

The Application of Skopos Theory in the Song Lyrics “Hingga Akhir Waktu” Translated by Christian Bautista

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Abstract

This aim of this study was to analyze how many translation strategies found as applied in translating process of song lyrics entitled *Hingga Akhir Waktu* translated into English version by Chirstian Bautista as a singer and also the translator. The data were analyzed using Rainer Schulte and John Biuret’s translation strategies. Since the data consists of words and sentences, qualitative descriptive was applied in this research. The result of the study showed that there were certain types of translation strategies found in the process of translating song lyrics. The findings showed that the rules of Skopos theory in the translating process were running well.

Keywords: Skopos Theory, Song Lyrics, Translation Strategies.

1. Introduction

Learning English is a foundation to enrich four skills such as speaking, listening, writing, and reading. Those skills are very essential and would give a benefit for everyone who learns it in the daily activity or in the daily work activity. the common characteristics in English which is recognized namely translation. Translation is a one of branches in applied linguistics. Moreover, in every public space, brochure of advertisement, signpost direction, the name of room in office or institution, and the entertainment like songs, movie, and theatre are using English in order to be well-known not only in domestic audience, but also for the audience around the world. Based on the major things called translation, that is not a novelty because translation itself is a basic thing in learning English.

Moreover, in line with Nida and Taber (1982) that translation as replacing or to producing a text with another text of foreign language which is equivalent in terms of semantic or meaning and style. Based on the statements of Nida and Taber, in short, translation is a process of translating source text (ST) to be translated into target text (TT). Meanwhile, in the process of translating from ST to TT, the translator needs to consider the equivalence word that will be used in translating process. For instance, there is a high consideration in translating non-literary (factual) text such as the Holy Qur’an and Bible, but for literal text such as novels, fables, song lyrics, poems, movie script, the translators are able to combine approaches of translation in translating process in order to get the closest meaning of TT to the target readers.

The one in literally text that explained in the paragraph above is a topic in this study called song lyrics. According to Budidharma (2001) stated that the general terminology of song lyric is the full range of meaning implicit in word. In another word, there is a hard thing if the translator not only wants to change the ST to TT but also totally wants to translate the SL (source language) to TL (target language). Therefore, the translators are given the privilege in translating ST to TT or SL to TL which means they must aware about certain methods, strategies, and procedures as an underpinning in translating process.

There are a lot of texts were translated by using Skopos. An example of research which related to perspective of Skopos theory was conducted by Noerjanah (2017) entitled Translation of Children's Story Book from Skopos Theory Perspective. That study focus in the strategies applied by the translator in translating process of bilingual (Bahasa-English) children story book entitled *KancilJadi Raja*. Noerjanahas analyzed the entries using micro-structural analysis introduced by Zwart (1990).The next research Xia (2011), this research summarized and investigated translating strategies, extra-textual gloss, intra-textual gloss, linguistics translation, transliteration, naturalization, and so on. Well, then Ajtony (2017) was employed two translation strategies in translating process the CSIs in national dishes, and glossary in food, in the tourism place and hospitality industry.

One of the underpinning theory in translation namely Skopos, in literally means 'aims' or 'purposes'. The translator uses Skopos theory in order to make an easy way in translating process into TL, then to target reader. For the objective of the study, the researcher would like to reveal the most frequent strategies as found in translating song lyrics *Hingga Akhir Waktu* by using Skopos theory perspective. In line to the previous studies above, the researcher would like to make a novelty on research about using translation strategies called Skopos theory. This study focused in the song lyrics entitled *Hingga Akhir Waktu*. Originally, this song lyrics is written by Nine Ball band from Indonesia entitled "*Hingga Akhir Waktu*" and then it covered by Christian Bautista, a singer from Philippine. He turns that song lyrics into English entitled "*Till the End of Time*". Although the translator of that song is a native speaker, but he needs to understand the rules that related with perspective of Skopos theory. In short, the urgency of this study is to figure out about the translation strategies used in the song lyrics entitled *Hingga Akhir Waktu* as translated by Christian Bautista become "*Till the End of Time*". Then, in analyzing the English version of "*Hingga Akhir Waktu*" the researcher employs Skopos theory as a foundation of this study.

