TRANSLATION STRATEGIES IN THE RENDETION OF THE AMAZING GRACE SONG INTO INDONESIAN

THESIS
Submitted in Partial Fulfillment of the Requirement for the Degree of
Sarjana Pendidikan

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TRANSLATION STRATEGIES IN THE RENDITION OF THE AMAZING GRACE SONG INTO INDONESIAN

Abstract

Translation is very popular nowadays especially in our country Indonesia. There are so many strategies in making a translation depending on the text that we are going to use. This research conducted to analyze the translation strategies that used in the rendition of the Amazing Grace song into Indonesian. Translating song lyric is not similar with translating another text. Actually song lyric is like a poetry so when making a translation of song lyric we have to choose the appropriate strategy. In analyzing Amazing Grace song the researcher will divide it into two aspects, the first is about meter and rhyme and the second is about transferring the meaning. From the analysis we will know that the meter and rhyme from the SL and TL is similar. Only a few of them that has different types of rhyme. For transferring the meaning between the SL and TL, interpretation is the strategy that the translator used when translating this song lyric.

Key words : Translation, strategies, poetry, song lyric

1. Introduction

Amazing Grace is a song that is really famous around the world. We can find the translation version of this song in many languages like Chinese, Japanese, Russia, Indonesia and etc. To Translate an English song lyric into Indonesian is not easy because we cannot just translate it literally. If we just translate it literally the meaning of the translation might be seems unnatural. Robin Warner (1998) suggests that to produce a good lyric in a song we need to pay attention to the linguistic choices and the nature of the language.

An analysis about translating songs from English into Indonesian is still scarce nowadays. I found a research from Aprilia (2015) that make An Analysis of Interlingual Translation Procedures Used in Maher Zain’s Songs Lyric in English Version Into Indonesian. The analysis result is still unclear because it is just explained the strategy that the translator used without giving explanation why the translator used that strategy. The
method comes from Vinay and Darbelnet (2000) that explained about two ways to make a translation are direct translation or literal translation and oblique translation.

We need to pay attention with language culture in Indonesia also when making a song lyric translation. “Translation is not only the intellectual, creative process by which a text written in a given language is transferred into another.” (from L. Venuti, 1992). We have to adjust the original lyric with the culture so the meaning of the song will not change and it is also appropriate with language culture in Indonesia.

This study will analyze the strategies used in the translation of Amazing Grace song. This song is chosen because it is extremely popular around the world. This song also has translation versions in many languages like Chinese, Japanese, Russian, Indonesian, and etc. The Indonesian version of this song was written in 1978 and at that time English was not really popular like nowadays. So, I think it is really interesting to find how the Indonesian version is made especially at that time English has not already popular like nowadays. So in this research I will try to figure out about what are the strategies that the Indonesian translator use in translating Amazing Grace song.

2. Review of Literature

This study is inspired by the previous study from a journal by Aprilia (2015) that make An Analysis of Interlingual Translation Procedures Used in Maher Zain’s Songs Lyric in English Version Into Indonesian. In that study Aprilia explained the procedures that the translator used when translating that song based on the methods from Vinay and Darbelnet (2000). According to Vinay and Darbelnet there are two kinds of translation methods.

<table>
<thead>
<tr>
<th>Direct Translation</th>
<th>Oblique Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borrowing</td>
<td>Translation</td>
</tr>
<tr>
<td>Calque</td>
<td>Modulation</td>
</tr>
<tr>
<td>Literal</td>
<td>Equivalence</td>
</tr>
<tr>
<td></td>
<td>Adaptation</td>
</tr>
</tbody>
</table>

Table 1: Translation method by Vinay and Darbelnet (2000)
Direct translation is also called literal translation, in this method the translator only transfers the grammatical context from the SL so the translator cannot translate it freely. Meanwhile oblique translation also called as free translation, in this method the translator can translate a text freely but it should has the same equivalent between the SL and TL. The method that Aprilia used actually is general translation method. So, In this study I will make an analysis about what are the strategies that the Indonesian translator used in translating Amazing Grace song but, in this research I will use a strategy or method that related with poetry translation.

