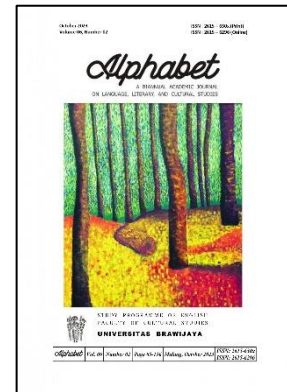


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## Translation Techniques of Indonesia Pusaka Song Lyrics in Chinese Version on Youtube Channel

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Alphabet / Volume 06 / Number 02 / October 2023, pp. 111-117  
doi: 10.21776/ub.alphabet.2023.06.02.04, Published online: October 2023

### How to cite this article :

Supriyadi, F.A. & Junining, E. (2023). Translation techniques of Indonesia Pusaka song lyrics in chinese version on youtube channel. *Alphabet*, 06(02), 111-117.  
doi: 10.21776/ub.alphabet.2023.06.02.04

# Translation Techniques of Indonesia Pusaka Song Lyrics in Chinese Version on Youtube Channel

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ISSN: 2615-630X (print)

2615-6296 (online)

Vol. 6, No. 2

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## Abstract

This study examines the techniques and ideologies used to translate Indonesian Pusaka songs into the Chinese version. The object of this research is the lyrics of Indonesia Pusaka songs in the Chinese version. This study addresses two main issues, namely: (1) the techniques used in the translation of Indonesia Pusaka songs into Chinese versions and (2) the ideology underlying the translation of Indonesia Pusaka songs into Chinese versions. A descriptive qualitative approach has been adopted in this research. The listen-and-record technique is employed in this research to gather data. The lyrics of Indonesia Pusaka in Chinese version is the primary source of data for this research. The translation of Chinese- versions of Indonesian Pusaka songs is examined using Molina and Albir translation techniques (Molina & Albir, 2004). From the research conducted, there are 8 song lyrics that all use the discursive creation translation technique. As for the translation ideology used, it is more inclined to the domestication translation ideology. This domestication translation ideology can be seen from the techniques oriented to the target language, totalling 100%.

**Keywords:** Song, Mandarin, Indonesian, Translation

This study examines the techniques and ideologies used to translate Indonesian Pusaka songs into the Chinese version. The object of this research is the lyrics of Indonesia Pusaka songs in the Chinese version. This study addresses two main issues, namely: (1) the techniques used in the translation of Indonesia Pusaka songs into Chinese versions and (2) the ideology underlying the translation of Indonesia Pusaka songs into Chinese versions. A descriptive qualitative approach has been adopted in this research. The listen-and-record technique is employed in this research to gather data. The lyrics of Indonesia Pusaka in Chinese version is the primary source of data for this research. The translation of Chinese- versions

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Nowadays, mastery of foreign languages is needed in the era of globalization because foreign languages have become languages often found in use. One example is Mandarin; Mandarin is the national language of China, which is widely used worldwide. Besides,

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Mandarin is also the official language of the United Nations (Tempo. co, 2015). Mandarin is currently not only in demand by Indonesian citizens of Chinese descent but also very much in demand by the Indonesian people themselves. According to Sutami (2016), many schools have included Mandarin as one of the subjects, and the principal thinks Mandarin should be taught in high school and even in elementary school. More Indonesians will be able to use information in Chinese as a result of efforts to learn and use foreign languages, particularly for the use of science and technology in addressing free competition in the age of globalization. Additionally, literary and artistic creations in Indonesia have started to use Mandarin. Because Indonesia has a large ethnic Chinese population, children and adults alike usually enjoy Mandarin-language dramas, films, translated books and music. One enjoyable activity that may be utilized to learn Chinese is to listen to Chinese music.

Nowadays, many Indonesian songs are translated into Chinese and vice versa on the Internet. With access to a wider world through the Internet, knowledge of different languages and types of songs is growing and becoming more popular. Indonesian and Chinese songs are easily accessible online, such as on the YouTube website. YouTube is an online entertainment media website that provides a variety of videos with a variety of content widely accessed by Indonesians and foreigners, allowing users to upload, watch, and share videos. The freedom that people have to act as both creators and viewers is what attracts Indonesians and foreigners to use YouTube. On YouTube, you can find song translations such as popular Indonesian songs translated into Mandarin, such as "Kesempurnaan Cinta", sung by musician Rizky Febian.

The emergence of this phenomenon requires the process of song translation. Fans of foreign-language songs can easily understand the meaning behind a song by translating it. Translating song lyrics and finding the equivalent lyrics in the target language is not easy. The ability to convey message and aesthetic qualities is crucial to

effective translation. Differences in culture between the source and target language is one of the difficulties in translation. For example, differences in mindset, emotions, and material culture. According to Newmark (1988, p. 162), translation of literary works and personal opinions is the most difficult because the word's meaning is as important as the meaning of the whole sentence.

