

Translation Problems of “Laskar Cinta” and “Ku disini” into English (“Warrior of Love” and “Here to Stay”) and their Impacts on Comprehension



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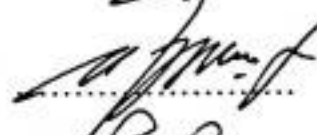

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May the almighty Allah SWT always be with us.

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ABSTRACT

Sri Wulandari Putri. *Translation Problems of "Laskar Cinta" and "Ku disini" into English ("Warrior of Love" and "Here to Stay") and their Impacts on Comprehension* (supervised by R.S.M. Assagaf and Husain Hasyim)

This research aims to investigate the difficulties in case of word choice (diction) in translating Indonesian text into English, which is related to the errors made in selecting appropriate word for a certain contexts and analyze the solution of the error translation from the song "Warrior of Love by Ahmad Dhani and Here to Stay by Sherina" which are acceptable and can touch the heart of the Indonesian listeners even though it is only translated versions from Indonesian language.

The data resources were collected from internet and cassette of the selected songs. Purposive sampling technique was used by the researcher to collect the data and descriptive qualitative method to analyze the data

The researcher finds twenty error translation lyrics from thirty nine translation lyrics in the first song and thirteenth error translation lyrics from the seventeen translation lyrics in the second song. The researcher then changes the error translations of those songs by choosing the words as effective as possible in order to make the Indonesian listeners easier to understand.



ABSTRAK

Sri Wulandari Putri. *Masalah penerjemahan "Laskar Cinta" and "Ku disini" ke dalam Bahasa Inggris ("Warrior of Love" and "Here to Stay") dan dampak pemahaman terhadap lagu-lagu tersebut (Dibimbing oleh R.S.M. Assagaf and Husain Hasyim)*

Penelitian ini bertujuan menginvestigasi kesulitan dalam kasus pemilihan kata dalam penerjemahan teks Bahasa Indonesia ke dalam Bahasa Inggris yang berhubungan dengan kesalahan yang dibuat dalam pemilihan kata untuk sebuah konteks tertentu dan menganalisis solusi kesalahan penerjemahan dari lagu 'Warrior of Love dan Here to Stay' yang dapat diterima dan menyentuh hati para pendengar Indonesia walaupun lagu ini hanya merupakan versi terjemahan dari Bahasa Indonesia.

Sumber data untuk penelitian ini diambil dari internet dan kaset lagu pilihan tersebut. Penulis menggunakan teknik purposive sampling dalam pengambilan data dan metode descriptive qualitative dalam menganalisis data tersebut.

Penulis menemukan dua puluh kesalahan lirik terjemahan dari tiga puluh sembilan lirik terjemahan dalam lagu pertama dan tiga belas kesalahan lirik terjemahan dari tujuh belas lirik lagu kedua. Penulis kemudian mengubah kesalahan terjemahan lagu-lagu tersebut dalam pemilihan kata yang seefektif mungkin agar supaya pendengar Indonesia lebih mudah mengerti.

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CHAPTER I

INTRODUCTION



1.1 Context

Language we use in every day communication can have different forms. Besides as communication media; it can coordinate the aspiration of several artists in poetry or in lyrics of song, prose, drama, scenario either in film or in advertisement.

Some of Indonesian musicians in reality begin exposing them self. They do not only create the lyrics of song in Indonesian language but also they change the ordinary song into the foreign language, so that its songs can exist both in Indonesia and in abroad.

The language of songs, however is quite different from formal language, it is molded by a particular lyric that is supposed to be accompanied by the instrument of music. The mixes of lyric and the relevant of instruments will make the song play a particular situation in touching the past experiences of the people.

The writer chooses Ahmad Dhani's song, 'Laskar Cinta' and Sherina 's song, 'Ku Disini' as the objects of this writing. In these songs, the songwriter translates this song into English that the writer found some strange words in his translation. That is why the writer is interested in reading and analyzing it.

Talking about the idea of songs, it depends on songwriter in creating his or her works whether it talks about human rights, political issues, and love. However, the appreciation of songs depends on our own experience. The choice of language expression and lyrics diction of the songwriter and the ability of the singer in singing the song are able to revoke the buried experiences of the listener and the singer himself/herself.

In translating a song there are some factors that need to be considered carefully. They are diction, grammar, structure of language target. Therefore in translating, Indonesian into English, those devices have to be the essential thing to include being able to get a natural translation from the source language to the target language.

In line with this, the songs 'Laskar Cinta' and 'Ku Disini' which are written and sung by Dewa 19 and Sherina, and have been translated into English with the title "The Warrior of Loves" and "Here To Stay" become so interesting to be analyzed. The researcher has seen that because there are some errors in diction, some ambiguous words in those songs translation. This study tries to find out which is the aspect of the choice words, how the translation theory solve this problem, and how far the other aspects influence the meaning of translation process, such the aspect of culture.

1.2 Identification of the Problems

Having found the lyrics of the translation of the songs, there are problems found:

- a. The impact of translated songs to the native speaker understanding
- b. The problem of translation into English especially in case of word choice.
- c. The different illocutionary acts between the Native speaker and the Indonesian people toward the translated song.
- d. How it has been accepted by its listeners through the voice of a well-known artist Ahmad Dhani and Sherina

1.3 Scope of the Problems

This research is focused on the song 'Laskar Cinta' and 'Ku Disini' written by Ahmad Dhani and Sherina, why the translated verse, 'Warrior of Love' and 'Here to Stay' touched the listeners and the meaning is unchanged from the original Indonesian verse.

1.4. Statement of the Problems

This thesis will discuss two main parts, which each of the parts is united below the topic of this study:

1. What types of difficulties are found in the song of "Laskar Cinta and Ku Di Sini" and how they might appear?

2. How the translated versions of the songs affect the readers' appreciation and what consequence they may create?

1.5 The Objectives of Writing

Based on the above problem statements, this study intend to:

1. Identify difficulties in case of word choice (diction) in translating Indonesian text into English, which are related to the errors made in selecting appropriate word for a certain contexts
2. Analyze the solution of the error translation from the song 'Warrior of Love' and 'Here to Stay' which are acceptable and can be touched the heart of the Indonesian listeners even though it is only translated from Indonesian language.



CHAPTER II

THEORITICAL BACKGROUND

2.1 Definition of Translations

Translation can be defined as a way to transfer the meaning of the material in the source language into the target language. There are some expert's opinions about the meaning of translation that can be used as a basic to understand the translation.

Andarias (1999:5) writes that according to Nida and Taber in Hanafi (1986:25) translation consist of reproducing in the receptor language the closest natural equivalent of the source language message, first, in terms of meaning, and second, in terms of style.

This means that the meaning of the message of the source language must be obtained in the target language, while the second priority is the style. The style is important that translation can be enjoyed by the target audience.

According to *Meriam-Webster Dictionary* in Larson (1989:3)

Penerjemahan merupakan pengubahan dari suatu bentuk kedalam bentuk lain, pengubahan dari suatu bahasa ke bahasa yang lain, dan sebaliknya. Yang dimaksud dengan bentuk bahasa ialah, kata, frasa, klausa, kalimat, paragraph, dan lain-lain. Baik lisan maupun tulisan. Bentuk ini disebut struktur lahir bahasa, yaitu bagian structural bahasa yang biasa terlihat dalam bentuk cetak atau terdengar dalam ujaran. Dalam penerjemahan, bentuk bahasa sumber diganti dengan bentuk bahasa sasaran.

According to the above statement, translation means how to translate the words, phrase, clauses, sentences, paragraph, etc. From the source language into the target language, where the source language form can be changed in accordance with the target language form.

While Larson (1989:3) in Andarias (1999:6) defines translation as follow:

1. Mempelajari leksikon, struktur gramatikal, situasi komunikasi, dan konteks budaya dari bahasa sumber.
2. Menganalisa bahasa sumber untuk menemukan maknanya.
3. Mengungkapkan kembali makna yang sama itu dengan menggunakan leksikon dan struktur gramatikal yang sesuai dengan bahasa sasaran dan konteks budayanya.