Translation is not only replacing a word by another word in another language. “Translating instead consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida and Taber, 1969). Bassnett (2002) explains that translation is “transfer of meaning contained in one set of language sign into another sign through competent use of the dictionary and grammar, the process involves a whole set of extra-linguistic criteria also.” From those explanations I can define translation as a process to translate words or sentences into another language without changing the original meaning from the source language but it needs to be adjusted with the natural equivalent of the target language.

In this research I will interpret the song lyric likes a poetry because the two types of literary works are very similar in nature. Besides that based on the source of the history of this song, Amazing Grace lyric was written in 1772 by John Newton. John Newton made a poem based on his experience in 1748 based on his experience when he was trapped in a storm during his slave trading expedition. Meanwhile, the music of this song was made in 1835, was only written thus much later than the lyric.

Translating a song is not easy compared with translating a general text. Song lyric actually is like a poetry so it has some aspects that we really need to pay attention when rendering a song lyric.
Warner (1998) suggests:

“When it comes to producing a script for musical performance, linguistic choices are subject to over-riding constraints of an extra-linguistic (or, at best, para-linguistic) nature; the words, that is must conform to the rhythms and melodic contours of the music.”

From Warner explanation we know about how to produce a good lyric from a song. The most important things that I get from Warner is about when making a song lyric we have to adjust the rhythm so we can produce a good song lyric. I am really sure that this can be also a guide when we make a translate of a song. It is because when we translate a lyric indirectly we also make a new lyric, although we just change the language but we have to adjust the rhythm so our song lyric will be similar in term of meaning and meter with the SL.

There are some elements in the poetry that we need to consider, which are:

1. Denotation and Connotation

Perrine (1963) explained that denotation is the original meaning of a word and connotation is the implied meaning of a word. Connotation cannot be figured out directly because it has implied meaning from a denotation word.

2. Meter

Meter in the poetry determines the rhythmical aspects like the number, stresses and the beat. According to Perrine (1963, p. 739) “in all great poetry, meter works intimately with other elements of the poem to produce the appropriate total effect.” Meter can make the poetry more meaningful and beautiful because it can evoke emotional effect.

3. Rhythm
Rhythm is really important in song lyric or poetry because rhythm shows the emotional change of a song lyric or poetry. Barney (2008, p.27) said, “One of the functions of poetic rhythm is to give a poem unity.”

4. **Rhyme**

Rhyme generally means the occurred of similar sounds in the end of the poetry line. With rhyme, a song lyric or poetry can be more beautiful because it will make the poetry seems more neat.

5. **Versification**

Versification just the system in the meter and rhyme in a poetry. The system means that how the meter and rhyme can be related each other to beautify the poetry.

To translate song lyric, we need to choose appropriate strategies. There are various strategies in translation, but for the purpose of poetry translation this thesis will apply those developed by Levefere. According to Levefere (1975), there are seven strategies in translating poetry, those strategies are phonemic translation, literal translation, metrical translation, verse to prose translation, rhymed translation, blank/free translation, and interpretation. I will use the following adapted strategies for my research:

1. **Literal Translation**

Literal translation is a method to translate word for word. Actually based on Nida and Taber (1969) if we used literal translation we have to keep the original structure from the SL. As we know that every language has different structure so sometimes if we use literal translation the translated version does not seem acceptable because we follow the original structure. Because of this, Larson (1984) suggested a method called ‘Modified Literal Translation’ this method is
almost similar with literal translation but we just need to change the structure based on the TL structure to make it acceptable. Examples:

What is your name? - ‘Apa kamu nama?’ The Indonesian version is not acceptable because the structure is not appropriate. So we can modify it into ‘Siapa nama kamu?’ to adjust with Indonesia structure. But there are some sentences that we can translate literally using the same structure from the SL. Examples:

Where are you going? - ‘Kemana kamu pergi?’