Translation can be likened to a bridge that connects two different languages. Translation is not only a bridge between two different languages but also between two different cultures. This aligns with Nida's opinion in House (2014): "Translation is one of the main ways to build representation for other cultures." In Nida's opinion, it can be interpreted that the translation process is the same as building representations of other cultures. From this, it may be inferred that the translation process serves as a bridge between two cultures as well as two languages.

Translation plays a crucial role as a knowledge bridge. It is not only limited to bridges in science but also in cultural exchange activities. Given that language has an essential role in the process of cultural exchange (Akhidna & Endrayanto, 2022). Especially in the era of globalization, where countries cooperate with each other to meet their needs ((Wibowo, 2019)). Furthermore, the phenomenon of translation has a significant impact on daily life. With translation, everyone may get access to knowledge that was previously unavailable.

Concerning translation techniques, there are two important points, namely (1) techniques as a practical matter and (2) techniques are applied to a specific task; in this case, translation tasks that are directly related to translation problems and their solutions (Burton, 2000). Furthermore, Gambier (2013) classifies several techniques that can be applied by a translator, including: 1) Adaptation; 2) Amplification; 3) Borrowing; 4) Calque; 5) Compensation; 6) Description; 7) Discursive Creation; 8) Established Equivalent; 9) Generalization; 10) Linguistic Amplification; 11) Linguistic Compression; 12) Modulation; 13)

Particularization; 14) Reduction; 15) Substitution; 16) Transposition; and 17) Variation.

The target language's ideology must be familiar to the translator in addition to their use of methods and techniques. The collective assumptions, convictions, and value systems of a certain civilization or social group are known as its ideology. This ideology may be the exact opposite of what the translator considers to be true or it may be in line with it. It is clear that ideology has to do with how a translator interprets or is familiar with the real idea of the target language.

During the translation process, the translator acts as a reader of the source text. With this in mind, a translator must have the ability to master the essence of the original author's work to effectively communicate the author's intention to the audience through the translated text. According to Newmark (2003), translation is limited to transferring language in written form.

Equivalence plays an important role in the scope of translation because equivalence influences the acceptability of translation (Ika 2017). An important factor that must be considered in the translation process is the equivalence between the source language (SL) and the target language (TL). This is due to the importance of reader acceptance. In addition, it is crucial for a translator to carefully consider the meaning intended by the author of the source text to produce a translation that is easily understood by the audience. Consequently, to produce a translation that is close to the source text (ST), a translator must use appropriate translation techniques. Written by Molina & Albir (2004), Translation technology is a means of analyzing and explaining the process of identifying word, clause or sentence equivalents.

Translating a song lyric and finding the equivalent in a foreign language cannot be done just like that. Special skills are needed in translating song lyrics from one language to another. These special skills are not only in the form of general translation skills but also need

the expertise to be able to identify the type of text and be able to analyze the content of the text to obtain the appropriate translation method. In addition, it can also determine what techniques to use in translating song lyrics to produce an appropriate translation from SL to TL.

Translating song lyrics is similar to translating poetry. When analyzing poetry, it is important to consider both the form and content of the poem. In addition to the above considerations, two further aspects require examination. As Guerin et al. (2011) found, the aspects mentioned above can be categorized into two different categories, namely external and internal aspects. The external aspects of poetry include various elements such as syllable count, stanza count, line count, rhyme scheme, and rhythm. Internal components include language style, diction, connotations, and symbols. Similar to poetry, song lyrics are organized using a certain number of stanzas, rhymes, and rhythms. In addition, the intrinsic elements of song lyrics show similar characteristics to poetry.

In addition to producing an acceptable translation, translation techniques can also identify the dominant ideology in the translation of a song. In his book, Hoed (2006) explains that there are two ideologies used in translation, namely domestication ideology and foreignization ideology. According to Hoed (2006), the act of translation involves replicating the content from the source language (SL) to the target language (TL). From Venuti's perspective in Wijaya's work, it can be said that every act of reproduction is inherently linked to a certain ideology that influences the translation process. Hoed (2006) illustrates that the ideology of translation is divided into two different categories, namely, the ideology of domestication and the ideology of alienation.

The song lyrics discussed in this paper are the lyrics of the song "Indonesia Pusaka" by Ismail Marzuki in the Chinese version found on Kartikawang's YouTube channel, which first aired in 2022 or accessible via <https://youtu.be/MusrQutu30I?si=RjVNIBH>

xRzDkI6I-. The selection of this song is because the song Indonesia Pusaka is one of the national anthems of the Indonesian state. In addition, the translation of this song has never been studied in previous studies.

