An Analysis Of Translation Method From Indonesia to English in Indonesian Songs " Bertaut" Covered By Emma Heeters

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Abstract.This journal examines Emma Heesters' English versions of Indonesian songs, concentrating on the strategies and procedures she employs when translating verses from Indonesian to English, using Diminish Newmark's (1988) interpretation hypothesis as a foundation for evaluation. By analyzing a selection of songs, the study outlines how Heesters addresses social nuances, colloquial expressions, and enthusiasm. This evaluation not only exposes the difficulties involved in interpreting melody verses, but it also emphasizes the significance of maintaining the aesthetic substance of the original piece. Finally, the study improves understanding of interpretation processes in the field of music and cross-cultural contact.

Keywords: Indonesian song; Lyrics translation; Translation method

Abstrak. Jurnal ini meneliti versi bahasa Inggris lagu-lagu Indonesia karya Emma Heesters, dengan fokus pada strategi dan prosedur yang digunakannya saat menerjemahkan syair dari bahasa Indonesia ke bahasa Inggris, dengan menggunakan hipotesis interpretasi Diminish Newmark (1988) sebagai landasan evaluasi. Dengan menganalisis pilihan lagu, penelitian ini menguraikan bagaimana Heesters membahas nuansa sosial, ekspresi sehari-hari, dan antusiasme. Evaluasi ini tidak hanya mengungkap kesulitan yang terlibat dalam menafsirkan syair melodi, tetapi juga menekankan pentingnya mempertahankan substansi estetika dari karya asli. Akhirnya, penelitian ini meningkatkan pemahaman tentang proses interpretasi di bidang musik dan kontak lintas budaya.

Kata kunci: Lagu-lagu Indonesia; Metode penerjemahan; Terjemahan lirik

1. BACKGROUND

The translation of songs has emerged as a captivating field of research, especially regarding cultural globalization and the music sector. This is due to the fact that songs mirror beliefs, ethical perspectives, societal concepts, and cultural practices. Furthermore, the translation of songs is vital in enhancing communication across different cultures

The demand for research on translating songs is growing, as music has traditionally served as one of the most readily available cultural expressions globally, particularly with advancements in technology and social media. Services like YouTube, Spotify, and TikTok allow songs from diverse regions to connect with a worldwide audience almost instantly. As a result, the capacity of a song to overcome linguistic and cultural divides is significantly reliant on proficient translation.

The capacity of a song to overcome linguistic and cultural obstacles relies on successful interpretation, which includes not just the direct conversion of words but also takes into account

musical aspects like tempo, tune, and the societal significances woven into them. In this situation, translators encounter difficulties not just in directly converting phrases from one language to another but also in maintaining the artistic qualities, cadence, and feelings embedded in the music.

(Mukminin et al., n.d.)mention that the biggest challenge in translating song lyrics is maintaining cohesion between meaning and musical elements, especially because not all meanings in the source language can be perfectly retained in the target language without adaptation. To effectively convert a song into another language, translators need to maintain an equilibrium among these five traits, ensuring that no single aspect overshadows the others. As the translator may consider the melody of the song as the key feature of the translation, an alternative is to compose original lyrics to fit the existing music.

According to Newmark (Wijaya & Hadi, 2024) there are two primary methods of translation philosophy: foreignization and domestication. In the realm of translating songs, foreignization focuses on maintaining cultural aspects from the original language, whereas domestication usually modifies the lyrics to align with the conventions and preferences of the target audience. This research aims to determine the approach that Emma Heesters employed when translating the song "Bertaut" into English. Emma Heesters is an American vocalist known for her successful renditions of various Indonesian songs in English (Mukminin et al., n.d.).

Even though there is a wealth of research regarding the translation of song lyrics, comprehensive studies specifically focusing on the translation of well-known Indonesian songs into English, especially through a descriptive qualitative lens that integrates translation techniques, methods, and philosophies, are still scarce. In this light, the conversion of Nadin's song "Bertaut" into English by Emma Heesters offers a fascinating opportunity for exploration. Additionally, there is a lack of research into how translators handle the difficulties of maintaining the beauty and emotional impact of the original lyrics when changing them for an audience that speaks English.