2. Method

Since the data here consist of word and sentences, the qualitative descriptive is applied to analyze the data. Clinton (2012: 255) states if the goal of qualitative descriptive is a comprehensive summarization, in everyday terms, of specific events experienced by individuals or group of individuals. Qualitative descriptive here still need a little of number in the final result of the research. Mostly, qualitative descriptive is quite simple to break the hardest thing in analyzing literature text or similar kind texts just because it works based on the expert theories in analyzing the entries. After the researcher has done in analyzing between original song and in English version, the data is served in the form of paragraph and a little of number.

2.1. Translation Strategies and Skopos Theory

According to Munday (2001:79), there are six basic rules of Skopos Theory such as: first, TT is determined by Skopos. Second, TT proposes an information in a target culture and TL. Third, TT does not give the information in complicated way. Fourth, TT must be coherent with the meaning. Fifth, between ST and TT must be coherent. Sixth, those rules are standing in hierarchical order in the Skopos rules. Those rules are supported by Munday (2001:80) states the advantage of Skopos theory is that it gives translators the possibility to translate the same text in different ways according to the purpose or aim or goal of the TT and the commission. But, another translation expert have a different point of view regarding the translation strategies. Baker, Schaffer, Monday, House, and Venetia called those strategies with the similar terminology 'strategies', and techniques for Molina and Abler, Procedures by Newark, and Basting, and Method by Vine and Darlene. There are eighteen translation strategies as a tool in analyzing the data, this strategies proposed by Schleiermacher (1992). The strategies are :

1. Literal Translation is a one to one word translation, through group to group, collocation clause to clause, clause to clause, and sentence to sentence (Gallagher, 1996: 28).
2. Transference (Loan word, transcription). Munday called this with a tern namely borrowing. This part prominently in translating SL to TL since there are no equivalence word in TT. An instance: names of living such as Semarang, Pekalongan, Cirebon; titles which is untranslated yet as literary works, names of private companies in note if they have no recognized translation word.
3. Naturalization proposed by Newmark (1988: 82), in short, this term is adapting from SL word to the normal pronunciation in writing form. For instance: in English form is Procedure(ST) then if it is translated as TT in Bahasa is Prosedur.
4. Cultural Equivalent was proposed by Newmark (1988: 82). Every nation have a culture in saying or giving such term based on the culture itself, for instance: in Indonesia, football is Sepak bola (ST) but in Great Britain, sepak bola is Football (TT).
5. Functional Equivalent was proposed by Newmark (1988: 83), it requires the use of culture-free word, and it will become as a specific term. For instance; perahucepat (ST) translated in English as TT, and it changes and will be Speed boat.
6. Descriptive Equivalent was introduced by Newmark (1988: 83). The term of descriptive it is to portray a thing in the form of word. For instance: if we would like to translate Klepon as a ST into English as TT, there is no equivalence word for that term. Then, the translator needs to give a descriptive is Kleponis a sweet glutinous rice balls contain of Javanese sugar (TT).
7. Synonym was introduced by Newmark (1988:84). Just like an ordinary explanation, if the ST in Bahasa is Cantik then it will be translated in English as a TT will be Beautiful.
8. Through-Translation, introduced by Newmark (1988: 84). It is a literal translation for a name of organization. For instance: in ST, KementriandalamNegeri and in TT, it will be The Minister of Home Affairs.