She works in the hospital - ‘Dia bekerja di rumah sakit’

The Indonesian translation is a result of translating word for word.

2. Metrical Translation

In metrical translation, the translator will focus on the meter of the source language when making a translation into the target language. The metrical aspects that the writer should pay attention to are the number of syllable and beat. For example:

This following text is a part of Christian Bautista’s song ‘Be Careful With My Heart’. We can see that the Indonesian version of that song have the same number of syllable with the English version. The Number of syllable of the SL is 14 and the number of syllable of the TL is also the same with the SL.

| You are my first romance, and I'm willing to take a chance (14) | Kaulah yang pertama, yang memberi arti cinta (14) |

Table 2: Example of number of syllable

The last thing, both of that example also have the same beat when we sing this song. Based on a book ‘Music: A Social Experience’ by Cornelius & Natvig (2012) beat also called as pulse and it means ‘the musical heartbeat that underlies
the musical flow.' In general, a song usually use 4/4 meter, it means there are four beats in each bar. The example above also used 4/4 meter, look at the example below:

| you are my first ro–mance and I’m wil–ling to take a chance |
| 1 2 3 4 | 1 2 3 4 |
| kau lah yang per–ta–ma yang mem–beri arti cin–ta |
| 1 2 3 4 | 1 2 3 4 |

From that example we can see that the SL and TL have 4/4 meter and each bar is divided into 4 beats.

3. Verse to Prose Translation

In this strategy, the translator will try to change the sense, communicative values and syntax from the source language. This strategy will change the type of the text from poem becomes a prose.

4. Rhymed Translation

Rhymed translation is a strategy in translation by making the same rhymed between the source language to the target language. Rhyme means there is the same sound pattern in the end of every line. To make it more beautiful, a poem usually uses the same final vowel or consonant like ‘sea’ and ‘blue’ or ‘night’ and ‘bright’. Usually it will also create a rhyme scheme like a b a b, a b a b c d c d, and etc. Those rhyme schemes are usually used in making a poetry or song lyric. The example: The Indonesian version of “Happy Birthday” song:

\[\begin{align*}
\text{Happy birthday to you} & \quad \text{Selamat ulang tahun} \\
\text{Happy birthday to you} & \quad \text{Selamat ulang tahun} \\
\text{Happy birthday, happy birthday} & \quad \text{Selamat ulang tahun (name)}
\end{align*}\]
Happy birthday to you  Selamat ulang tahun

The Indonesian version and the original one have the same rhyme. In the third line of the TL, the last part usually fill with the name of people that celebrating his or her birthday so it will make different sound. The rhymed scheme from both of them is a a b a.

5. Blank/Free Translation

This strategy gives freedom for the translator to translate a text but it should have the same meaning. The emphasis is on the content. It is also called unrhymed translation. In this strategy, the translation result usually is longer or shorter than the original text because depends on the writer. In this method the writer will make a paraphrase based on the SL.

6. Interpretation

With this strategy, the translator can make a translation by making an interpretation or creating a new form in the target language but it should have the same meaning with the source language. The example:

*Her face was gloomy since his father dead* – *Wajahnya tampak tidak bersemangat setelah kematian ayahnya.*

The word ‘gloomy’ in Indonesian means suram, muram, or murung. It seems that ‘gloomy’ has negative meaning. So based on that example we can translate the word ‘gloomy’ depending on our interpretation as long as it has an approximately similar meaning with the literal translation of that word itself.

Those seven strategies will be the basis for my analysis of the rendition of Amazing Grace song into Indonesian because the lyric from this song contains the same elements with poetry.
3. THE STUDY

In this section the researcher will describe about type of research, sampling, research instrument, and data collection & analysis that will use in analyzing the Amazing Grace song.