Some previous studies examined the translation of Indonesian pop songs into Chinese. One of them is a research conducted by Anggraeni (2020). In her research, she reviewed three song titles, namely "Kesempurnaan Cinta", "Cinta Luar Biasa", and "Dari Mata" in the Chinese version. In addition to these studies, there is also research that was conducted by Akhidna and Endrayanto (2022). She conducted similar research by examining the song Indah Cintaku in the Chinese version. From these two studies, only popular songs were studied. Therefore, this study examines the translation techniques of Indonesian national songs sung in the Chinese version.

There have also been researchers on film translation strategies with the object of animated films. Research conducted by Hendra (2019) titled "Translation Strategy on 'Let it Go' Songs That Were Sung by Idina Menzel with Indonesian Version". This study aims to analyze the strategies Indonesians use in translating the song "Let It Go" sung by Idina Menzel but only looks word by word, not in general. This study counts the number of times a translation strategy is used based on Baker's theory. The result found that there are seven strategies used in the translation of this song. The most dominant strategies are omission, cultural substitution, and paraphrase.

Another study is research from Putri et al. (2022), which discusses the analysis of translation strategies of Japanese songs to Indonesian voiceover and captions in the animated film Doraemon. The research design used a descriptive qualitative method, and the data used were Japanese song lyrics from the movie. The research also measures the accuracy and acceptability of the translation. The study found that, in general, translators mostly used literal translation for subtitles, while dubbed versions used modulation and reduction. Song

translation requires the translator to have musicality and a large vocabulary.

Supardi and Putri (2018) entitled "Audio-Visual Translation: Subtitling and Dubbing Technique - Movie Soundtrack in Frozen: Let it Go". This research is analyzed qualitatively by comparing the translation strategies carried out by translators in the form of subtitling and dubbing. The translation strategies were compared using Molina and Arbir's translation theory. The results concluded that the translation of the song Frozen used 11 strategies for subtitles, with literal translation as the most frequently used. Then, the dubbing translation only uses 9 strategies, where modulation and reduction strategies are the most dominant strategies.

In relation to the previous studies, this research also focuses on one of common songs in Indonesia. The object of this study is one of the national songs of Indonesia entitled Indonesia Pusaka. This study aims to achieve two main objectives. First, it attempts to provide a comprehensive overview of the translation techniques used in translating Indonesian Pusaka lyrics into Chinese. Second, it aims to explain the idea of translating Indonesia Pusaka songs into Chinese. The researchers are interested in exploring translation techniques used in national song since most of the previous studies only examined popular songs.

## METHOD

A qualitative descriptive research method is used in this research. In cases when the data gathered is descriptive, the choice of qualitative descriptive methods is adapted to the data required for study. The Chinese translation of the Indonesian Pusaka lyrics on Kartikawang's YouTube channel serves as the research object or data source in this study. Furthermore, the listening technique was used to collect data. In the data collection process, researchers listened to the song Indonesia Pusaka in Mandarin, found on the Kartikawang YouTube channel and noted the lyrics of the song Indonesia Pusaka in the Mandarin version as presented in

the video on that YouTube channel. Then, the lyrics of the song Indonesia Pusaka in Mandarin were compared with the lyrics of Indonesia Pusaka in Indonesian and analyzed using the theory of translation techniques from Molina & Albir (2004).

## RESULTS AND DISCUSSION

The findings of this study cover two different components, specifically, the provision of instructions on testing translation techniques and the translation ideologies used. This study consists of 8 verses of Indonesia Pusaka song lyrics translated into Mandarin. The discursive creation translation approach was used in all eight of the accessible data. Discursive creation translation is a technique for displaying transient correspondences that may seem odd or improper. The ideology in use, however, is one of domestication through translation, where all information is expressed in terms of the target language.

### Translation Techniques

#### *Datum 1*

SL: Indonesia tanah air beta

TL: 印度尼西亚是我们的故乡

(Yìndùnxīyà shì wǒmen de gùxiāng)

From the datum, it can be concluded that a discursive creation translation approach was employed. The phrase "Indonesia tanah air beta" is translated as "印度尼西亚是我们的故乡" (Yìndùnxīyà shì wǒmen de gùxiāng), which implies that Indonesia is our home country. "Indonesia tanah air beta" is the phrase used in the original lyrics, which translates to "Indonesia is our homeland" in Chinese. It means "Indonesia is my homeland." The context changes from the source language to the target language when first person singular pronouns are used in the source language and first person plural pronouns are used in the target language.

#### *Datum 2*

SL: Pusaka abadi nan jaya

TL: 多么富饶多么美丽

(Duōme fùráo duōme měilì)

Datum 2 uses discursive creation techniques, which can be seen from the source language "Pusaka Abadi Nan Jaya", which means eternal and glorious heritage, which is translated in the target language as "多么富饶多么美丽" (Duōme fùráo duōme měilì) which means how rich and beautiful. The context of sentences in the source language is different from the context in the target language. In the source language, the context of the sentence explains that Indonesia is an eternal and glorious heritage. However, in the target language, the context is presented if Indonesia is rich and beautiful.