9. Transposition, it was proposed by Gallagher (1996: 28). This part is turning the grammatical form from SL to TL. For instance: in Bahasa (ST), buku, and in English as TT is books. Here is a different thing between singular to plural because it is very possible in grammatically, but it is opposite to the application in the TL.
10. Modulation, Gallagher (1996: 28) is a tangible process of translation that applied for the verb (action), adverb or adjective (quality),: (a) abstract for concrete, (b) cause for effect or vice versa, (c) one part to another, (d) reversal of terms, (e) active for passive, (f) space for time, (g) intervals and limits, (h) change of symbols. For instance: in ST (Bahasa) is Ini will be translated in English as TT is This.
11. Recognized Translation was introduced by Newmark (1988: 89). Recognized translation here is a normal translation based on the SL into TL. For instance, in Bahasa as SL is Kesalahan, then, in English as an Error or Mistake.
12. Translation Label proposed by Newmark (1988: 90), is a condition of translation which is have not any conventional translation in TL.
13. Compensation which proposed by Vinay and Darblenet (1958). According to Klaudy (2008: 01), compensation in translation is a standard lexical transfer operation whereby those meanings of SL text, which are lost in the process of translation, are rendered in the TL text in some other place, or by some other means.
14. Componential Analysis was proposed by Newmark (1988). It is a separating of lexical unit into components, and frequently one to two, three or four translations.
15. Reduction and Expansion. Reduction here means reduced word or deleted, and expansion means expended the word in TT.
16. Paraphrase.
17. Couplets, Triplets, Quadruplets (Newmark, 1988:91).
18. Notes, Addition and Glosses strategy.

In translating a text, the translator's own role, purposes and socio-cultural aspects effect the selection of the translation strategy or in other words, the translator has the right to select which translation strategy is most suitable (Munday, 2001: 76; Nord, 1993 in Jindan 2011:8). Based on the eighteen strategies above, and those statement from the experts, the translators around the world will figure out what is the best equivalence word in TL or TT based on Skopos and its strategies above in order to achieve the target reader satisfaction.

2.2. Song Lyric

Song lyrics is as an essential element in creating song before arranging the harmony. According to Kennedy, and Gioia (2005: 10), a song lyric is a short poem expressing the thoughts and feelings of a single speaker. Kaross (2013: 18) states the work of song writer and that of a translator entwine more explicitly when the song is the object of translation. Song lyric is an essential and major in making a great song to hear with. For the writer who wrote a song, he or she has to know and understand about the common issue in the human life. Moreover, in process of writing song lyrics, choosing appropriate vocabulary is a big deal. In line to WidyaIswara (2016: 13) states song lyric can be popular because it has a music inside. Moreover, when the writer of song lyrics has known about what the listener or the reader r wants to read or hear, they are not only get the TL, but also they get TR. Target Reader (TR) here is not merely the citizen in the town that song lyric have been made, instead

the song lyrics itself is mixed with chord and become a great song, then it is very possible to people around the world to hear. There are major things that the song writer has to write in part of song lyrics, as follow:

1. Intro
2. Verse
3. Bridge
4. Interlude
5. Chorus/Refrain

Those things cannot be separated or reduced in order to get the soul of its song. Usually, people who get some specific situation such as: in blue, hurt, happy, complicated, and so on are so touching because of the song lyrics mixed with beautiful chord, then finally that song brings a certain message to the listener or the reader.

2.3. The Relation in Translating Song Lyrics and Skopos Theory

In fact, translating an original SL version of song lyrics into another TL version by the translator is related to the Skopos theory. Vermeer (1998) states that the term of Skopos to designate the goal or purpose, defined by the commission and if necessary adjusted by the translator. According to Karoos (2013: 44) states the attention to rhymes and rhythm, which are components frequently found in lyrics, is one of the crucial points song translators face. Low (2005: 185) states the combination of all these variables creates an expectation that the TT must give the overall impression that the music has been devised to fit it, even though that music was actually composed to fit the ST.