Translation may be defined, according to Larson, as the study and analysis of the source language text, including lexicon, grammatical structure, and culture context, in order to find the meaning and express the same meaning in the target language.

Larson (1989:6) concludes that the best translation is a translation which:

1. Menggunakan bentuk wajar bahasa sasaran
2. Menyampaikan sebanyak mungkin makna yang sama kepada penutur bahasa sasaran seperti yang dimengeti oleh penutur bahasa sumber, dan
3. Mempertahankan dinamika bahasa sumber, artinya, menyajikan terjemahan sedemikian rupa sehingga dapat membangkitkan respon pembaca.

Larson gives some criteria for the best translation. It must use a natural form of the target language, must transfer as much of the message of the source language as possible into the target language, and should produce a response in the target audience consistent with the source language and style.

A similar idea is expressed by Newmark (1981:7):

“Translation is a craft consisting of the attempt to replace a written message and/or statement in another language”.

From the above opinions, it is clear that the most important things in translating are the meaning, and its form being fitted with the form of the target language.

2.2. Principles of Translation

A translator should know and understand the principles of good translation which are given by the experts in order to produce an accurate, clear, and natural translation.

According to Etinne Dollet in Nida (1964:15), the principles of translation are as follow:

1. The translator should understand perfectly the content and intention of author whom he is translating



2. The translator should have a perfect knowledge of the language from which is translating and an equally excellent knowledge of the language into which he is translating
3. The translator should avoid the tendency to translate word for word, for to do so is to destroy the meaning of the original and to ruin beauty of the expression
4. The translator should employ the forms of speech in common usage
5. Through his choice and order of words the translator should produce a total overall effect with appropriate 'tone'

2.3 Kinds of Translation

There are some kinds of translation which are generally used by people in translating like what Larson said in Andarias (1999:9) below:

Setiap terjemahan mempunyai bentuk dan makna. Oleh karena itu, penerjemahan dibagi menjadi 2 jenis, yang satu berdasarkan bentuk dan yang satu berdasarkan makna. Penerjemahan yang berdasarkan bentuk berusaha mengikuti bahasa sumber, dan dikenal, dan dikenal dengan sebutan penerjemahan harafiah. Penerjemahan yang berdasarkan makna berusaha menyampaikan makna teks bahasa sumber dengan bentuk bahasa sasaran yang wajar. Penerjemahan semacam ini disebut penerjemahan idiomatic.

Furthermore, Larson describes the kinds of translation specifically as follow:

1. Free translation

He writes that free translation is the translating the statements or the expression with emphasis on the mandate.

2. Cultural translation

He writes that cultural translation is the translating so that the content of the mandate is changed to fit the culture of the target audience in a certain way, and/or information is inserted which is not implicit in the source language. This is the opposite of linguistic translation.

3. Dynamic translation

He writes that dynamic translation is the translating the statements or expression while maintaining the mandate and also paying attention to the unique nature of the target language.

4. Pragmatic Translation

He writes that pragmatic translation is the translating of written material for the trade sector, technical sector, and so on, where emphasis is on transferring factual information.

5. Literal Translation

He writes that cultural translation is the translating of statements or expression word for word, or part of part, without paying attention to the nature of the target language.

6. Idiomatic translation

See free translation.

7. Linguistic translation

He writes that cultural translation is the translating in which linguistic information which is implicit in the source language is made explicit in the target language by changing the form which is used. Linguistic translation is the opposite of cultural translation.

8. Machine translation/Automatic translation

He writes that cultural translation is the translating using a computer to make translation between human language easies.

9. Literary translation

He writes that cultural translation is the translating literature such as poetry, drama, and so on which is emphasizes emotional connotative and style.

In other hand Newmark in Wiwin (2005:15) explained the kinds of translation, as follow:

1. Word for word translation

Newmark (1988:45) defines in his book that he often demonstrated as interlinear translation; with the TL immediately bellow the SL words. The SL word-order is preserved and the words are translated singly by their commons meanings, out of context, for example:

I like that clever child

(Saya menyukai itu anak pintar)

2. Literal translation

Thus, this type also explain in Newmark (1988:46) SL grammatical construction is converted to their nearest TL equivalent but lexical words are again translated singly, out of context, such as:

His heart is in the right place

(Hatinya berada ditempat yang benar)

3. Faithful Translation

Likewise Newmark (1988:46) explains that a faithful translation attempts to reproduce the precise contextual meaning of the original within constraints of the TL grammatical structure. It 'transfers' cultural words and preserves degree of the grammatical and lexical 'abnormality' (deviation from the SL norms) in the translation, for example:

Even the snake
(bahkan seekor ular)



4. Semantic translation

Semantic translation is also described by Newmark (1988:46) that it differs from 'faithful translation' only as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the XL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version, for instance:

When the girls came out to play
(Bila kawan keluar cari)

5. Adaptation

Newmark (1988:46) also explain that 'adaptation' is the 'freest' form of translation. It used mainly for plays (comedies) and poetry; the themes,

characters, plots are usually preserved, the SL culture converted to the TL culture, and the text rewritten, as given bellow:

George Porgie, pudding and pie

(Awang Bawang, kacang kobies)

6. Free translation

Free translation described by Newmark (1988:47) that it reproduced the matter without the manner, or the content without the form of the original. The text is translated freely by the translator using his own free words but stick to the meaning found n the message, such as:

His heart is the right place

(dia baik hati)

7. Idiomatic Translation

Newmark (1988:47) also says idiomatic translation reproduces the 'message' of the original but tends to distort nuances of meaning by preferring colloquialism and idioms where these do not exist in the original, for example:

Are you pulling my leg?

Which mean:

Apakah anda bergurau?

But not:

Apakah anda menarik-narik kaki saya?

8. Communicative Translation

Communicative translation attempts to render the exact contextual meaning of the original in such way both content and language readily acceptable and comprehensible, in Newmark (1988:47), for example:

Better than nobody

Lebih baik dari tiada

The aim of this translation is to be easily understood by the listeners without given stress of the idiomatic expression for example. This kind of translation looks similar to free translation where the translator is using his own words and gives the objective to the listeners.

2.4 The Methods of Translation

Nida (1964:25) writes that the problems literal versus free and form versus content have been discussed more recently in terms of other frames of reference. These fundamental differences in translation theory may be stated in terms of two sets of conflicting 'poles'; (i) literal versus free translating, and (ii) emphasis on form versus concentration on content. For the most part such

expression as literal versus free, translation versus paraphrase, and words versus sense.

As an addition, he wrote that the central problem of translation has always been whether to translate literally or freely.

Up to the beginning of the nineteenth century, many writers are favored to some kinds of 'free translation': the spirit, not the letter; the sense not the word; the message rather than the form, the matter not the manner. Therefore, their idea is given in the following V diagrams:



Taken from Newmark (1988:45) in Wiwin's thesis (2005:15)

2.5 Word Choice

As said before, the translator should have a wide vocabulary in both of languages in order to produce good translation. This is because in translating the translator must be able to produce sentences which are good, accurate, and natural. Therefore, before translating the article or book, the translator should analyze each word in the source language and then look up the appropriate words in the target language.

Andarias (1999:13) explains in his thesis that (Larson, 1989:61), says that:

Kata dalam suatu bahasa tidak selalu mempunyai suatu padanan dalam bahasa lain. Ada kata yang komponen maknanya tumpang tindih, tetapi jarang ada keselarasan mutlak antar bahasa. Oleh karena itu, satu kata harus sering diterjemahkan dengan beberapa kata. Sebaiknya, beberapa kata dalam bahasa sumber mungkin harus diterjemahkan dengan satu kata.

One of the linguistic problems in translating is the correlation correspondence of word meaning in the source language with the word meaning in the target language. With regard to this problem, there are 4 terms in translation as follows:

1. *One-to-one correspondence* is one word source language contains one meaning in target language. For instance, *dog, machine, knife, etc*, this has correlation in Indonesian, which is *anjing, mesin, pisau*. However, a translator has to remember that these words have cultural differences, such as *dog* and *anjing*. In Western culture, a dog is identified with a beloved animal, given special food, paid attention, a playing friend, or even can sleep together with his/her master, etc, while in Indonesian culture, a dog is raised animal, a guard dog, helping to hunt, or a dirty animal. So there is different image between *dog* and *anjing*.