This study aims to analyze the translation methods that used in the English version of Nadin's song "Bertaut", translated by Emma Heesters. This article is structured as follows: first, background to introduce the topic, contains the urgency and novelty of the research, as well as the objectives of the research. Second, theoretical study, this section describes the relevant theories underlying the research topic and provides a review of several previous studies that are relevant and provide references and foundations for the research. Third, Research methods, the type of method used to collect data. Fourth, result and discussion.(Purba & Setiasari, 2023)

2   REVIEW LITERATURE

Song lyrics have always been part of human cultures and are a great tool for sharing experiences and feelings with others. As a result, songs and music are used not only for communication within one's own culture, but also as a tool for communication with cultures other than one's own, and songs will occasionally be taken across language borders to be performed for people who may not understand the lyrics of the songs.(Volf, 2020)

There are some Indonesian song lyrics covered to English. Lyrics are written as a form of interaction between the writer and the listeners. Most of the times, they carry a message that might be with the purpose of motivating the listeners, at least, to think about it.(Nasution & Kharisma, 2024)

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(Mavlonova & Abdraxmanova, 2025).
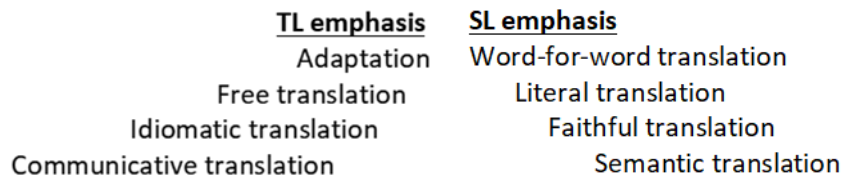
Translation is common strategy that people use in daily life, and aims to bridge the differences among languages. Song translation is one of the form of translation. The aims of lyric in the song to express the writer thoughts and feelings. In the lyric songs there are some messages to listeners with specific context.(Gusliyanah & Yastanti, 2021)

Newmark (2010: 19) has the ordinance description of translating. It begin with choosing a method of approach. Secondly, when we are translating, we translate with four levels more or less consciously in mind: The SL text level, the level of language, where we begin and which we continually (but not consciously) go back to. The reverential level, the level of objects and events, real or imaginary, which we progressively have to visualize and build up, and which is an essential part, first of the comprehension, the of the reproduction process.(Nasution & Kharisma, 2024)

Although several methods have been proposed for translation, it is clear that a high-quality translation cannot be achieved by strictly adhering to just one method. During the translation process, the translator often employs a combination of these different methods, depending on the nature of the source language text.(*Translation Methods Used in Emma Heesters Song Lyrics Album Delmi Rohdearni Saragih 1 , Rahmad Husein 2 , I Wayan Dirgayasa 3*, 2022)

Translation Method Though several methods have been suggested for translation it is quite evident that a substantially good translation can't be produced by holding fast to any one of those methods. During the process of translation, depending on the type of the source language text, the translator resorts to the combination of these different methods. Some of the methods by Peter Newmark, in his 'A Textbook of Translation '.(Yue et al., 2024)

' He put in the form of a flattened V diagram :

TL emphasis	SL emphasis
Adaptation	Word-for-word translation
Free translation	Literal translation
Idiomatic translation	Faithful translation
Communicative translation	Semantic translation

Word-for-word Translation

This is often demonstrated as interlinear translation, with The TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally. The main use of word-for-word translation is either to understand the mechanics of the source language or construe a difficult text as a pre-t ran slat ion process. (Mulya et al., 2023)

Literal Translation

The source language grammatical constructions are converted to their nearest targetlanguage equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.