Meanwhile, in translating literature text like song lyrics really challenging and full of risk because the translator should aware about the topic and theme in the original lyrics, why that lyrics was made for, the composition of rhythms, and the climax part in the song lyrics. In addition, when the translator also as a singer who wants to cover the original song into a new version, it has a specific aim like 'market need' or to enhance the popularity. Karoos (2013:45) states every song translated in order to supply a market need, fits in one or a combination of these forms of translation. The Skopos theory also as a main essential weapon to aid the translator through eighteen strategies and the rules in process of translating the text. There are problems in the process of translating the SL into TL. The problems are reduction and expansion in the sentence of song lyrics by the translator. Actually, that problems are not as a big problem, error, or as a mistake in process of translating, but those are strategies in translating ST into TT, and it is intentional. The aim of reduction and expansion are to catch the emotion of target reader (audience) when they listen to the song or may be only read the song lyrics itself.

In line with Kelly (1987) states that a good translation of popular songs should respect the rhythm, find and respect the meaning, respect the artists' style, respect the rhymes, respect the sound, respect your choice of intended listeners, respect the original. Almost, a powerful song will gets a lots of attention starting from the youngest until the oldest. Powerful song here is not only about how the singer or band present the song, but also the way they are playing with the rhythm of song. Then, a powerful song will be a main target to the singer who wants to cover the song. In short, the singers who want to sing a powerful song and they may improve on the rhythm or translating the song lyrics in another language.

3. Finding and Discussion

In this part, the researcher drags down the song lyrics written by Nine Ball as an original version, and cover version in English translated by Christian Bautista. Kennedy, and Gioia (2005:141) state the most poems are more memorable than most ordinary speech, and when music is combine with poetry, the result will be more memorable still. Based on the statement from the experts above, in sum, if the poem is memorable if it is combine with another part namely verse, bridge, and refrain. Begin from the first phase namely *Verse 1* in the table 1.

3.1 Analysis: Verse I

Table 1. Analysis on verse 1

NO.	NINE BALL (Original version in Bahasa)	CHRISTIAN BAUTISTA (Covered in English Version)
1.	Ku coba untuk melawan hati	I try to resist what my heart feels
2.	Tapi hampa terasa disini tanpamu	But, I am feeling into pieces, drifting further away
3.	Bagiku semua sangat berarti lagi	Everything won't seem right
4.	Ku ingin kau disini	If you were here with me
5.	Tepis kan sepiku bersamamu	You'd brush away this loneliness from me

There are strategies of translation as applied in the process of translating song lyrics from Bahasa into English based on the table. Those strategies are:

1. **Couplets** strategy on *Verse 1*.
In the song lyric **number one** belongs to couplets strategy because there are transference and expansion strategy in the result of translating.
Source Text (ST): *Ku coba untuk melawan hati*.
Target Text (TT): *I try to resist what my heart feels*
Here, there are two strategies in the English version. The first is **transference** in the ST to TT. The rest strategy is **expansion**. The translator needs to expand the lyrics in order to keep the rhythm of music.
2. In the song lyric **number two** belongs to **Modulation** strategy.
Source Text (ST): *Tapi hampa terasa di sini tanpamu*.
Target Text (TT): *But, I am feeling into pieces, drifting further away*.
3. In the song lyric **number three** belongs to **Reduction** strategy.
Source Text (ST): *Bagiku semua sangat berarti lagi*.
Target Text (TT): *Everything won't seem right*.
There is no equivalence word for *semua sangat berarti lagi*.
4. In the song lyric **number four** belongs to **Expansion** strategy.
Source Text (ST): *Ku ingin kau disini*
Targer Text (TT): *If you were here with me*.

Expansion strategy: there is equivalent word of *me* in the ST

5. In the song lyric **number five** belongs to **Couplets** strategy. Because, there are two strategies; **Cultural Equivalent** and **Expansion** strategy.

Source Text (ST): *Tepiskan sepiku bersamamu.*

Target Text (TT): *You'd brush away this loneliness from me*

Cultural Equivalent: *Tepiskan = brush away*

Expansion: the word *from me* has no equivalent in the ST.