2. *One-to-many correspondence* is one word source language contains many meaning in target language. For instance, *rice* has four meanings in Indonesian, *padi*, *gabah*, *beras*, and *nasi*. These choices depend on context the word '*rice*' is used in English. If an Englishman says "Most Indonesian eat rice", it should be translated into "Kebanyakan orang Indonesia makan nasi", and it is not translated into "Kebanyakan orang Indonesia makan gabah", etc.

3. *One-to-part correspondence* is words in one language which has correlation to only a part of one word in another language. For instance, *witch*, is not a full correlation with the words "*tukang sihir*" or "*nenek sihir*" in Indonesian, because the word *witch* in English is just for a woman, while the word *witch* in Indonesian can be also for a man.

4. *One-to-nil correspondence* is the words which do not have correlation in the target language. There are several ways used to translated, as follows:
 1. The words are given quotation marks ("....."), for instance the phrase "joint venture", which has a known meaning, but does have a correlation in Indonesian. But, it now has correlation with "usaha patungan".
 2. The spelling of vocabularies/ languages is appropriated with the Indonesian spelling without ignoring its meaning and pronunciation.

For instance: *electron* - *electron*
 system - *sistem*

3. The words are given its definition or its paraphrase in Indonesia.

For instance: *non food* - *hasil produksi yang tidak
berupa bahan makanan*

 Supermarket - *took swalayan*

4. The words are given a footnote to explain their meaning.

Another problem faced by the translator is the phenomena where one grammatical form in language sometimes contains more than one meaning (one form, many meanings). Consequently, the translator will be forced to choose the word in the target language which correctly represents the intended meaning in the source language. Pay attention the different meanings of the English grammatical form "run" in the sentences bellow:

1. The woman runs.
2. The stream runs.
3. The clock runs.
4. His nose runs.

The four sentences above all use a single grammatical form, the verb "run" however, the word "run" in three sentences above does not same meaning and should be translated by four different Indonesian words. In the first sentence, "run" means simply "to run" and may be translated

“berlari”, in the second sentence, “run” means “to flow” and may be translated “mengalir”, In the third sentence “run” means “works/is operating” and may be translated “berjalan”, and in the fourth sentence “his nose run” may be translated “dia pilek”.

The above phenomenon demonstrated a grammatical form, such as, a word, phrase, or clause, may have different meaning based on the context where the form is used. As a result, the meaning of a word may be categorized as primary meanings and secondary meanings.

2.6 Song

Tim Murphey (1992: iii) in Wiwin (2005:8) writes the use of music and song offers two major advantages:

1. Music is highly memorable, whether it is because it creates a state of receptivity, or because its rhythms correspond some way with basic body rhythms, or because its messages touch deep-seated emotional or aesthetic chords, or because its repetitive pattering reinforces learning without losing motivation. Whether the reason of song and music are ‘stick’ to the head.
2. It is highly motivating, especially for adolescent young children and young adult learners.

As said before, the use of music and songs have two major advantages which can take by the listeners of those music and songs. It can motivate them to always listen to it.

CHAPTER III

RESEARCH METHOD

3.1 Method of Research

The most important thing to support of criticism of the problem is a purposive sampling method or technique which is used in research. Because of that, the writer has to decide the method that is suitable with the topic has been chosen. By those methods, the writer purposes in order not fault in choosing the object research and arranging the theory. In arranging this thesis, the writer will use descriptive method that describes, explains, and analyzes the data as a procedure to write as follows:

3.1.1 Library Research

In this research, the writer have read some materials from the library and collected information which is related to the topic of this writing. The writer also read some relevant books and some guiding books that are closely related to the topic.

3.1.2 Method of Collecting Data

The write uses the written lyrics method in collecting the data from the sources. The procedure of this method is taking the data by noting it

from the sources. The data are taken as analysis matter. The writer will take the lyric of the songs and makes the comparison between the source language to the target language. The writer will take the data that are closely related to the topic.

3.1.3 Method of Analysis Data

In analyzing the data, the writer uses the descriptive quantitative method by the following steps:

- a. Listening to the songs.
- b. Taking notes on the strange word
- c. Identify the idiomatic words in English in the song.
- d. Analyzing the lyrics of the songs by changing it into the appropriate words and comparing the original verse with that of the translation one to get the source of problem. In analyzing those data the writer uses some trusted dictionaries to help her like Kamus Besar Bahasa Indonesia (2005) arranged by Indonesian Education and Cultural Department, Kamus Indonesian-Inggris (2005) and vice versa revised by John M. Echols and Hassan Shadily and Oxford Learner's Pocket Dictionary (2005) arranged by Oxford University Press.
- e. Analyzing the solution of the error translation from the song of Laskar Cinta by Ahmad Dhani and Ku Di Sini by Sherina.

3.1.4 Population

The populations of this research are the Indonesian songs and their English version taken from the internet and cassettes.

3.2 Research Procedures

The writer will do close reading for the text of song and determine in the focus discussion of the research. Further, the writer identifies and limits the problems. The writer does the library research in order to gather some data to support the analysis of the topic. After that, the writer classifies the data into the primary and secondary data. The writer uses Theory of Translation which is appropriate theory in Translation to analyze the data and at the final steps she writes down the conclusion.

CHAPTER IV

PRESENTATION AND ANALYSIS

In this chapter, the writer analyzes two Indonesian translation songs; they are Laskar Cinta written by Dhani Ahmad which is translated as *Warrior of Love* and sung by a band named Dewa 19 and Ku Disini composed and sang by Sherina which is translated as *Here to Stay*. The writer proposes their translation in English which include many problematic.

4.1 Data Presentation

4.1.1 The song lyrics of Laskar Cinta (Source Language)

Laskar Cinta

Wahai, jiwa jiwa yg tenang..berhati-hatilah dirimu..kepada..
Hati hati yang penuh..dengan..kebencian yang dalam
Karena, sesungguhnya iblis..ada dan bersemayam..
Di hati yang penuh..Dengan benci...dihati..
Yang penuh..Dengan prasangka

Chorus:

Laskar cinta..sebarlanlah benih benih cinta..
Musnahkanlah virus virus benci..
Virus yang bisa rusakkan jiwa..
Dan busukkan hati..laskar cinta..
Ajarkanlah ilmu tentang cinta..
Karena cinta adalah hakikat
Dan jalan yang terang bagi semua manusia



Jika..kebencian meracunimu..
Kepada...manusia lainnya...
maka sesungguhnya iblis...sudah berkuasa atas dirimu
Maka..jangan pernah berharap..aku..akan mengasihi..menyayangi..
Manusia manusia..yang penuh benci..seperti kamu...

Chorus

Wahai jiwa-jiwa yang tenang..jangan sekali-kali kamu..
Mencoba jadi Tuhan dengan mengadili dan menghakimi
Bahwasanya kamu memang tak punya daya dan upaya.
Serta kekuatan untuk menentukan kebenaran yg sejati..
Bukankah kita memang tercipta laki laki & wanita
dan menjadi suku suku bangsa.. yang pasti berbeda
bukankah kita harus saling mengenal dan menghormati
Bukan untuk saling bercerai berai dan berperang angkat senjata

We can see the translation of Laskar Cinta in English below:

WARRIORS OF LOVE

Hey there, all you lovers of peace
Watch out, watch out and be on guard
For lost souls, anger twisting their hearts
For lost souls, poisoned by ignorance and hate
There's no doubt, evil dwells in the hearts
Of all those, of all those who are full of hate
There's no doubt, evil dwells in the souls
Of all those, of all those full of prejudice
Warriors of love
Spread the seeds of love throughout the earth
Go and destroy the virus of hatred
That makes people's hearts sick and depraved
By corrupting their souls

Warriors of Love
Teach the mystical science of love
For only love is the eternal Truth
And the shining path for all God's children everywhere in the world
If hatred has already poisoned you
Against those ... who worship differently
Then evil has already gripped your soul
Then evil's got you in its damning embrace
If so, don't bother to hope or dream
that I...that I'll ever love or embrace
People full of hate and anger like you
People... who're always full of lust... for others' blood

Chorus

Hey there, all you lovers of peace,
don't ever don't ever don't ever don't try to play God,
by judging and condemning anyone different from you
For God has not given you the right to be mankind's judge and jury
Nor the power to know the ultimate Truth,
or to tell others what they must do
Weren't all of us created as either men or women,
on this earthly plane
Destined to become many tribes and lands,
no two of them exactly the same?
Why don't we understand and respect
all of our brothers' and sisters' pain,
Rather than turn into murderous demons,
with our bloody arms raised to the sky?