**Type of Research**

This study is descriptive qualitative research. This study seeks to analyze the strategies that the Indonesian translator used in translating ‘Amazing Grace’ song. The types of strategies used for the analysis are adapted from Levefere (1975). The researcher will figure out the strategies that the translator used by analyzing the difference between the English lyric and the Indonesian translation version.

**Sampling**

The sampling used for this study is the whole lyrics of the song ‘Amazing Grace’. This song is divided into six stanzas. The researcher will examine the whole stanzas.

**Research Instrument**

The theoretical framework applied in this research is the typology of translation strategies by Andre Levefere (1975) who describes seven strategies to translate a poetry or literature text. I choose the strategies from Andre Levefere because as I have already explained before, the lyric of song may be categorized as literary texts.

**Data Collection & Analysis**

The data collection in this research consisted of two steps. In the first step the researcher will made an analysis about the differences in transferring meter and rhyme between the SL and TL. After that the researcher will analyze the meaning and the strategies that are mostly used in transferring meaning from the SL to TL.
4. FINDINGS AND DISCUSSIONS

A. Analysis on Meter and Rhymes

Both version of ‘Amazing Grace’ song, the English and Indonesian version have almost the similar structure. Both of them are divided into six stanzas and each stanza contains of four lines. The meters of both version is also similar like the number of syllable and the beat. What makes both of them different is the types of rhyme. Although the rhyme scheme is same but the types of rhyme is different. I will explain deeper about the meter and rhyme of ‘Amazing Grace’ song in this part.

<table>
<thead>
<tr>
<th>Amazing Grace – Ajaib Benar Anugerah</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amazing grace, How sweet the sound, (8)</td>
</tr>
<tr>
<td>That saved a wretch like me, (6)</td>
</tr>
<tr>
<td>I once was lost but now I’m found, (8)</td>
</tr>
<tr>
<td>Was blind, but now I see, (6)</td>
</tr>
<tr>
<td>‘twas Grace that taught, my heart to fear. (8)</td>
</tr>
<tr>
<td>And grace, my fears relieved. (6)</td>
</tr>
<tr>
<td>How precious did that grace appear, (8)</td>
</tr>
<tr>
<td>The hour I first believed. (6)</td>
</tr>
<tr>
<td>Though many dangers, toils and snares, (8)</td>
</tr>
<tr>
<td>I have already come. (6)</td>
</tr>
<tr>
<td>‘tis grace that brought me safe thus far, (8)</td>
</tr>
<tr>
<td>And grace will lead us home. (6)</td>
</tr>
<tr>
<td>The Lord has promised good to me, (8)</td>
</tr>
</tbody>
</table>
His word my hope secures. (6)  
He will my shield and portion be, (8)  
As long as life endures. (6)  

Yea, when this this flesh and heart shall fail, (8)  
And mortal life shall cease, (6)  
I shall possess, within the veil, (8)  
A life of joy and peace. (6)  

When we’ve been there ten thousand years, (8)  
Bright shining as the sun. (6)  
We’ve no less days to sing God’s praise, (8)  
Than when we first begun. (6)  