3.2 Analysis: Bridge

Table 1.1. Analysis on Bridge

1. Tak kan pernah ada yang lain di sisi	There will never be another by my side
2. Segenap jiwa hanya untukmu	Because all I am is just for you
3. Dan takan mungkin ada yang lain di sisi	And there can never be another by my side
4. Kuingin kau disini	I need you here with me
5. Tepiskan sepiku bersamamu	You'd brush away the loneliness from me

In the bridge part of song lyric, the research also has the analysis. As follows:

- In the song lyric **number one** belongs to **Couplets** strategy.
Source Text (ST): *Takan pernah ada yang lain di sisi.*
Target Text (TT): *There will never be another by my side.*
Recognized Translation strategy: *Takan pernah ada yang lain = There will never be another.*
Expansion strategy: there is no word *my* in the ST.
- In the song lyric **number two** belongs to **Couplets** strategy. The translator applied two strategies; **Expansion** strategy and **Recognized Translation** strategy.
Source Text (ST): *Segenap jiwa hanya untukmu.*
Target Text (TT): *Because all I am is just for you.*
Expansion strategy: there is no equivalent word *my* in the ST.
Recognized Translation strategy: *segenap jiwa hanya untukmu = all I am is just for you.*
- In the song lyric **number three** belongs to **Couplets** strategy.
Source Text (ST): *Dan takan mungkin ada yang lain di sisi.*
Target Text (TT): *And there can never be another by my side.*
Cultural Equivalent strategy: *Dan = and, never = takan mungkin.*
Expansion strategy: there is no equivalent word *my* in the ST.
- In the song lyric **number four** belongs to **Expansion** strategy.
Source Text (ST): *Ku ingin kau disini.*
Target text (TT): *I need you here with me.*
Expansion strategy: there is no equivalent word *need* and *me*.
- In the song lyric **number five** belongs to **Couplets** strategy. Because, there are two strategies;
Cultural Equivalent and **Expansion** strategy.
Source Text (ST): *Tepiskan sepiku bersamamu.*

Target Text (TT): *You'd brush away this loneliness from me*

Cultural Equivalent: *Tepiskan = brush away*

Expansion: the word *from me* has no equivalent in the ST.

3.3 Analysis: Verse II

Table 1.2. Analysis on Verse II

NINE BALL (Original version in Bahasa)	CHRISTIAN BAUTISTA (Covered in English Version)
1. Bagiku semua sangat berarti lagi	Everything was seem so right
2. Kuingin kaudisini	If you were here with me
3. Bagiku semua sangat berarti lagi	Everything was seem right, once again
4. Kuingin kaudisini	I need you here with me
5. Tepikan sepiku bersamamu	You'd brush away this loneliness from me

Then, the researcher also has *Verse II* in the song lyrics entitled *Hinngga Akhir Waktu* in English version to analyze how many strategies are applied by the translator.

- In the song lyric **number one** belongs to **Couplets** strategy because there are two strategies in the song lyric number one; **Reduction** and **Expansion** strategy.
Source Text (ST): *Bagiku semua sangat berarti lagi.*
Target Text (TT): *Everything was seem so right.*
Reduction strategy: the word *Bagiku* in the ST is not translated in the TT by the translator.
Expansion strategy: there is equivalent word of *right* in the ST.
- In the song lyric **number four** belongs to **Expansion** strategy.
Source Text (ST): *Ku ingin kau disini*
Targer Text (TT): *If you were here with me.*
Expansion strategy: there is equivalent word of *me* in the ST
- In the song lyric **number one** belongs to **Couplets** strategy because there are two strategies in the song lyric number one; **Reduction** and **Expansion** strategy.
Source Text (ST): *Bagiku semua sangat berarti lagi.*
Target Text (TT): *Everything was seem so right, once again.*
Reduction strategy: the word *Bagiku* in the ST is not translated in the TT by the translator.
Expansion strategy: there is equivalent word of *right* and *Once again* in the ST.
- In the song lyric **number four** belongs to **Expansion** strategy.
Source Text (ST): *Ku ingin kau disini.*
Target text (TT): *I need you here with me.*
Expansion strategy: there is no equivalent word *need* and *me*.
Then, the rest lyric *You'd brush away this loneliness from me* cannot be categorized because there is no ST in the original lyric and it cannot be compared.