According to Dhani (in Time Magazine *June 21, 2007*) *Laskar Cinta* is a song that tells about love and tolerance for people of different faiths and it is needed to reject all things connected with hate and extremists among people. Some of his backers hope to widen the song's appeal by assembling a

multilingual Muslim star cast to render it as a kind of "We Are the World" anthem of global Islamic moderation. In that song, there are some words which refer to the language in AlQuran which has peaceful nuance and against of unjust, it is influenced the basic of the songwriter who idealize Bung Karno (Indonesian strong figure). The Jihad nuance was felt in that song; we can see From the colour of song its self which adopts Arabian style. It also happens with the term of 'Laskar Cinta' (Warrior) has the same meaning with the 'Laskar Jihad' (the people who struggle in the way of God in Islam). He choose the word of warrior because it has the similar meaning with Laskar it self.

Jason Tedjasukmana wrote in Time Magazine (June 21, 2007) that Rabbis is an uncommon sight in Indonesia, much less at a performance by the country's top rock star. Yet there they sat, tapping their feet as Ahmad Dhani performed his song "Warriors of Love," at a conference in Bali on religion and tolerance. The 35-year-old Sufi Muslim may have a way to go before reaching the celebrity-healer heights of Bono, but he is no less ambitious in aiming for the global stage.

Dhani is nothing short of a superstar in his native Indonesia, where he performs to sold-out crowds with his band Dewa 19, and where his music has defined as Indonesian young generation. Frequently compared to U2 front man Bono, Dhani and his band music took a political turn two years ago. Since dictator Suharto was ousted from power in 1998, the country has been engaged in a high-stakes "culture war": Islamic political movements have been able to

operate more freely, and extremist groups like Hizb ut-Tahrir and the Islamic Defenders Front have been pushing for the adoption of sharia law. Indonesia has been plagued by major terror attacks in Jakarta and Bali, and by religious and communal violence, such as clashes between Muslims and Christians in early 1999. Dhani and his group, like many urbanites, were alarmed by these developments. They decided to use their music to respond to the hateful ideology that has been seducing so many Indonesian youths.

One of the largest groups responsible for the escalation of violence in 1999 was Laskar Jihad ("Warriors of Jihad"), a violent militia that was led by Jafar Umar Thalib, a veteran of the Afghan jihad who claims to have met Osama bin Laden. When a fight between a Christian bus driver and

A Muslim passenger who refused to pay his fare escalated into communal violence on the Maluku Islands in January 1999, Thalib's militia shipped thousands of fighters into the region by boat to "wage jihad." The conflict lasted three years; an estimated 10,000 people perished on the island of Ambon alone, and around half a million Indonesians were driven from their homes. For its central role in the crisis, Laskar Jihad became, according to former Indonesian president Abdurrahman Wahid and American philanthropist C. Holland Taylor, "a symbol and a byword for the suffering inflicted upon that region." So it is fitting that, in turning toward political involvement, Dhani referenced the radical

group in the title of Dewa's November 2004 album. It was called *Laskar Cinta*, *Warriors of Love*.

The *Laskar Cinta*'s album was designed to provide Indonesian youth with a choice between joining the army of jihad and joining Dhani's army of love. It sold hundreds of thousands of copies and became fodder for the Islamic Defenders Front, the most vocal radical group in Indonesia today, which accused Dhani of being an apostate and a Zionist agent. These attacks seem to have backfired, however. Nick Grace, a Washington, D.C.-based Indonesian-language political commentator, said that the attacks on Dhani and a lawsuit that accused him of defaming Islam only served to make him more prominent. Dhani's message was juxtaposed with that of the radical groups on entertainment and celebrity gossip television programs.

This year, Dhani followed his 2004 effort with a new album, *Republik Cinta* ("Republic of Love"). One of the new songs on the album is called *Laskar Cinta*. Although some listeners may be confused that the song bears the same name as Dewa's previous album, Dhani told the Indonesian edition of *Rolling Stone* that this isn't an uncommon practice. He proudly noted that his favorite band, *Queen*, also did this.

From the article above the writer makes conclusion that Dhani is one of the song writer who makes his song based on social life especially in his country,



Indonesia, and for peaceful of the world. His song also belongs to the protest song.

According to John Greenway, "American Folksongs of Protest" in Suzanti (2008), a protest song is a song intended to protest perceived problems in society such as injustice, racial discrimination, war, globalization, inflation, global warming, incarceration, social inequalities, and human tragedy. Protest songs are generally associated with folk music, but in recent times, they have come from all genres of music. Such songs become popular during times social disruption and among social groups.

Dhani is one of some composer in Indonesia who bearing a protest song, Dhani's songs mostly notify on the subject of suffering the lower classes under the government regulation. However, Dhani is not the only Indonesian singer who is brave to sing a song of protest; there are few of Indonesian singers who are concerned to humanity tragedy, for the example, Neo, Bondan, Fade to black, and Slank. Beside that, during the Soeharto Era there was an extremely controversial composer and singer namely Iwan Fals. Many songs were regarding of protest to the Indonesian government sung by Iwan, Such as "Oemar Bakrie", "bento", and so on. He becomes a person who has ever jailed by the government because of his songs. Unfortunately, after Soeharto Era was fallen in 1998 he doesn't create any song of protest but he is preferred to sing a song with love to protest theme.

The song of Laskar Cinta has been translated into several languages in the world and one of them is in English. It is because Dhani has contract with Dawn Elder Management, Libforall to make one cluster of duty in management of Islamic group music and non-Islamic group music field in the world. He also wants to separate liberalism told as tolerance, pluralism, and democrats. Beside that, they make a video clip and to be responsible for its distribution. Also, the promotion of song is done in several state countries in the world which involves the world top artists in Europe and USA.

After seeing the translation of Laskar Cinta in English, there are some problematic translations in that song and it can be seen in the table 1 below:

Table 1
The Problems in Translation of Laskar Cinta in English

No.	Indonesian (original version)	English version	Problems
1.	Laskar Cinta	Warrior of Love	Inappropriate word
2.	Wahai jiwa-jiwa yang tenang...	-Hey there, all you <u>lovers of peace</u> -Watch out, watch out and be on guard	Inappropriate words

3.	Hati, <u>Hati yang penuh...dengan...kebencian yang dalam</u>	-For <u>lost souls</u> <u>anger twisting</u> their hearts -For lost souls, poisoned by ignorance and hate	Inappropriate words and Additional words
4.	Karena sesungguhnya iblis...ada dan bersemayam...	- <u>There's no doubt,</u> evil dwells in the hearts -There's no doubt, evil dwells in the souls	Additional words
5.	Di hati yang penuh...Dengan benci...dihati...	<u>Of all those, of all those</u> who are full of hate	Additional words
6.	Yang penuh...Dengan prasangka	<u>Of all those, of all those</u> full of prejudice	Additional words
7.	Laskar Cinta Sebarkanlah benih-benih cinta	Warrior of love Spread the seeds of love <u>throughout the earth</u>	Inappropriate words and Additional words
8.	Musnakanlah virus-virus benci	<u>Go</u> and destroy the virus of hatred	Additional words
9.	Ajarkanlah ilmu tentang cinta... Karena cinta adalah hakikat	Teach the <u>mystical</u> science of love For only love is the eternal truth	Additional words
10.	Dan jalan yang terang bagi <u>semua manusia</u>	And the shining path for all <u>God's</u>	Inappropriate words



		children every where in the world	
11.	Kepada...manusia lainnya...	<u>Against those...who worship differently</u>	Inappropriate words
12.	Maka sesungguhnya iblis...sudah berkuasa <u>atas dirimu</u>	Then evil has already gripped <u>your soul</u>	Inappropriate words
13.	Maka...jangan pernah berharap...aku...akan mengasihi...menyayangi...	<u>Then evil's got you in its damning embrace</u> <u>If so, don't bother to hope or dream</u> <u>That I...that I'll ever love or embrace</u>	Wordiness
14.	Manusia manusia...yang penuh benci...seperti kamu...	People full of hate and anger like you <u>People...who're always full of lust...for others' blood</u>	Additional words
15.	Wahai <u>jiwa-jiwa yang tenang</u> ...jangan sekali-kali kamu...	Hey there, all you <u>lovers of peace</u>	Inappropriate words
16.	Mencoba jadi Tuhan dengan mengadili dan mengahakimi	don't ever don't ever don't ever don't try to play God, by judging and condemning anyone <u>different from you</u>	Additional words