Faithful Translation

According to Newmark (1988), the translator utilizes the faithful translation when he seeks accurately represent the contextual meaning of the original text within the limits of the target language's grammatical structure. Furthermore, (Uut Utmawati, 2022)comments by employing this translation method, the translator ensures the aspects of format (in legal texts), aspects of form (in poetry texts), metaphorical forms (in literary text translations), and term forms (in informatics texts) are all preserved, allowing the reader to perceive faithfulness in the target language in its original form.(Fahruri, 2022)

Semantic Translation

Newmark (1988) declares that faithful translation is more rigid and more tied to the source language, while semantic translation is more flexible with the target language. In semantic translation, the translator must consider the aesthetic elements of the source language text by compromising the meaning as long as it is within reasonable limits.

AdaptationTranslation

(THE USE OF NEWMARK TRANSLATION METHODS IN ENGLISH TO, n.d.)states that this adaptation method is called the freest form of translation and closest to the target language . In this adaptation translation process, the source language culture shifts to the target language and the source text is rewritten, and then adapted into the target text. Furthermore,(*METHODS OF LITERARY TRANSLATION REQUIRED FROM THE TRANSLATOR DURING THE TRANSLATION PROCESS*, n.d.) adds that in the method of adaptation, cultural elements in the source language are substituted with cultural elements in the target language.

Free Translation

Newmark (1988) asserts that in free translation, the translator tries to translate matter without the manner and/or the content without its original form. The result of translation with this method is usually in the form of a paraphrase that is longer than the original form.

Idiomatic Translation

According to Newmark, idiomatic translation mimics the "message" of the original while distorting the subtleties of meaning by favoring colloquialisms and idioms in places where they are absent in the original. This explanation claims that this technique frequently makes use of colloquial terms that are not present in the original language. Authors as different as Seteskovitch and Stuart Gilbert like this vibrant, "natural" translation, which replicates the "message" of the original but tends to misrepresent nuances of meaning by favoring colloquialisms and idioms where they do not exist in the original

Communicative Translation

In order for the reader to accept it, this strategy tries to replicate contextual meaning in terms of both language and substance. This is stated by Newmark, who makes an effort to accurately capture the original's contextual significance while yet making the content and

language accessible to the readership. A conclusion may be drawn from the diagram and discussion above that the first four methods: word-for-word translation, literal translation, faithful translation, and semantic translation put a larger focus on the source language. The next four techniques, adaptation, free translation, idiomatic translation and communicative translation, place a greater emphasis on the target language.

Previous research has underscored the critical role of qualitative methodologies in the exploration of social phenomena, emphasizing the necessity for thorough analysis to capture the intricacies of translation techniques. In accordance with (Kurniawan, 2023) insights, this study adopts a descriptive qualitative approach to investigate the translation strategies employed in Emma Heesters' interpretation of Nadin Amizah's "Bertaut." Utilizing the theoretical framework proposed by (Debora Purba et al., 2022)the research seeks to examine how various translation methods, including adaptation and equivalence, affect the meaning and emotional depth of the original lyrics. By conducting a detailed analysis of qualitative data obtained from credible sources, this study aims to provide fresh perspectives on the challenges and complexities involved in translating song lyrics across different cultural landscapes.(*Translation Methods And Techniques Applied In English Exposition Texts Into Indonesia*, n.d.)

3. METHODOLOGY

Research Design

This study utilizes a qualitative descriptive approach to examine the translation procedures employed in the English version of the Indonesian song "Bertaut," originally performed by Nadin Amizah and translated by Emma Heesters.(Nasution & Kharisma, 2024) The descriptive method is used to carefully characterize the translation techniques used, following the framework of translation theory offered by experts such as (Indrawati, & Rahayuni, 1988)

Data Source

The original Indonesian lyrics to Nadin Amizah's song "Bertaut". https://youtu.be/WLaTirtb86s?si=5fjZbQSfWmzrt73d

Emma Heesters sang the translated English lyrics. https://youtu.be/nQOcR5penXk?si=ZmMpfO_VG6jBwmQn

These lyrics are studied line by line to discover the translation methods used and assess their efficacy in expressing the message, tone, and emotion of the original song