#### *Datum 3*

SL: Indonesia sejak dulu kala

TL: 印度尼西亚我们全民族

(Yìndùnxīyà wǒmen quán mín zú)

The original lyrics in Indonesian are "Indonesia sejak dulu kala" which mean Indonesia has always translated into "印度尼西亚我们全民族" (Yìndùnxīyà wǒmen quán mín zú) which means "Indonesia is our nation". From datum 3, it is evident that the discursive creation approach was employed for the translation. This can be seen from the context described in the translated Chinese song lyrics which are out of the context contained in the original Indonesian song lyrics.

#### *Datum 4*

SL: Tetap di puja-puja bangsa

TL: 永远热爱永远尊敬你

(Yǒngyuǎn rè'ài yǒngyuǎn zūnjìng nǐ)

Datum 4 applies a technique called discursive creation translation. The original version's lyrics reads "Tetap dipuja-puja bangsa" which mean remain adored by the nation translated into "永远热爱永远尊敬你" (Yǒngyuǎn rè'ài yǒngyuǎn zūnjìng nǐ) which means "always love, always respect you". From this explanation, it can be seen that the context described in the target language is out of the context conveyed in the source language.

#### **Datum 5**

SL: Disana tempat lahir beta

TL: 我是生在你的土地上

(Wǒ shì shēng zài nǐ de tǔdì shàng)

Datum 5 uses the discursive creation translation technique with the original lyrics being "Disana tempat lahir beta" which mean there is birthplace of me translated into "我是生在你的土地上(Wǒ shì shēng zài nǐ de tǔdì shàng) which means I was born in your country. From the explanation, it is clear that the source language's context differs from the target language's context.

#### **Datum 6**

SL: Dibuai dibesarkan bunda

TL: 我成长在你的怀抱里

(Wǒ chéngzhǎng zài nǐ de huáibào lǐ)

With the original text of "Dibuai dibesarkan bunda," which means mothered and reared, translated into "我成长在你的怀抱里" (Wǒ chéngzhǎng zài nǐ de huáibào lǐ), which means "I grew up in your arms," Datum 6 employs the discursive creation translation approach. This justification demonstrates how the source language's context is different from the target language's context.

#### **Datum 7**

SL: Tempat berlindung dihari tua

TL: 纵然到那年老瞑目的时候

(Zòngrán dào nà nián lǎo míngmù dì shíhòu)

Datum 7 uses the discursive creation translation technique with the original text being "Tempat berlindung di hari tua" which mean a shelter in old age translated into "纵然到那年老瞑目的时候" (Zòngrán dào nà nián lǎo míngmù dì shíhòu) which means "even when I die in old age". From this explanation, it can be seen that the target language context is out of the source language context.

#### **Datum 8**

SL: Sampai akhir menutup mata.

TL: 我也永远和你不分离

(Wǒ yě yǒngyuǎn hé nǐ bù fēnlí)

Datum 8 uses the discursive creation translation technique with the original version text is "Sampai akhir menutup mata" which mean until the end of closing my eyes translated into "我也永远和你不分离" (Wǒ yě yǒngyuǎn hé nǐ bù fēnlí) which means "I will never be separated from you". From this explanation, it can be seen that the exposure of the context in the target language is out of the context that the source language wants to convey.

### **Translation Techniques**

The lyrics of the song Indonesia Pusaka consist of 8 verses. From the previous explanation, it can be seen that all the verses of the Indonesian Pusaka song lyrics were translated into Mandarin using discursive creation translation technique. From the 8 data discussed previously, it can be seen that the context in the target language is different from the context in the source language. Discursive creation translation technique is a technique that is oriented to the target language. From these findings it can be concluded that the translation ideology used is the ideology of domestication.

## CONCLUSION

The conclusions of this research the researchers have, it is found that: There are 8 song lyrics found in this study. Of the 8 song lyrics, all the techniques used are discursive creation. The discursive creation translation technique can be seen from all the data if the target language is presented out of the context of the source language. As for the ideology of translation used, it is more inclined to the ideology of domestication, as can be seen from the 100% target language-oriented techniques.

This research looks at the techniques applied in translating the original Indonesian version of Indonesia Pusaka songs into Chinese by analyzing the verses of Chinese song lyrics. Therefore, future researchers are advised to conduct more in-depth research, for example, examining translation techniques by analyzing words and phrases, changes in meaning and shifts in meaning to improve existing research.

In this research, we only examine the translation of Indonesia Pusaka songs into Mandarin on only one YouTube channel owned by Kartikawang. There are still many other YouTube channels that also present the same content. So, it is hoped that further research can carry out research on several other YouTube channels that contain the same content, namely about singing the Indonesia Pusaka song in Mandarin.

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