17.	Bahwasanya kamu memang tak punya daya dan upaya.	<u>For God has not given you the right to be mankind's judge and jury</u>	Inappropriate words
18.	Serta kekuatan untuk menentukan kebenaran yg sejati..	Nor the power to know the ultimate Truth, <u>or to tell others what they must do</u>	Additional words
19.	Bukankah kita memang tercipta laki laki & wanita	Weren't all of us created as either men or women, <u>on this earthly plane</u>	Additional word
20.	dan menjadi suku suku bangsa.. yang pasti berbeda bukankah kita harus saling mengenal dan menghormati Bukan untuk saling bercerai berai dan berperang angkat senjata	Destined to become many tribes and lands, <u>no two of them exactly the same?</u> Why don't we understand and respect <u>all of our brothers' and sisters' pain,</u> <u>Rather than turn into murderous demons,</u> with our bloody arms raised <u>to the sky?</u>	Additional words and Wordiness

Analysis first song

In analyzing the problems done by the songwriter, the writer begins with the title of those songs. The title *Laskar Cinta* (source language) is translated into English as *Warrior of Love* by the songwriter. According to *Kamus Besar Bahasa Indonesia* by Echols and Hassan Shadily (2005:331) *Laskar* means *tentara; kelompok serdadu; prajurit, atau pejuang etc.* Based on Echols and Hassan Shadily in their *Indonesian-English Dictionary* the word "*laskar*" is translated as soldier, fighter, etc while based on *Oxford learner's pocket dictionary warrior* (2005:486) warrior is *soldier; fighter*. Grammatically, the writer can classify the word "*soldier, warrior, and fighter*" into hyponymy. The hyponymy of *soldier* and *fighter* is *warrior* because warrior can be *soldier, army, etc.* In this case, the songwriter chooses the word *warrior* to change the word *laskar* because *warrior* is the general word for person who struggles for war, sport, and something he/she wants to reach. If we use the word *soldier, army, and fighter* the meaning exactly refers to *war* and as we know war always relate to violence, so the role of the *soldier* and *army* here is to stop the war and make the people safe. *The* title of this song (*Laskar Cinta*) tells about a group of people who separate and fight for love and tolerance to other people in the world without hate and extremists and it has no relation with *Warrior* (soldier, army, etc) because *Laskar* is not only for soldier but it has general meaning in people who have love. Moreover, based on Echols and Hassan Shadily in their *Indonesian-English dictionary* (2005:331),

Laskar Cinta is Fighter of Love. Because of that, it is wrong when Laskar in source language is translated as Warrior in target language and the suggested translation could be translated as **“The Fighter of Love”**.

a. 1st Line

The songwriter translates the sentence *“Wahai jiwa-jiwa yang tenang...Berhati-hatilah dirimu...kepada...”* as *“Hey there, all you lovers of peace Watch out, watch out and be on guard”*. In that translation the songwriter translates *jiwa-jiwa yang tenang* as *lovers of peace*. When we translate the phrase of *lovers of peace* again into Indonesian, it means the people who love the peace and it refers to *someone* or *person* but not people’s feeling. It is appropriate words. According to Oxford learner’s pocket dictionary (2005:422) **peaceful** means *quite and calm* and **mind** means *part of person’s brain where you thoughts are*. So, **peaceful mind** is *part of person’s brain that quite and calm*. We can see that *peaceful mind* has suitable meaning with source language (*jiwa-jiwa yang tenang*). Therefore, the first line suggested translation could be **“O...to the peaceful mind.... Watch out, watch out and be on guard”**.

b. 2nd Line

The songwriter translates the sentence *Hati, Hati yang penuh...dengan...kebencian yang dalam* as *for lost souls anger twisting their*



hearts (first line) *for lost souls, poisoned by ignorance and hate* (second line). The composer translates the phrase of "*hati yang penuh kebencian*" with "*lost soul*" and "*dengan kebencian*" as "*anger twisting*". The meaning of "lost soul" in Indonesian is "jiwa yang tersesat" and "anger twisting" is kemarahan yang berliku-liku". Lexically, they are different in meaning but the purposes of those two phrases are similar. The writer thinks that the phrase "*lost soul anger*" is not suitable meaning with the source language because according to Oxford learner's pocket dictionary (2005:366) *lost* means *unable to find*, *soul* means *spiritual part of a person*, and *anger* means *feeling that makes people want to quarrel or fight*. In conclusion the phrase *lost soul anger* means *unfound person who has feeling to be angry*. For this line the writer chooses *deep hatred* to change the phrase *lost soul anger*. In the second line of the target language the songwriter adds phrase *for lost souls, poisoned by ignorance and hate*. It makes the sentence becomes longer than sentence in source language although it does not change the meaning. So, the suggested translation could be "**to those hearts filled with deep hatred**".

c. 3th Line

The composer translates the sentence "*Karena sesungguhnya iblis...ada dan bersemayam...*" become "*There's no doubt, evil dwells in the hearts...*" *There's no doubt, evil dwells in the souls*". The first phrase of English version in

this sentence, the composer includes the clause *"there is no doubt"* which can not be seen its meaning in Indonesian version. The phrases *"in the hearts"* and *"in the souls"* are also added in target language. We can see the sentence *There's no doubt* is repeated two times and the composer makes the third lines becomes two sentences whereas in the fact the third line only has one sentence. It means there are additional words in these lines. However, there is no change in meaning though that clause is put in this sentence. The suggested translation could be **"Because evil exists and dwells"**

d. 4th Line

In the fourth line, the composer translates *"Di hati yang penuh...Dengan benci...dihati..."* become *"Of all those, of all those who are full of hate"* In this translation the composer does not tell about the love but he explain it generally with using phrase "of all those" which refers to *evil dwells in the heart*. This line also has additional word which are *"Of all those, of all those"* and these phrases can not be found in the source language. Yet, there is no changed meaning in spite of additional words in target language. The suggested translation could be **"For hearts that are full of hate"**.

e. 6th Line

As explained before that *Laskar Cinta* more prefer to the fighter who fights love and keep away the feeling of hate so that the phrase "*Laskar Cinta*" should be changed become "*fighter of love*". And, for the next sentence in the same line the composer translates "*Sebarkanlah benih-benih cinta*" become "*Spread the seeds of love throughout the earth*". In that translation occurs additional word because in the source language there is no explanation about adverb of place whereas in English version there is phrase "*throughout the earth*". The suggested translation could be "**Spread the seeds of love**"

f. 7th Line

The composer translates "*Musnakanlah virus-virus benci*" become "*Go and destroy the virus of hatred*". The composer adds word "*go*" which is the commanding to do something soon. Without the word *go* the sentence is clearer and more suitable with source language. So, the suggested translation could be "**destroy the viruses of hatred**".

g. 9th Line

The Composer translates "*Ajarkanlah ilmu tentang cinta...Karena cinta adalah hakikat*" become "*Teach the mystical science of love...For only love is the eternal truth*". We can see there happen additional word "*mystical*" that has

meaning in something that have spiritual powers. The composer adds the word "*mystical*" because he wants to explain love in high meaning. This word can not be found in Indonesian version (source Language) of this song. The suggested translation could be **"Teach the science of love...For only love is the eternal truth"**.

