

CHAPTER I

INTRODUCTION

1.1 Background of the study

Songs are part of artistic works in the form of music composed with a sequence of notes, rhythm, melody, and lyrics; they are an aesthetic expression of the soul through words (Syamsurrijal et al., 2023), and are powerful tools for conveying messages. In other words, songs are messengers that are easy to understand. Rosselson (2021) believes that songs are an effective means of communication for uniting the visions of several people within a community. Christians believe that the messages of God are expressed through songs. Therefore, songs may indicate proximity to the divine, intense emotion, or distance from the everyday, and are used in various literary contexts.

As songs transcend local boundaries and reach international audiences, the messages embedded in songs, such as prophetic or spiritual messages from Indonesia, become increasingly important to convey throughout the country. This requires song translation. According to Saha (2020), translation converts text from one language to another and plays an important role in world globalization. In other words, messages from songs are spread to the world through translation. Kumar (2014) views translation as the creative and meaningful rewriting of texts, requiring deep understanding and reworking of complex symbols within different cultural

frameworks. In translation, vocabulary may change, but the meaning must be the same.

Song lyrics translation is not the same as textual translation. Low (2008) argues that translating songs should be flexible and focus on sense. It means, that in translating songs, various challenges arise due to differences in language structure, cultural nuances, and the need to maintain rhythm, rhyme, and meaning. Therefore, Franzon (2008) explained song translators have options, such as not translating the lyrics, translating the lyrics without considering the music, rewriting the lyrics, adapting the music to the translation, or vice versa. It can be summarized that the song translators adapted the source language to the target language with translation techniques. Molina & Albir (2002) described that translation techniques are dynamic and functional instruments for some purposes. There are options for translators to choose the translation techniques and the translation techniques must take into account the purpose of the translation.

Molina & Albir (2002) proposed a comprehensive framework of 18 translation techniques: Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic Amplification, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, Variation. Two opposing translation techniques related to the song lyrics translation are amplification and reduction. Amplification involves adding details that explicit the implicit meanings. Fei-Jiang (2007) added the addition of words is necessary to achieve a correct translation while observing certain rules to maintain

fidelity to the original text. Reduction is the opposite of amplification. These translation techniques reduce or delete unused or wasted words from the source text to the target text. Irma & Ubaidillah (2023) showed this technique is needed when translating certain languages to trim unnecessary words to match the rhyme in the target text.

In song lyrics translation, effective song lyrics translation requires balancing the integrity of the original message with the need for singability, ensuring that the translated lyrics can be performed naturally and resonate emotionally with the new audience. Pesen (2022) defines singability is a way of approaching translation and song. In other words, singability means the song can be sung effectively and aesthetically in the target text. So, they need translation techniques, especially amplification and reduction to add or delete words to make the song singable. Therefore, Rędzioch-Korkuz (2023) adds the function of singability in translating song lyrics is to harmonize the translation technique with the song's rhyme, rhythm, and poetry. In this case, Franzon (2008) defined singability of song lyrics as translation into a prosodic match, poetic match, and semantic reflectivity. Therefore, the translation of song lyrics is not only translatable but still maintains the integrity of the original lyrics.

Similar research has been conducted by Wijaya & Hadi (2024) who analyzed translation techniques in the English Version of Nadin Amizah's "*Bertaut*" song lyrics. It used the translation strategy by Molina & Albir (2002) and the descriptive qualitative method to collect the data. The translation strategy consists of adaptation, modulation, equivalence, amplification, transposition,

reduction, and literal translation. The dominant strategy used is adaptation. Purba & Setiasari (2022) have also conducted similar research where the translation methods in the Hymn song lyrics were translated from English to Indonesian. It used the theory of translation methods by Newmark (1998) and the descriptive qualitative method to find the data. There are translation methods in the form of a V diagram. SL Emphasis consists of semantic, faithful, literal, and word-for-word text translation. TL Emphasis consists of communicative, idiomatic, free, and adaptation translation. The dominant SL Emphasis method is word-for-word translation, while the dominant TL Emphasis method is adaptation translation. Besides this, Fitri et al. (2022) have conducted the quality of rhyme and rhythm in song lyric translation. This research used the theory of Low (2005) about the translation method. It discovers the quality of rhyme and rhythm of song lyrics in the album entitled “We Love Disney” from English to Indonesia. In this theory, there are three translation methods, communicative, free, and semantic translation method. It applied a qualitative approach using comparative analysis. The result showed that the communicative translation method is the highest rhyme and free translation is the most used method in song lyrics translation.

Unlike previous research, this research only focuses on the opposite translation techniques, namely amplification and reduction (Molina & Albir, 2002). This research will also see the effect of amplification and reduction techniques on the singability (Franzon, 2008) of the translated song lyrics.

1.2 Statement of the Problem

1. How are amplification and reduction techniques applied in translating
GMS Live songs?
2. How are amplification and reduction techniques affecting the singability
of GMS Live songs?

1.3 Objective of the Research

1. To analyze how amplification and reduction techniques are applied in
translating GMS Live songs.
2. To describe how amplification and reduction techniques are affected the
singability of GMS Live songs.

1.4 Scope of the Problem

This research discusses song lyrics translation from Indonesian to English. There are five songs that are going to be analyzed. The Indonesian song lyrics are taken from *Yang Termulia, Dahsyat, Perkasa, Melodi, Berkenan Bagi-Mu* songs by GMS Live. The Indonesian lyrics are then translated into English in *Glorious God, So Great, Mighty God, Melody, and Purify Me* songs respectively.

The main focus of the song lyrics translation is on techniques. According to Mollina and Albir (2002) there are 18 translation techniques, namely Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discursive Creation, Established Equivalent, Generalization, Linguistic Amplification,

Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition, Variation are on the amplification and reduction. Nevertheless, this research concentrates on two of them: amplification and reduction. Amplification consists of explicitation, addition, paraphrase, and footnote. Reduction consists of reduction, implicitation, and deletion. After analyzing this, the research also focuses on singability. Franzon (2008) defined singability of song lyrics as translation into a prosodic match, poetic match, and semantic reflectivity.

1.5 Significance of the Study

1.5.1 Theoretical Significance

This research contributes to the growing knowledge in translation studies, particularly in the specialized area of song lyrics translation. By focusing on how amplification and reduction techniques by Molina & Albir (2002) maintain the integrity of the original message while accommodating linguistic and cultural differences, this research adds depth to the understanding of translation as a complex, creative process.

1.5.2 Practical Significance

This research offers practical benefits for translators, musicians, and worship leaders who are involved in translating song lyrics, particularly within the context of worship music. By examining the use of amplification and reduction techniques in the translation of Indonesian worship songs, the study is hoped to provide valuable insights into how these techniques can be effectively applied to

preserve the core message, rhythm, and emotional resonance of the original lyrics
so that they can be sung.