzon, 2008). To achieve ease of singing, translators are limited by the length and number of syllables in each measure, the rotation of solid and frail beats, rhyme and meaning. Regarding semantic criteria, Low (2005) advocates above all preserving the original meaning. He argues that flexibility is an important aspect of the principles of pentathlon and that it is effective for translators to use synonyms, connotations, generic terms, and other similar metaphors. works as well as the original text to convey meaning. Siitonen (2014) states that if the translator changes the theme or mood of the song while preserving some meaning of the original lyrics, the meaning of the translation remains the same. Low (2005) argues that "a lyrical subject is not worth creating unless one can understand it while the song is being sung." This means that the lyrics must be understood while singing, as the song is flowing and cannot be stretched arbitrarily. Another word for spontaneity in translation is receptivity, which also corresponds to what Nida calls "relative completeness". It's about whether the translation follows the dominant rules, norms, and culture of the target language and sounds natural to the target group of onlookers. The interpreter must not as it were decipher everything within the source target, but moreover refactor, adjust, and indeed rework it.

Low (2005) also states that it is "the duty of the translator to the composer" to respect the rhythms already set. Some translators believe that it is best to keep the original syllable count and follow the rhythm, as translations with different syllable counts can break the rhythm of the music. However, syllables may be omitted or added as necessary. In addition, the translator's native language can also influence the rhythm of the translation.

Rhythm is the deliberate repetition of similar sounds at the end of a line. Rhythm is determined by how words are pronounced rather than how they are written (Siitonen, 2014). In Javanese it is rare to pronounce words differently from their spellings, but in English words like "heart" and "part" are considered rhymes. This can be since the diphthong "ea" within the to begin with word is articulated like any other word. Vowel "a" in the second word.

Emma Heesters Covered Songs

Emma Heesters already covered so many songs, especially Emma covered some foreign languages, and change them into English lyrics. In Indonesia, Emma becomes viral because covered a song by Indonesian singers Andmesh and Stephanie Putri called 'Hanya

Rindu’ and ‘I Love You 3000’. Emma gets great appreciation for the cover songs video and many citizens from Indonesia reuploaded Emma’s cover into social media.

Emma start covering songs in 2015 and the first song that was covered was Sugar by Maroon 5 which got more than 250,000 viewers on Youtube. Emma has a unique voice and people like it, from then Emma started routinely making song covers. Besides singing, Emma is also good at dancing.

RESEARCH METHODS

This study will use content analysis methods. This content analysis aims to decide the nearness of certain words, themes or concepts with a few subjective information such as content. Substance investigation permits the analyst to measure and analyze the meaning or connections of those specific words, themes, or concepts. For illustration, analysts can assess the dialect utilized in articles to check for inclination. Analysts can make deductions approximately the message contained within the content, the creator, the gathering of people, and indeed the culture. The information source can be from analyzing the verses of the Indonesian form and the English adaptation to see the difference between them, then there will be a table of results to clarify that. According to Holsti (1968), any technique for drawing conclusions by systematically and objectively determining certain characteristics of a message.

This research will interpret that the lyrics translated are singable and the rhyme is appropriate. In this research, the researcher will analyze the original lyrics with the translated Three songs that going to be the data analysis are “Melukis Senja by Budi Doremi”, “Cuek by Rizky Febian”, and “Maafkan Aku by Tiara Andini”. These songs and the translated lyrics by Emma were carefully selected to show how Indonesian songs into singable English translations.

RESULTS AND DISCUSSION

Singability in Emma Heesters covered lyrics

This study used Low's singing theory (2003) to find that singable lyrics are related to the rhyme of the original music. According to Low (2003), there are three steps to finding songable lyrics; identify important parts of lyrics, make key choices almost the relative significance of diverse criteria as they apply to a specific tune, and if you're going to use rhyme, pay attention early to all rhyming words.

Here is the table of singable lyrics songs in Emma Heesters translation lyrics as the result of this research.