h. 11th Line

The composer translates "*Dan jalan yang terang bagi semua manusia*" become "*And the shining path for all God's children every where in the world*". The composer translates *jalan* as *path* and it is not suitable with the source language because *jalan* is still in general word whereas *path* means narrow way. According to Oxford learner's pocket dictionary (2005:421) *path* is *way or track made for or by people walking* and based on Echols and Hasan Shadily in their English-Indonesian dictionary (2005:421) *path* means *jalan kecil*. So that *path* is more specific than *way*. In other words *way* is super ordinate of *path* and it is more suitable if we use the word *way* in the target language. In this translation the composer chose phrase "*God's children*" as translation of "*semua manusia*" in theory translation it is called "*one to part*". In the 11th line also happens additional words because the composer uses adverb of place "*every where in the world*". The suggested translation could be **"And the shining path for all God's children"**.

i. 13th Line

The composer translates "*Kepada...manusia lainnya...*" as "*Against those ... who worship differently*". In this line the composer change the whole words, so that the target language is very different from the source language. The composer translates the word *manusia* in general; he translates *manusia* as *those who worship differently*. The listener will not understand who the composer means by *those who worship differently* so to make it clearer the composer must use the words that usual to be used by people. Therefore the suggested translation could be "**To another man**".

j. 14th Line

Maka sesungguhnya iblis...sudah berkuasa atas dirimu" become "*Then evil has already gripped your soul*". We can see at the end of the sentence above that the composer chose the word "*soul*" as the translation of "*dirimu*" whereas 'soul' refers to inner aspects (like, heart, feeling and etc) while 'dirimu' refers to all aspect in people like habit, opinion and etc. we can see that, the messages in source language are not conveyed well by the songwriter. According Oxford learner's pocket dictionary (2005) *soul* means *spiritual part of a person, believed to exist after death*. Whereas, based on Echols and Hasan Shadily in their Indonesian-English dictionary (2005:145) *diri* is translated as *self* and baesd on Kamus Besar Bahasa Indonesia (2005:236) *diri* is translated as



badan. It means that from three dictionary above *diri* is more suitable to be translated as *self*. So, the suggested translation could be **“Then evil has already gripped your soul”**.

k. 15th Line

The composer translates *“Maka...jangan pernah berharap...aku...akan mengasihi...menyayangi...”* become *“Then evil’s got you in its damning embrace”* (line one) *“If so, don’t bother to hope or dream”* (line two), *That I...that I’ll ever love or embrace* (line three). This translation theory is called *wordiness*, it because the composer uses too many sentences to represent one sentence. The suggested translation could be **“Then evil’s got you in its damning embrace”**.

l. 16th Line

The composer translates *“Manusia manusia...yang penuh benci...seperti kamu...”* become *“People full of hate and anger like you People...who’re always full of lust...for others’ blood”*. We can see that the composer adds one sentence to clarify the source language. The additional phrase here is *“People...who’re always full of lust...for others’ blood”* and without adding this phrase the target language is suitable with the source language. The suggested translation could be **“People full of hate and anger like you”**.

m. 17th Line

The composer translates "*Mencoba jadi Tuhan dengan mengadili dan menghakimi*" become "*don't ever don't ever don't ever don't try to play God*" (one line), "*by judging and condemning anyone different from you*" (two lines). In that translation the phrase "*Mencoba jadi Tuhan*" is translated into "*try to play God*" and it shows that they are same in meaning. Beside that, the translation above also happens *redundancy* because the translation adds phrase "*don't ever don't ever don't ever*" at the beginning of the sentence and the phrase "*anyone different from you*" at the ends of the sentence in English version which is not being in the source language. The composer also make the target language become negative form whereas the fact the source language is in positive form and we can see it in the phrase "*don't try*". "*don't try*" in Indonesia means *jangan mencoba* while the lyric in source language is *mencoba*. So, the suggested translation could be "**try to be God by judging and condemning**".

n. 18th Line

The composer translates "*Bahwasanya kamu memang tak punya daya dan upaya*" as "*For God has not given you the right to be mankind's judge and jury*". If we see those all the lyrics above lexically, there is no relation between source language and target language. However, in idiomatic translation, those

sentences are same in meaning. According to Echols and Hassan Shadily in their Indonesian-English dictionary (2005:133) *daya* is translated as *power, energy* and *capacity* while *upaya* in translated is *effort to attain a certain aim*. So the suggested translation could be **“The truth, that you do not have any power and effort”**.

o. 19th Line

The composer translates *“Serta kekuatan untuk menentukan kebenaran yg sejati”* as *“Nor the power to know the ultimate Truth, or to tell others what they must do”*. As we see at the end of this sentence in English version, the composer adds one sentence *“or to tell others what they must do”* as additional explanation to make the sentence clearer. The suggested translation could be **“Nor the power to know the ultimate Truth”**.

p. 20th Line

The composer translates *“Bukankah kita memang tercipta laki laki & wanita”* as *“Weren’t all of us created as either men or women, on this earthly plane”* As we see at the end of this sentence in English version, the composer adds one phrase which is adverb of place *“on this earthly plane”* as additional explanation to make the sentence clearer. The suggested translation could be **“Weren’t all of us created as either men or women”**.



q. 21th Line

The composer translates *"dan menjadi suku suku bangsa.. yang pasti berbeda...bukankah kita harus saling mengenal dan menghormati...Bukan untuk saling bercerai berai dan berperang angkat senjata"* become *"Destined to become many tribes and lands,..no two of them exactly the same?...Why don't we understand and respect...all of our brothers' and sisters' pain,..Rather than turn into murderous demons,..with our bloody arms raised to the sky?"*. There are many additional sentences in that translation, such as *no two of them exactly the same?, all of our brothers' and sisters' pain, Rather than turn into murderous demons*. And then at the end of the line in this stanza the composer adds phrase *"to the sky"* which can not be found in the text of Indonesian version. The suggested translation could be **"Destined to become many tribes and lands...no two of them exactly the same? ...Weren't we have to understand and respect...Rather than turn into murderous demons...with our bloody arms raised"**.

4.1.2 The song lyrics of Ku Di sini (Source Language)

Ku Di sini
Stop redam amarah mu
Namun jangan berlalu
Hentikan tangismu
Lenyapkan ragumu
Yang selalu lupakan

Semua nya tlah termaafkan
Tataplah hari baru
Berlari bersamaku
Jangan menyerah kudisini
Genggam erat tanganku
Jangan sembunyi, kudisini
Genggam erat jiwaku..Ooo

Reff :

Jangan menyerah ku disini
Genggam erat tanganku
Jangan sembunyi ku disini
Genggam erat jiwaku

Lihat wajahku lagi
Lihat wajahmu lagi
Katakan cinta mu
Dan untuk selamanya
Jangan menyerah ku disini
Genggam erat tanganmu
Jangan sembunyi kudisini
Genggam erat jiwaku,,Oooooo

Reff :

Jangan menyerah kudisini.. Disini
Genggam erat tanganku
Jangan sembunyi kudisini
Genggam erat jiwaku,,Oooo

We can see the translation of Ku Di sini in English below:

Here To Stay

Stop shouting and don't get mad
Calm down but don't ever fade
don't you cry don't lose faith

You've got me so stay calm
 What is wrong its alright
 everything will work out fine
 see the sun coming out
 take a ride burn your hate

reff:

don't give up cause i am here to stay
 stay alive we will survive
 don't hide because i am here to stay
 stay alive we will survive
 back to reff
 look at my face one more time
 look at your face one more time
 tell me that you care
 even though this is not the last time
 back to reff
 survive....(back to reff)

After seeing the translation of Ku Di sini in English, there are some problems in it that can be seen in the table 2 below:

Table 2
The Problems in Translation of Ku Disini in English

No.	Indonesian (original version)	English version	Problems
1.	Ku Di Sini	Here to Stay	Inappropriate words