Technique of Collecting Data

Although there are other songs with translation lyrics, the writer chose the most recent one for its enjoyable music. The writer obtained the source and target language of lyrics from a website that provided straight translations. They also listened to the music multiple times.(Volf, 2020)

Technique of Analyzing Data

The data is analyzed after it has been collected. To examine the translation technique of English song lyrics, the stages taken are:

1 Search the song lyrics from English to Indonesian
2 Write the following SL with TL every text.
3 Examine the translation method that was employed to translate the song lyrics(Tanzila Bahar et al., 2024)

4 RESULT

Data Analysis

This section incorporates the outcomes of an in-depth comparative analysis of the original Indonesian lyrics and their English translations, with an emphasis on the translation methodologies used. The analysis relies on recognized translation theory frameworks, particularly those proposed by Newmark (1988), which classified translation approaches into numerous categories such as literal, faithful, semantic, communicative, idiomatic, and free translation. These categories help assess how meaning, tone, and cultural references are preserved or adapted in the target language.

This section presents the results of an in-depth comparative analysis between the original Indonesian lyrics and their English translations, focusing on the translation techniques used. The analysis draws on established translation theory frameworks, particularly those proposed by Newmark (1988), which classify translation methods into several categories such as literal, faithful, semantic, communicative, idiomatic, and free translation. These categories help assess

The table below categorizes each translated line according to its examine and provides feedback on its efficacy. This structured presentation gives for a better understanding of the translator's decisions and how they affect the overall reception of the translated text.

Source language	Target language	Translation method	Notes
Bun, hidup berjalan seperti bajingan	Love, our life, it goes on even if it is hard	Free translation	The phrase "hidup seperti bajingan" (life like a bastard) is softened and reworded for emotional effect. The original meaning is paraphrased
Seperti landak yang tak punya teman	And sometimes you will feel like you have no one	Free translation	The porcupine metaphor is removed and turned into a generalized emotional statement
Ia menggonggong bak suara hujan	And if the rain is falling and it won't stop	Free translation	The comparison to barking like the sound of rain is removed entirely, and replaced with a poetic reimagining
Dan kau pangeranku, mengambil perang	Then know you are my own and that's just how it is	Free translation	The idea of a prince going to war is replaced with a poetic interpretation of love and belonging
Sedikit kujelaskan tentangku dan kamu	Let me tell you something about you and me darling	Communicative translation	Message is conveyed clearly, with added tone ("darling") to make it emotionally expresive.
Agar seisi dunia tahu	So everybody in this world knows	Literal translation	This one is quite close to the original meaning and sentence structure.
Keras kepalaku sama denganmu	My stubborness side i have it from you	Literal/Slightly awkward	Tries to stay close to the original but becomes a bit unnatural. Could benefit from an idiomatic version.
Caraku marah caraku tersenyum seperti detak jantung yang bertaut	The way i get angry the way i love you and the way that i smile is just like you do	Free translation	The metaphor about heartbeat is remove and the idea is reprased
Nyawaku nyala karna denganmu	My heart is still beating because of you	Free translation	Original says "my soul is on fire" turned into a more natural and emotional English version
Aku masih ada sampai di sini	I'm still here and i can till see you so clear	Free translation	Sentence structured and meaning are rephrased. "Till see you" is grammatically incorrect thought.
Melihatmu kuat setengah mati	It's almost as if you can feel I am near	Free translation	The meaning of "seeing you strong makes me half-dead" is

			replaced with a completely different emotional
Bun, aku masih tak mengerti banyak hal	Love, there's so many things I still don't understand	Semantic translation	Captures emotinal nuance; adapts culturally specific term to resonate with target audience.
Semuanya berenang di kepala	So, everything is a puzzle in my head	Idiomatic translation	Conveys the idiomatic expresions of confusion using a familiar English idiom.
Dan kau, dan semua yang kau tahu tentangnya	And you and everything that you have always known	Faithful translation	Maintains original structured and meaning; closely adheres to the source text.
Menjadi jawab saat ku bertanya	Becomes the answer to the questions I asked	Semantic translation	Balances fidelity to the source text with natural expression in the target language.