Table 3: Amazing Grace lyric with the number of syllable

<table>
<thead>
<tr>
<th>English</th>
<th>Indonesian</th>
</tr>
</thead>
<tbody>
<tr>
<td>His word my hope secures. (6)</td>
<td>Kuharap sabdaNya. (6)</td>
</tr>
<tr>
<td>He will my shield and portion be, (8)</td>
<td>Dan Tuhanlah perisaiku, (8)</td>
</tr>
<tr>
<td>As long as life endures. (6)</td>
<td>Tetap selamanya. (6)</td>
</tr>
<tr>
<td>Yea, when this this flesh and heart shall fail, (8)</td>
<td>Kendati nanti ragaku, (8)</td>
</tr>
<tr>
<td>And mortal life shall cease, (6)</td>
<td>Terkubur dan lenyap. (6)</td>
</tr>
<tr>
<td>I shall possess, within the veil, (8)</td>
<td>PadaNya aku bertasih, (8)</td>
</tr>
<tr>
<td>A life of joy and peace. (6)</td>
<td>Bahagia tetap. (6)</td>
</tr>
<tr>
<td>When we’ve been there ten thousand years, (8)</td>
<td>Meski selaksa tahun lenyap, (8)</td>
</tr>
<tr>
<td>Bright shining as the sun. (6)</td>
<td>Di sorga mulia. (6)</td>
</tr>
<tr>
<td>We’ve no less days to sing God’s praise, (8)</td>
<td>Rasanya baru sekejap, (8)</td>
</tr>
<tr>
<td>Than when we first begun. (6)</td>
<td>Memuji namaNya. (6)</td>
</tr>
</tbody>
</table>

**Number of Syllable**

The SL of Amazing Grace has the same meter and rhymes with the TL. At first if we are talking about meter that contains of number of syllable and beat. Every stanza in this song is divided into 4 lines, and if we take a look at the number of the syllables in every stanza the pattern of the number of syllable will be 8 6 8 6. The original version of this song and the Indonesian translation have the same number of syllable for the whole stanza because it is a translation of a song lyric so we have to make the number of syllable same so we can sing this song correctly like the original version. For this purpose, in the Indonesian version of this song there are some words that have been shortened. An example for this is...
in the first and second stanza, there is a word “‘ku’” which has shortened version of ‘aku’ ('I'). In the third line of third stanza there is also a word "anug’rah", which actually should be written “anugerah”. From those example the words “aku and anugerah” are shortened because the translator needed to adjust the number of syllables like in the SL so that we can sing the Indonesian version of this song correctly like the original one.

**Beat**

The next aspect is about beat. Like my explanation before in the review of literature, beat in this context also called as pulse. Nowadays the beat meter that mostly use is 4/4, it means there are four beats in every bar. For *Amazing Grace* song the beat meter that used is 3/4 so it means there are 3 beats in every bar. For this context I will give example from the first stanza of *Amazing Grace* song.

The original version of *Amazing Grace* song:

<table>
<thead>
<tr>
<th>short</th>
<th>long</th>
<th>short</th>
<th>long</th>
<th>short</th>
<th>long</th>
<th>short</th>
<th>long</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-</td>
<td>ma-</td>
<td>zing</td>
<td>grace; how</td>
<td>Sweet</td>
<td>the</td>
<td>Sound.</td>
<td>That</td>
</tr>
<tr>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>saved a wretch like me</td>
<td>I</td>
<td>once was</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>lost but now I’m found. Was Blind but now I see</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td>1 2 3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Table 4 : Analysis of beat in Amazing Grace original lyric**
The Indonesian version of *Amazing Grace* song:

<table>
<thead>
<tr>
<th>long</th>
<th>short</th>
<th>long</th>
<th>short</th>
<th>long</th>
<th>short</th>
<th>long</th>
<th>short</th>
</tr>
</thead>
<tbody>
<tr>
<td>A-</td>
<td>jaib</td>
<td>be-</td>
<td>nar</td>
<td>a-</td>
<td>ge-</td>
<td>rah.</td>
<td>Pem</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 5: Analysis of beat in *Amazing Grace* Indonesian lyric

From the table 4 and 5 we can see that there are 3 beats in every bar of *Amazing Grace* song.

Both version have similar pattern but, the in the TL we can see that mostly the words contain of more than one syllable so it will make we spell the word every syllable when we sing it. After I analyzed it, we can see that the third beat has short voice and for the first beat it has long voice. The first beat always followed by the second beat so that is why it called long voice. If we see the table above, it seems that this song began in the third beat and it states ‘A-‘. But, actually ‘A-‘ is not the beginning. ‘A-‘ in this context called as pickup beat before the beginning beat. The beginning beat is on the first beat and in the syllable ‘ma-‘ for the SL and ‘-jaib’ for the TL.