2.	Stop redam amarah mu	stop shouting <u>and</u> <u>don't get mad</u>	Inappropriate words and Additional words
3.	Namun jangan berlalu	<u>calm down</u> but don't ever fade	Additional words and Inappropriate words
4.	Lenyapkan ragumu	-don't <u>lose faith</u> -you've got me so stay calm	Redundancy, additional words and wordiness
5.	Yang selalu lupakan	what is wrong its alright	Inappropriate words
6.	Semua nya tlah termaafkan	everything will work out fine	Inappropriate words
7.	Tataplah hari baru	see the <u>sun coming</u> <u>out</u>	Inappropriate words and Additional words
8.	Berlari bersamaku	take a ride burn your hate	Inappropriate words
9.	Genggam erat tanganku	stay alive we will survive	Inappropriate words
10.	Jangan sembunyi, kudisini	don't hide <u>because</u> I am here to stay	Additional words
11.	Genggam erat jiwaku..Ooo	stay alive we will survive	Inappropriate words
12.	Katakan cinta mu	tell me <u>that you</u> <u>care</u>	Inappropriate and Additional words

13.	Dan untuk selamanya	even though this is not the last time	Wordiness
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Analysis second song

In analyzing the problems done by the songwriter, the writer begins with the title of those songs. The title *Ku Di Sini* (source language) is translated into English as *Here to Stay* by the songwriter. According to Indonesian-English Dictionary (2005:10) by Echols & Hassan Shadily *Ku* is *I* while based on Oxford Learner's Pocket Dictionary (2005:202) *Here* is *in, at or to this place*. There is no relation between source language to target language. Grammatically, if we see the meaning of *Here to Stay* is *live in a place temporarily, or be or remain in the same place or condition*. So that it is wrong when *Ku Di Sini* in Source Language is translated as *Here to Stay* and the suggested translation could be as **"I am here"**.

a. 1st Line

The songwriter translates the sentence *"Stop redam amarah mu"* as *"stop shouting and don't get mad"*. In that translation the songwriter adds the sentence *"shouting"* which is not found in the source language. And without additional word, we still catch the purpose of this sentence. The composer uses

the word *shouting* and *get mad* which are not suitable with the source language. According to Oxford Learner's Pocket Dictionary (2005:397) *shouting* means *loud cry of anger, fear/ say something in a loud voice; speak angrily to somebody* while *get mad* means *angry with somebody*. It is clear that if the composer uses words *shouting* and *get mad*, the target language will not be suitable with the source language. In this case the writer chooses *hold your anger* because according to Oxford Learner's Pocket Dictionary (2005:205) *hold* means *keep something in a particular position* and it has the same meaning with the source language. Therefore, the suggested translation could be **"Stop, hold your anger"**.

b. 2nd Line

The songwriter translates the sentence *"Namun jangan berlalu"* as *"calm down but don't ever fade"*. In the first phrase of the English version in this sentence, the composer includes the clause *"calm down"* which cannot be seen in its meaning in the Indonesian version. According to Oxford Learner's Pocket Dictionary (2005:55) *calm down* means *become or make somebody or something calm* and it is not suitable with the source language. Although, the songwriter adds the word *calm down*, the meaning is still the same with the source language. Grammatically, the suggested translation could be **"but don't ever fade"**.

c. 4th Line

The composer translates "*Lenyapkan ragumu*" as "*don't lose faith*" and "*you've got me so stay calm*". In that translation, there is wordiness and redundancy because the composer translates one line into two lines. In this line she adds clause "*you've got me so stay calm*" which can not be found the meaning in source language. Although, there is additional word in this line, it does not change the purpose of the sentence. The suggested translation could be "**lost your hesitation**".

d. 5th Line

The composer translates the sentence "*Yang selalu lupakan*" as "*what is wrong it's alright*". In this translation, there is happen inappropriate word because the composer changes the whole of this sentence by using another sentence but it still has same purpose. According to their Indonesian-English dictionary by Echols and Hassan Shadily (2005:352) *lupa* is translated as *forget*. So, the writer chooses the word *forget* in this line. The suggested translation could be "**That always forget**".

e. 6th Line

The composer translates the sentence "*Semua nya tlah termaafkan*" as "*everything will work out fine*". There happens inappropriate word because in

this translation the composer translates "*tlah termaafkan*" as "*will work out fine*". We can see that translated words are not same with the words of source language but the meaning conveyed is still same. According to Echols and Hassan Shadily in their English-Indonesian dictionary (2005:653) *work out* means *menyusun, menghabiskan, memecahkan*; from these meanings it means the word is not appropriate to use in this line so the writer chooses the phrase *has been forgiven* to change the *work out fine*. Grammatically, if we translate this line into English it uses present perfect tense because it refers to thing that has happen in the past. The suggested translation could be "**everything has been forgiven**".

f. 7th Line

The composer translates the sentence "*Tataplah hari baru*" as "*see the sun coming out*". In that translation the composer translate "*hari baru*" as "*the sun coming out*". Based on translation theory, it is called inappropriate word and additional word in translation strategy. In idiomatic translation the phrase *sun coming out* can be received in source language but lexically the word is less suitable with the source language. The suggested translation could be "**See the new day**".

g. 8th Line

The composer translates the sentence "*Berlari bersamaku*" as "*take a ride burn your hate*". In this translation, we see that the source language is very different from its translation (target language). In translation, it is called inappropriate word. According to Oxford Learner's Pocket Dictionary (2005:370) *take a ride* means *sit on a horse, bicycle, etc and control it as it moves*. So that it is not suitable with the source language. The using word of target language is very far from the source language. According to Echols and Hassan Shadily in their Indonesian-English dictionary (2005:330) *Berlari* is translated as *run*, so the writer chooses *run* in this line. The suggested translation could be "**Run with me**".

h. 10th Line

The composer translates the sentence "*Genggam erat tanganku*" as "*stay alive we will survive*". In that translation the composer changes the whole of the sentence by using another sentence. According to Echols and Hassan Shadily in their Indonesian-English dictionary (2005:184) *genggam erat* is translated as *hold tightly*, so when the composer translates *genggam erat tanganku* as *stay alive we will survive* the meaning is not same with the source language. The suggested translation could be "**Hold my hand tightly**".

k. 15th Line

The composer translates the sentence "*Katakan cinta mu*" as "*tell me that you care*". In that translation we found the similar meaning from source language to target language, they are "*cintamu*" and "*you care*". However, based on translation theory, it is still wrong because according to Oxford Learner's Pocket Dictionary (2005:58) *care* means (1.) *protection* (2.) *serious attention or thought* (3.) *feeling of worry or anxiety* while *love* is translated as (1.) *strong feeling of deep affection for somebody/something* (2.) *strong feeling of affection and sexual attraction for somebody*. In this case *cinta* means by the composer is *strong feeling of affection and sexual attraction for somebody*, so, the writer chooses the word *love* rather than *care* because usually *care* is just like *protection* and *affection* as a proof of love to somebody. Therefore, the writer thinks the right translation of this lyric is "**tell your love**".

l. 16th Line

The composer translates the sentence "*Dan untuk selamanya*" as "*eventhough this is not the last time*". The translation happen wordiness because the sentence "*Dan untuk selamanya*" is translated "*eventhough this is not the last time*". Actually, if we see the meaning, the meaning of the lyric in English version there is similarity with the source language but lexically the using word is not same with the source language. Echols and Hassan Shadily in

their Indonesian-English dictionary (2005:325) *untuk selamanya* is translated as *forever, at the longest*. But, the writer thinks that *untuk selamanya* is more suitable if we translate it as *eternity* because According to Oxford Learner's Pocket Dictionary (2005:146) *eternity* means *time without end or a very a long time*. So, the suggested translation could be as "And for eternity".

From the song above, there is a lexical reflection (adaptation) process which happens in its translation process. It is because in determining the diction of English version, the composer uses the Lexical symbols where he chooses the words/phrases which do not have direct equivalent with the source language' words/phrases but they still have the same meaning with the source language. For example, the Indonesian phrases 'rusakkan jiwa' is translated as 'heart sick'. Seeing those phrases in semantic, they have same meaning.

According the writer's analysis, she found that we could not identify specifically what kind of translation used in translation of these two songs, but generally the translations show an idiomatic translation. In this case, the translations of these two songs have been modified well so these translations could be either accepted by source language or target language.