Table 1. Singable lyrics songs

No.	Lyrics Song	Results of Singable Lyrics
1.	Melukis Senja	60%
2.	Maafkan Aku	50%
3.	Cuek	40%

Discussion

- a. Highlighted the crest meaning which related to the melody line (rhyme)

Singing is best developed after maintaining the original number of syllables in this way, the performer can easily sing the lyrics presented with the first piece sung. The omission of the number of syllables in the interpretation seems to break the rhythm of the music. It is conceivable that the syllable check will increase or decrease as the interpreter

tries to adjust the closest word choice to the translator. Either way, the deciphered verses may be less sanguine or arguably more capable of singing. One artist who has composed most of these issues very well is Arthur Graham, who asserts that "artists need words to be sung seriously".

In short, singability explain about how much the closest syllables and the stress word are stand out in the lyrics the translator made. Low (2003) also explain that "a encourage viewpoint of singability is the plan of focused and unstressed syllables in any line inside the interpreter content."

The "pentathlon" works especially well for rhyming questions. If the source rhymes, some translators will ignore it, but this is a good option if you don't mind losing the rhyme. In other cases, however, omitting a rhyme means that an important part of the scorecard does not receive a score. For example, if the source is a four-sentence verse with rhyme, assume that the very important rhyme is the last words, but if the line rhymes with the first, second, or third line. Maybe it doesn't matter, maybe it doesn't matter if two more lines rhyme.

This especially true if the lines are short (for example, if the source text rhymes 6 syllables instead of 10 or 12). In general, the tighter the rhyme, the more the rhyme determines the syntactic structure of the line.

In "*Melukis Senja*", in the TL there are found 238 words, 144 words found in SL with the crest meaning related to melody line of rhyme found 5 stanzas to be researched, which are in below:

1) *First Stanza*

Target Lyrics

Yes i understand,

You've got a journey in life that you're
on currently

Even though its hard,

I hope you don't ever feel alone really

Source Lyrics

Aku mengerti,

Perjalanan hidup yang kini kau lalui

Ku berharap,

Meski berat, kau tak merasa sendiri

The TL translations keep the rhyme pattern of the first stanza as ABAB while on the SL they keep the same AABA pattern. This translation combines the greatness of the first stanza, so this stanza is like a translation because TL and SL are not the same stanza. In any case, some thought has been conducted that has said that if the rhyme of the translation has to follow the first tune, it could essentially hurt the other melodic components of the melody. Therefore, the goal should not be taken after that. Based on this interpretation, there are several stanzas that preserve the pattern of the first rhyme but change the sound used in the decoded adaptation.

2) *Second Stanza*

Target Lyrics

Yes you have struggled,

And going through the days was not
always that easy

I will always be there for you,

If you just let me be

Source Lyrics

Kau t'lah berjuang,

Menaklukkan hari-harimu yang tak
mudah

Biar ku menemanimu,

Membasuh lelahmu

The translations of TL preserves the rhyme of second stanza pattern is not properly arranged in a stanza, so there is no rhyme in the second stanza to found, in a SL there are ABCC. It shows that the TL is properly being translate but no rhyme include, the translator only focused on what new vocabulary should it be put in the TL but does not bring up the rhyme as well. While on the SL there are some arranged stanzas. Either way, it is not always easy to find the same soundingword in two dialects or arrange such verse to create the same rhyming design. Therefore, the translator carefully selects the appropriate rhyme according to the understanding of the melodic breaks, encountered in some translations of the half-rhyme or non-rhyme free verse.

3) *Third Stanza*

Target Lyrics

Let me write a perfect melody
will sound perfectly

I'll listen to all your stories

And we will laugh and we will cry

Source Lyrics

Izinkan kulukis senja Your name in it
Mengukir namamu di sana

Mendengar kamu bercerita

Menangis, tertawa

The translations of TL preserves the rhyme of third stanza pattern is AABA while on the SL it is preserve the pattern of AAAA. This third stanzas showed that there are the same pattern in one stanza, it shows that the third stanzas the translator really focused on make the translated lyrics are have the crest meaning in melody line. The rhyme in this stanzas is quite arranged.