**Rhyme**

The next aspect is about the rhymes the Indonesian translator used when translating this song. The rhyme pattern used in the SL is *a b a b*. There are a few types of Rhymes but,
there are only three kinds of rhymes that I will use in analyzing of Amazing Grace song lyric. Those types are:

1) End Rhyme : This rhyme has the same ending sound, usually a vowel sound followed by consonant sound. Example: Blue/shoe, rice/price, etc

2) Consonance : The words have the same final sound but the vowel sound is different. Example: men/rain, cut/hot, etc

3) Assonance : The final vowel sound is the same but the consonant sound is different. Example: book/put, night/mind, etc.

The table below will explain about the pattern of rhyme used in the SL. The words that I bold in the end represent a and the other words that I underline represent b. I will analyze the rhyme using the rhyme scheme of this lyric. The rhyme scheme is a b a b, so the analysis will be a with a and b with b.

<table>
<thead>
<tr>
<th>First Stanza</th>
<th>Sound Me</th>
<th>Found</th>
<th>See</th>
<th>end rhyme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second Stanza</td>
<td>Fear Relieved</td>
<td>Appear</td>
<td>Believed</td>
<td>end rhyme</td>
</tr>
<tr>
<td>Third Stanza</td>
<td>Snares Come Far Home</td>
<td></td>
<td>consonance rhyme</td>
<td></td>
</tr>
<tr>
<td>Forth Stanza</td>
<td>Me Secures Be Endures</td>
<td></td>
<td>end rhyme</td>
<td></td>
</tr>
</tbody>
</table>
Based on that table we can see clearly about the rhyme from Amazing Grace song. From all the stanzas almost all of them using end rhymed and only two stanzas used consonance rhyme. The rhyme scheme that used in the TL also similar with the SL. The rhyme scheme is $a\, b\, a\, b\, a\, b$ so, my analysis will also similar with the analysis of rhyme from the SL. The analysis will be following the rhyme scheme so it will be like $a$ with $a$ and $b$ with $b$. The syllables that I bold in the end represent $a$ and the other syllables that I underlined represent $b$:
After I analyzed the Indonesian version of ‘Amazing Grace’ song I found differences between the SL and TL in the aspect of using rhymes. In the SL I found that from six stanzas, four of them use end rhymes, one of them using consonance rhyme, and the other one is using consonance rhyme and end rhyme in one stanza. And for the TL I did not find the use of consonance rhyme in there. Most of them used Assonance rhyme and end rhyme. If in the SL the use of end rhyme is dominant and the consonance is just a few but, in the TL the use of end rhyme and assonance rhyme are equal.

B. Analysis on Meaning

In this part I want to analyze the translation strategies that the translator used when making the translation of Amazing Grace lyric into Indonesian language in the aspect of transferring the original meaning from the SL into the TL. Transferring meaning is really important when making a translation of a text. It will be harder if we make a translation of a poem or song lyric because when we want to transfer the meaning we also need to pay attention to the meter and rhyme of the original lyric so the translation version will have approximately the same meaning with the original one and it is also as beautiful as the original one because it reflects the music of the SL.
In this research I will make an analysis of transferring the meaning in the Indonesian translation version of ‘Amazing Grace’ song. I will analyze by comparing each line of the lyric in the SL and TL. To analyze about the transferring of meaning from SL to TL I will use the strategies from Leefere (1975), those strategies are interpretation and free translation.