According the writer's analysis, especially to "Laskar Cinta", we could identify so many additional words that try to describe what kind of situation described in source language (Indonesian text). Besides, as we know, song is

really different from common text. Songs always use idioms or even connotation words to describe thing. They generally never use too much real words to describe their meaning. Same with this song "Laskar Cinta", either source language or target language use some connotation words such as *busukkan hati*, *jiwa yang tenang*, and *virus-virus benci*.

On the other hand, song of Sherina "Ku Di sini" uses simple word that is easily to be translated from source language to target language. It does not use too much connotation words so we could jump simply to translate either using literal translation or even idiomatic translation

Generally, both translations of these two songs have been also modified to make it be appropriate with the rhythm of these two songs. Thus, there are no changes of rhythm even though the songs have been translated.

After analyzing the translation of Laskar Cinta and Ku Di sini in English, we can get that the diction in target language are not very far from the source language' words although there are many problematic translation in some of its sentences. It has certain aim in keeping the beauty of that song in original version which could be felt by the listeners well although the lyrics are translated into other language. In this case, the songwriter uses the words as effective as possible, by choosing the appropriateness of meaning and all the sentences in the lyric that can synchronize with the music of that song.



From the analysis above the writer make a right translation of these two songs and it can be seen below:

1. Table of the suggested revision of Laskar Cinta (Warrior of Love)

No.	Indonesian (original version)	English version	Problems	Suggested Revision
1.	Laskar Cinta	Warrior of Love	Inappropriate word	Fighter of Love
2.	Wahai jiwa-jiwa yang tenang...	-Hey there, all you <u>lovers of peace</u> -Watch out, watch out and be on guard	Inappropriate words	O...to the peaceful mind....
3.	Hati, <u>Hati yang penuh...dengan...ke bencian yang dalam</u>	-For <u>lost souls anger twisting</u> their hearts -For lost souls, poisoned by ignorance and hate	Inappropriate words and Additional words	to those hearts filled with deep hatred
4.	Karena sesungguhnya iblis...ada dan bersemayam...	- <u>There's no doubt,</u> evil dwells in the hearts -There's no doubt, evil dwells in the souls	Additional words	Because evil exists and dwells
5.	Di hati yang penuh...Dengan benci...dihati...	<u>Of all those, of all those who are full of hati</u>	Additional words	For hearts that are full of hate

6.	Yang penuh...Dengan prasangka	<u>Of all those, of all those full of prejudice</u>	Inappropriate words	of all those full of prejudice
7	Laskar Cinta Sebarkanlah benih-benih cinta	Warrior of love Spread the seeds of love <u>throughout the earth</u>	Inappropriate words and Additional words	-Fighter of love... -Spread the seeds of love
8.	Musnakanlah virus-virus benci	<u>Go</u> and destroy the virus of hatred	Additional words	destroy the viruses of hatred
9.	Ajarkanlah ilmu tentang cinta... Karena cinta adalah hakikat	Teach the <u>mystical</u> science of love For only love is the eternal truth	Additional words	Teach the science of love...
10.	Dan jalan yang terang bagi <u>semua manusia</u>	And the shining path for all <u>God's children</u> every where in the world	Inappropriate words	And the shining path for all God's children
11.	Kepada...manusia lainnya...	<u>Against those...who worship differently</u>	Inappropriate words	To another man
12.	Maka sesungguhnya iblis...sudah berkuasa <u>atas dirimu</u>	Then evil has already gripped <u>your soul</u>	Inappropriate words	Then evil has already gripped your soul
13.	Maka...jangan pernah berharap...aku...akan mengasihi...menyayangi...	<u>Then evil's got you in its damning embrace</u> <u>If so, don't bother to hope or dream</u> <u>That I...that I'll</u>	Wordiness	Then evil's got you in its damning embrace

		<u>ever</u> love or embrace		
14.	Manusia manusia...yang penuh benci...seperti kamu...	People full of hate and anger like you People...who're always full of lust...for others' blood	Additional words	People full of hate and anger like you
15.	Wahai <u>jiwa-jiwa</u> <u>yang tenang</u> ...jangan sekali-kali kamu...	Hey there, all you <u>lovers of peace</u>	Inappropriate words	O...to the peaceful mind.... don't ever, don't ever
16.	Mencoba jadi Tuhan dengan mengadili dan menghakimi	don't ever don't ever don't ever don't try to play God, by judging and condemning anyone <u>different</u> <u>from you</u>	Additional words	try to be God by judging and condemning
17.	Bahwasanya kamu memang tak punya daya dan upaya.	<u>For God has not</u> <u>given you the</u> <u>right</u> to be mankind's judge and jury	Inappropriate words	The truth, that you do not have any power and effort
18.	Serta kekuatan untuk menentukan kebenaran yg sejati..	Nor the power to know the ultimate Truth, <u>or to tell others</u> <u>what they must do</u>	Additional words	Nor the power to know the ultimate Truth

19.	Bukankah kita memang tercipta laki laki & wanita	Weren't all of us created as either men or women, <u>on this earthly plane</u>	Additional words	Weren't all of us created as either men or women
20.	dan menjadi suku suku bangsa.. yang pasti berbeda bukankah kita harus saling mengenal dan menghormati Bukan untuk saling bercerai berai dan berperang angkat senjata	Destined to become many tribes and lands, <u>no two of them exactly the same?</u> Why don't we understand and respect <u>all of our brothers' and sisters' pain,</u> <u>Rather than turn into murderous demons,</u> with our bloody arms raised <u>to the sky?</u>	Additional words and Wordiness	Destined to become many tribes and lands...no two of them exactly the same? ...Weren't we have to understand and respect...Rather than turn into murderous demons...with our bloody arms raised

2. Table of the suggested revision of Ku Di Sini (Here to Stay)

No.	Indonesian (original version)	English version	Problems	Suggested Revision
1.	Ku Di Sini	Here to Stay	Inappropriate words	I am here
2.	Stop redam amarah mu	stop shouting <u>and don't get mad</u>	Inappropriate words and Additional	Stop, hold your anger

			words	
3.	Namun jangan berlalu	<u>calm down</u> but don't ever fade	Additional words and Inappropriate words	but don't ever fade
4.	Lenyapkan ragumu	-don't <u>lose faith</u> -you've got me so stay calm	Redundancy, additional words and wordiness	Lost your hesitation
5.	Yang selalu lupakan	what is wrong its alright	Inappropriate words	That always forget
6.	Semua nya tlah termaafkan	everything will work out fine	Inappropriate words	everything has been forgiven
7.	Tataplah hari baru	see the <u>sun coming out</u>	Inappropriate words and Additional words	See the new day
8.	Berlari bersamaku	take a ride burn your hate	Inappropriate words	Run with me
9.	Genggam erat tanganku	stay alive we will survive	Inappropriate words	Hold my hand tightly
10.	Jangan sembunyi, kudisini	don't hide <u>because</u> I am here to stay	Additional words	Do not hide, because I am here
11.	Genggam erat jiwaku..Ooo	stay alive we will survive	Inappropriate words	Hold my soul tightly...
12.	Katakan cinta mu	tell me <u>that you care</u>	Inappropriate and Additional	tell me your

			words	love
13.	Dan untuk selamanya	even though this is not the last time	Wordiness	And for eternity

CHAPTER V

CONCLUSIONS



After all the data analyzed, the writer can get some conclusions as

follows:

1. After analyzing the translation of Laskar Cinta and Ku Di sini in English, we can get that the diction in target language are not very far from the source language' words although there are many problematic translations in some of its lyrics. It has certain aim in keeping the beauty of that song in original version which could be felt by the listeners well although the lyrics are translated into other language. In this case, the songwriter uses the words as effective as possible, by choosing the appropriateness of meaning and all the sentences in the lyric that can synchronize with the music of that song.

2. The writer found that we could not identify specifically what kind of translation used in translation of these two songs, but generally the translations show an idiomatic translation. In this case, the translations of these two songs have been modified well so these translations could be either accepted by source language or target language. Because of many translation problems in the songs of Laskar Cinta by Ahmad Dhani and Ku Di Sini by Sherina, the writer makes correction on its error translation by changing the

error diction into the right diction so that, the Indonesian listeners are easier to understand the meaning of those songs.

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