DISCUSSION

From the data presented in the table, it becomes evident that the translator employed a variety of translation strategies depending on the complexity and emotional weight of each line. Notably, communicative and free translations are dominant, particularly in lines where conveying the emotional tone is prioritized over literal fidelity. For instance, the use of "darling" in the first line, which is not present in the source text, exemplifies a communicative translation strategy aimed at increasing emotional expressiveness and intimacy for the target audience.

In contrast, literal translations appear in lines where the original meaning is straightforward and does not rely heavily on cultural or metaphorical elements. However, as shown in the analysis, some literal translations result in slightly awkward phrasing, such as "My stubborness side i have it from you," which, while accurate in meaning, lacks grammatical fluidity and may confuse native speakers. This highlights the limitation of overly literal approaches when translating emotionally charged or idiomatic expressions.

The translator's decision to use free translation in several instances, such as transforming "nyawaku nyala karena denganmu" (literally "my soul is on fire because of you") into "my heart is still beating because of you," demonstrates a strategic adaptation. This approach prioritizes naturalness and emotional resonance in the target language while sacrificing direct metaphoric imagery from the source. Such choices may be justified by the translator's intent to ensure that the target audience can relate to the emotional core of the lyrics without being hindered by unfamiliar cultural metaphors.

Moreover, idiomatic and semantic translations are utilized in lines that involve culturally embedded expressions or abstract emotions. These methods allow for a more nuanced rendering that balances the original meaning with cultural sensitivity. For example, "semuanya berenang di kepala" becomes "everything is a puzzle in my head," effectively capturing the intended confusion using an idiom familiar to English speakers.

The analysis suggests that the translator's choices are guided by a dynamic equivalence approach emphasizing the effect of the message on the target audience rather than adhering strictly to formal equivalence. While some lines could benefit from more idiomatic or grammatically refined translation, the overall strategy reflects a well-considered effort to preserve the emotional depth and lyrical quality of the source text.

The translation of the lyrics reflects a hybrid strategy combining literal, communicative, and free translation techniques. This combination enables the translator to preserve the poetic and emotive elements of the original while adapting them to the linguistic and cultural norms of the target language. The findings highlight the importance of flexibility in translation, particularly when dealing with literary and lyrical texts that rely heavily on emotional resonance and stylistic nuance.

1. Free translation

   $\frac{8}{15}$ x 100% = 53,4%   which is 8 = sentences that use free translation be method translating and 15 tha's mean amount of all the sentences

2. Communicative translation

   $\frac{1}{15}$ x 100% = 6,6%

3. Literal Translation

   $\frac{2}{15}$ x 100% = 13,4%

4. Semantic translation

   $\frac{2}{15}$ x 100% = 13,4%

5. Idiomatic translation

   $\frac{1}{15}$ x 100% = 6,6%

6. Faithful translation

   $\frac{1}{15}$ x 100% = 6,6%

The result also can see based on the table below.

Translation Method	Total Number	Percentage (%)
Free translation	8	53,4%
Communicative translation	1	6,6%
Literal Translation	2	13,4%
Semantic Translation	2	13,4%
Idiomatic Translation	1	6,6%
Faithful Translation	1	6,6%
Total	15	100%

CONCLUSION

Based on an assessment of the translation methods used in Emma Heesters' English rendition of the Indonesian song "Bertaut," it is possible to determine that the translator predominantly employed communicative and semantic translation methods. These strategies were chosen to retain the original lyrics' emotional depth and cultural relevance while ensuring that the translated version is still singable and understandable to audiences that speak English. Certain examples of free translation and modification were discovered, particularly when a literal translation would have disrupted the rhythm, rhyme, or musical flow. Though some cultural peculiarities and literary tropes were adjusted or left out for the sake of fluency and musical compatibility, the translation typically succeeds well in conveying the substance of the original song and its emotional tone.

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