3.4 Analysis: Refrain

Table 1.3. Analysis on Refrain

1. Hingga akhir waktu	Till the end of time
Hingga akhir waktu	Till the end of time
Hingga akhir waktu	Till the end of time

The last part of song lyrics entitled *Hingga Akhir Waktu* fall in the part namely Refrain. Let's see the analysis below:

Actually in this part only has a lyric and the rest of this refrain are repetition. In conclusion, in this part, the researcher only has one analysis.

1. In the song lyric **number one** belongs to **Recognized Translation**.

Source Text (ST): *Hingga akhir waktu*.

Target Text (TT): *Till the end of time*.

Based on the datum above, the researcher found the varieties of translation strategies such as recognized translation strategy, expansion strategy, cultural equivalent strategy, and reduction strategy. Those strategies above sometimes arise in the similar phrase of song lyrics and it is called couplets strategy. According to Iswara (2016) stated that couplets strategy just like an utterance that means as having a couple of successive rhyming lines in a verse or bridge one or two, and it has the similar meter to create a complete schemata. The theory above shows that the functions of couplets strategy are to make a poem looks like rhythmic and sounds better to the listener. Meanwhile, based on the translation strategy, when someone wants to translate from ST (Source Text) to TT (Target Text) and sometimes the ST is reduced because it is not equal to the TT and the result of translation will not totally translated as ST, but there is an equivalent word as TT to replace the ST in order to get the equivalent itself.

4. Conclusion

Based on the analysis of song lyrics *Hingga Akhir Waktu* in English version by the translator and also as a singer called Christian Bautista. The researcher employs the translation strategies to check how many strategies are applied in translation process. In addition, to answer the research problem, the researcher found so many translation strategies started from *Verse – Refrain*. Finally, the researcher found five translation strategies in the song lyrics; eight (8) Couplets strategies, four (4) Expansion strategy, one (1) Modulation strategy, one (1) Reduction strategy, and the last is one (1) Recognized Translation strategy. Couplets strategies as the most frequent translation strategies as used by the translator following by three Expansion strategy, and the rest are Modulation, Reduction, and Recognized Translation. According to Bogt (2011:159) musical preferences tend to have high stability, at least across adolescence, and young adulthood, and music that was favored during young adulthood is remembered best later on, suggesting people carry on a linking for the music they preferred as young adults throughout the rest of their lives. In line to the statement above, Couplets as the highest strategies of translation because the translator craves the greatest attention from the listener, and the reader.

Thus, the song lyrics as translated by Christian Bautista as the singer and also the translator, it can be concluded the result of translation is appropriate and obey the rules of Skopos theory. Those result of analysis can be identified into the rules of Skopos. The basic

rules of Skopos theory was described by Reiss and Vermeer (1984) (cited in Munday, 2001:79)

Those rules are related to the significances of this research to the further researcher in order to fill the gap in this research. Underpinning on the result of analysis, the 1st until 6th rules of Skopos theory above, the result of translating song lyrics will bring a new novelty in translation studies where it can be an instance to the next researcher. Moreover, according to this result, to all musicians who want to re-write song lyrics from source text (ST) into another target text (TT) must be aware in understanding the eighteen translation strategies and the basic rules of Skopos theory. The strategies and Skopos theory are not merely as an underpinning in process of translating text, but also a formula to enrich the word on its meaning.

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