<table>
<thead>
<tr>
<th>FIRST STANZA</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Source Language</strong></td>
<td><strong>Target Language</strong></td>
<td><strong>Strategy</strong></td>
</tr>
<tr>
<td>Amazing grace, How sweet the sound,</td>
<td>Ajaib benar anugerah</td>
<td>Interpretation</td>
</tr>
<tr>
<td>That saved a wretch like me.</td>
<td>pembaru hidupku!</td>
<td>Interpretation</td>
</tr>
<tr>
<td>I once was lost, but now am found,</td>
<td>‘Ku hilang, buta, bercela;</td>
<td>Interpretation</td>
</tr>
<tr>
<td>Was blind, but now I see.</td>
<td>olehnya ‘ku sembuh.</td>
<td>Interpretation</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SECOND STANZA</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>‘twas Grace that taught, my heart to fear.</td>
<td>Ketika insaf, ‘ku cemas,</td>
<td>Interpretation</td>
</tr>
<tr>
<td>And grace, my fears relieved.</td>
<td>sekarang, ‘ku lega.</td>
<td>Free translation</td>
</tr>
<tr>
<td>How precious did that grace appear,</td>
<td>Syukur, bebanku t’lah lepas</td>
<td>Interpretation</td>
</tr>
<tr>
<td>the hour I first believed.</td>
<td>berkat anugerah</td>
<td></td>
</tr>
</tbody>
</table>
### THIRD STANZA

| Through many dangers, toils and snares, | Di jurang yang penuh jerat | Free translation |
| I have already come. | terancam jiwaku; | Replacement with different meaning * |
| 'tis grace that brought me safe thus far, | anug’rah kupegang erat | Replacement with different meaning * |
| and grace will lead us home. | dan aman pulangku. | Interpretation |

### FOURTH STANZA

| The Lord has promised good to me, | Kudapat janji yang teguh, | Free translation |
| His word my hope secures. | kuharap sabdaNya | Replacement with different meaning * |
| He will my shield and portion be, | dan Tuhanlah perisaiku | Free translation |
| as long as life endures | tetap selamanya. | Interpretation |

### FIFTH STANZA

| Yea, when this flesh and heart shall fail, | Kendati nanti ragaku terkubur dan lenyap, | Interpretation |
| And mortal life shall cease, | | |
| I shall possess, within the veil, | padaNya aku berteduh, | Interpretation |
| A life of joy and peace. | bahagia tetap. | Free translation |

### SIXTH STANZA

| When we've been there ten thousand years, | Meski selaksa tahun lenyap, | Interpretation |
| Bright shining as the sun. | di sorga mulia, | |
*it is not translation strategy from Levefere, it is used because there is no appropriate strategy from Levefere that suitable with the translation process of that line.

After I analyzed all the stanza of Amazing Grace lyric, I found that the Indonesian translation version of this song actually has very similar meaning with the SL but, much of the wording has been modified. Mostly the translator used interpretation strategy in translating this lyric. From 20 parts in this lyric, 12 of them are interpretation then 5 of them are free translation, and there are 3 parts that have different meaning with the SL.

The use of interpretation is really dominant because in translating song lyric or poem. We need to pay attention with the original meters. It will be really difficult if we translated a song lyric literary because sometime if we translated English sentence into Indonesian it will be longer and have more number of syllables than the original one. So that is why interpretation is an appropriate strategy in translated song lyric. Besides that if we use interpretation when translating a song lyric, the meaning will be more or less the same with the original version although it is used different word choice. For the example the line ‘Amazing grace, how sweet the sound’ (First stanza) is translated as ‘Ajaib benar anugerah’.

If we translated it literally it should be ‘Anugerah luar biasa, begitu manis suaranya’, although it is possible to translate it this way but, it will make the number of syllables too many so we cannot sing this song correctly because of that. The translator translated it as ‘Ajaib benar anugerah’ because it has already represent the original meaning of the SL. The use of phrase ‘ajaib benar’ is to replace the phrase ‘how sweet the sound’. Both of them have the same purpose that is to emphasized the word ‘grace’.