4) *Fourth Stanza*

Target Lyrics

Let me paint a night sky

Bring you the stars

Source Lyrics

Biar kulukis malam

Bawaa kamu bintang-bintang

The translations of TL preserves the rhyme of fourth stanza pattern is ABCA while the SL there is not properly arranged in a stanza, so there is norhyme in the second stanza to found.

5) *Fifth Stanza*

Target Lyrics

I'am here for you

Even if you're tired, try again, never
give up

And if its hard,

I hope you don't ever feel alone really

Source Lyrics

Aku di sini

Walau letih, coba lagi, jangan
berhenti

Ku berharap

Meski berat, kau tak merasa sendiri

The translations of the TL preserves the rhyme of the fifth stanza pattern isnot properly arranged in a stanza, so there is no rhyme in the fifth stanza to found, in a SL there are AABA. Same as the second stanza, the TL did not preserves any of arranged stanzas.

From the five stanzas found in "*Melukis Senja*" it is clear that in this song the translator leaning more on make the crest meaning or TL followed the melody line than to make the new vocabulary.

In “*Maafkan Aku*”, in the TL there are found 268 words, 152 words found in SL with the crest meaning related to melody line of rhyme found 4 stanzas to be researched, which are in below:

1) *First Stanza*

Target Lyrics

I know that we can not be together
fact

But please tell me why do i keep
running into you

I know what my heart needs to do, it
get

Any feelings for you but I just can't

Source Lyrics

Aku tlah tahu kita memang takit's a
mungkin

Tapi mengapa kita selalu bertemu

Aku tlah tahu hati ini harusshould not
menghindar

Namun kenyataan ku tak bisa

From the four stanzas found in “*Maafkan Aku*” it is clear that the translator doing the translating using both of ways there are with following the melody line and also creating the new vocabulary.

In “*Cuek*”, in the TL there are found 253 words, 124 words found in SL with the crest meaning related to melody line of rhyme found 4 stanzas to be researched, which are in below:

1) *First Stanza*

Target Lyrics

Sometimes i get upset with your
questions

Cause you always ask me baby do
you even care

Maybe you maybe you never felt that
I'll do everything for you & give anything

I swear that

Source Lyrics

Kadang ku kesal dengan sikapmu

Yang s'lalu bertanya mana perhatian
ku

Mungkin kau tak pernah merasakan
Apa yang kulakukan di setiap

pengorbananku

The translator of the TL is not properly arranged in a stanza, so there is no rhyme in the second stanza to found, while in SL there are properly an AABA stanza's are arranged

2) *Second Stanza*

Target Lyrics

I'll always be what you want

I'm guarding you always
just don't see i'll go all

Source Lyrics

S'lalu jadi yang kaumau

Menjaga di setiap saat But youuuu
Tapi kau tak melihatnyathe way

The translator of the TL and SL are properly not arranged in rhyme anymore, both of the stanza did not seems any sounds of rhyme. So it is clear that the translator put the new vocabulary instead of make the crest meaning merges with the melody line.

The singing ability of the 3 songs studied earlier in "*Melukis Senja*" is 60% singable. The high singing ability of these translated lyrics is achieved because most of the target

verses can coordinate perfectly with the rhythm of the source verses. Accuracy aside, a few verses are copied to reinforce songability. Whereas in "Maafkan Aku" it is 50% and the song "Cuek" is only 40% singable, because the translator is just inventing new vocabulary, not following the melodies.

CONCLUSION

Translators in these searches are more inclined to add new vocabulary than to try to follow a stream of melodies that can arrange additional stanzas. It could also indicate that in these studies are focused on how the rhyme of the translating lyrics are singable. The lyrics are found did not translate as the SL are shown. There are many new vocabulary adding to the lyrics just because to make the lyrics are adapted to the music itself. However, the lyrics are quite good to hear also singable when the translator sings it. In fact, the translator has its techniques to make the songs still good to heard.

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