<table>
<thead>
<tr>
<th>We've no less days to sing God's praise,</th>
<th>rasanya baru sekejap, memuji namaNya!</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Than when we first begun.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
I also combine two lines when analyzed this song because I think the meaning between those line is really close when I combine two lines become one line. For example is in the third and fourth line of second stanza. At that part I combine the third and fourth line when I analyzed it. That part state that ‘How precious did that grace appear, the hour I first believed.’ and the TL version is ‘Syukur, bebanku t’lah lepas, berkat anugerah.’ In this part the translator used interpretation strategy. I omit the fourth line ‘The hour I first believed’ because there is no relation meaning with the fourth line of TL version. But, in this case if I combine the third and fourth line of TL the meaning is close with the third line of the SL. In this case I think the translator wants to interpret that a grace from God is really great so all problems can be relieved through the grace from God. So that is why the translator make the Indonesian version become ‘Syukur, bebanku t’lah lepas, berkat anugerah.’

Talking about the use of free translation in this song lyric, I found 5 parts that use free translation. In the first line of third stanza we can see an example of free translation, this part states that ‘And grace, my fears relieved’ and then it translated as ‘Sekarang, ‘ku lega.’ Actually the use of free translation is almost the same with interpretation. Sometimes it will be really difficult to differentiate the use of free translation and interpretation. The different between both of them is free translation is more on the paraphrasing the original text meanwhile interpretation emphasize on the meaning implication. Besides that free translation is closer to the original text. Sometimes to translated a song lyric using free translation we need to omit some words to adjust the number of syllables with the SL. For the example on the second line of second stanza states that ‘And grace, my fears relieved.’ then it is translated as ‘sekarang, ‘ku lega.’ In this part the translator is omitted the word ‘grace’, the translator only focused on the phrase ‘my fears relieved’ so the word ‘grace’ omitted.
The last is about the replacement with the unrelated meaning. Actually this is not a strategy from Levefere. The researcher decided to use this strategy because there is no appropriate strategy from Levefere that can fit with the translation version of *Amazing Grace* song. In the Indonesian version of ‘*Amazing Grace*’ song I found three lines that have unrelated meaning with the SL. The example is on the second line of third stanza states that ‘*I have already come.*’ and it is translated as ‘*Terancam jiwaku.*’ from that part we can look that between the SL and TL has different meaning. The translator makes replacement on the TL so the meaning is really different with the SL. But, although the meaning between the SL and TL is different, the TL meaning is related with the previous line that states ‘*Di jurang yang penuh jerat.*’ It seems that the translator wants to keeps the meter of the lyric itself but try to keep the meaning by relate it with the previous line.

5. **CONCLUSION**

This research purpose is to analyze the translation strategies in the rendition of ‘*Amazing Grace*’ song into Indonesian. After analyzing the whole lyrics of ‘*Amazing Grace*’ song the researcher come with some results related with translation strategies of this song. First, in translating ‘*Amazing Grace*’ song it is better to use translation strategies of poetry because as we know that song lyric is also kind of poem so it has a few important aspects that we really need to pay attention. A few important aspects like the meter and rhyme. We cannot translate a song lyric without pay attention with the meter because the effect is we cannot to sing that song correctly. Second, in Amazing Grace song lyric I found that the meter that the TL used is same with the SL. The number of syllable pattern for the SL is 8 6 8 6, it means that in every stanzas divided into four lines and the pattern of number of syllable is 8 6 8 6. The TL version also has this same pattern likes the SL. For the rhyme, between the SL and TL both of them are used the same rhyme scheme but little bit different in case of using the
types of rhyme. The rhyme scheme that ‘Amazing Grace’ song use is $a \ b \ a \ b$ and it is also used in the Indonesian version of this song. The difference is on the use of the types of rhyme. In the SL I found some line that use consonance meanwhile in the TL I did not found the use of consonance. In the TL assonance is one of type rhyme that used. But, both of them have the same types of rhyme that mostly used that is end rhyme. And the last is about interpretation strategies is mostly used when someone make a translation of song lyric. Interpretation help us to adjust the meter between the SL and TL, with interpretation we can make a translation of a phrase in different way but it still has the same meaning,
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References


