CHAPTER V
CONCLUSION AND SUGGESTION

In this chapter, the researcher presents a summary of the analysis. Further in this chapter, a suggestion also displays for further research. It aims for translators, students, and lastly for other researchers who are interested to conduct similar research on singability. Suggestion also includes other objects of research to be analyzed as well as another theory to be implemented for the research.

5.1   Conclusion

After a thorough analysis, the result found a total of 15 data from a soundtrack entitled "*Someday/Andai Itu Hari Ini*". Moreover, by applying translation microstrategies by Schjoldager, et al (2008) and a merged model for singability in dubbed songs proposed by Khosaligheh & Ameri (2016), the researcher concludes the following things:

1. From three aspects of pre-existing music; it is found that in the Indonesian dubbed version, the musical elements are all preserved original. The details of musical elements that are explored are the rhythm as well melody pattern, the harmonic structure, and the music's expression. There also found minor changes in a line to be adjusted to the rhythm pattern of the original version. It includes removing tying notes to be two independent notes and breaking down a note into two notes that have the same rhythmical value as the original version. These minor changes are scarcely noticed when it is sung and could not be judged as having different rhythm pattern because it does not devastate the original rhythm marching. By means of that, the Indonesian dubbed soundtrack has the characteristic of singability where the original music is preserved in the translated song. It also implies that the translation is the one that undergoes modification. The next points will show the detail of how the translator overcomes this through the use of translation strategies.

2. Out of the 12 translation microstrategies, there are seven implemented strategies in a total of all the data. Some lines employ two strategies concurrently. To be more detailed, those seven strategies are: six times implementation of

condensation strategy on all of the data, deletion strategy with four times implementation, paraphrase, and oblique translation strategy are each implemented twice. Lastly, there is a direct translation, substitution, and addition translation microstrategies are used once respectively. Condensation translation is the most frequent strategy to be implemented on all of the data while the least used strategies are direct translation, substitution, and addition. The condensation strategy could cut off lengthy translation in which it is a problem in producing singable translation by condensing it. Direct translation is not frequently used since by employing this strategy, it would result to lengthy translation in consequence of directly translating each lexical item. Meanwhile substitution strategy is not dominantly used for it completely shifts the meaning. To achieve singability, the translator shall make compromises to show fidelity not only to the music but also to the original lyrics. Lastly, since singable song translation needs to be easily comprehended once the listeners hear the song (as there is no option for re-reading) and needs to be effective for singing performance; hence, the translation of song lyrics uses popular words so that it does not need to add additional information in the translation to explain specific term. Therefore, addition translation microstrategy is least used.

3. The translation strategies mainly overcome the problem of isochrony. Specifically, in dubbing, it means the duration of the on-screen character's utterances to be equal between the original and the translated version. In the music, it is the duration of the rhythm alignment while textually; it is simply the length of the lyrics. Therefore, the equal duration decides the number of syllables in the translation. This is in line with the singability of the song translation where the corresponding syllable count is the very minimum required to be achieved so that it can be singable with the existing music. From the music element, we could see that the rhythm keeps the same with the original version; hence, the duration in the Indonesian dubbed version is also equal to the original version. Therefore, textually, the second most frequent strategies (condensation and deletion) reinforce that there are efforts to produce the same syllable count as in the original version in which the lengthy translation is condensed and some items are deleted to achieve corresponding syllable count and to not devastate the rhythm

pattern. Specifically, condensation produces shorter translation and deletion omits units of meaning and hence appears shorter too and that leads to overcoming different syllable count. Also, because this soundtrack is not that type of rhyming song – though some lines do have rhyming ends, accordingly the translator is not concerned to produce rhyming end lyrics. In other words, the focus is mostly on producing the same syllable count. Even though the translation is condensed and deleted, these strategies are not meant to reduce the essential information from the original version; consequently, the intended message is delivered and expressed in accordance with the music's mood.

4. The components of singability are mostly achieved. The prosodic match, sense, and naturalness are achieved in all 15 lines of the soundtrack. Meanwhile the poetic match and the semantic reflexive match are achieved in 14 lines of the soundtrack. It indicates that the translated song is performable in a way that the translated lyrics can be sung without wrenching the original rhythm pattern; in other words, the length of time in the translated version is the same with the original version. Since the length of time remains the same, it makes each line has the same segmentation of verses that is corresponded with the progression of chords of the original version. The music's expression also well-described in the translated lyrics that makes the translated song expresses the same spirit of the original version. Then, the intended message in the original version is all preserved that indicates the translated lyrics successfully delivers the message of the original lyrics and most importantly it does not sound translationese or awkward when it is sung because the translated version follows the grammatical structure of the target language.

5. As for the lip-synchronization, from five lines that have close-up shots, there is only one line that has satisfied 'the impression of reality' or is considered synchronous while the other four are asynchronous. This also reinforces that the syllable count is considered paramount to be achieved in this soundtrack to make the translated lyrics singable into the pre-existing music. Consequently, the translator put less focus on synchronizing the lip movements with the phonetic choice of word in the translation to appear as if the song-text is created for the on-screen characters' lip movements.

5.2 Suggestion

1. For translators

a. Enriching vocabularies and mastering syntactical norms of the target language so as to producelyrics with the identical number of syllable count as the original version has and at the same time the translated lyrics do not sound odd or awkward because it is in accordance with the syntactical norms of the target language. On top of that, creativity is the core component in crafting singability of the song translation. A translator should be able to tinker with the sense when the accurate translation gives lengthy words but should bear in mind to grasp the essential message from the original version. That means the translated lyrics should be able to communicate as effectively as possible when it is being sung.

b. Singability of the song translation involving music; to borrow Golomb's (2005) term, it is 'music-linked translation'. For that reason, a translator who is commissioned to produce a singable song translation shall have a little bit of knowledge about music. At the very minimum are rhythm (including rhythmical values) and melody. This would be beneficial to produce the words in the lyrics to be placed appropriately on certain notes as well as to produce lyrics to be easily vocalized for the singers.

2. For students

Research in song translation especially the singability of the song translation has just gotten the spotlight recently in translation studies. Though references, as well as sources, are infrequently found, the researcher would like to suggest thatstudents of English Literature specifically those who are concerning about translation dig more into this particular issue. There are many to be explored and studied such as the music elements and the relation with the choices of words in translation. The researcher hopes this field will get more attention by the increasing number of students who are interested in the singability of song translation. Further, when it comes to a translated song that is meant to be sung by another singer with a different language, people tend to be skeptical and oftentimes feel "cringey" to listen to the translated version. By studying the singability of the song translation, we could be more aware of this challenging

task and know why some translated songs sound awkward or conversely sound great.

3. For other researches

As it has mentioned previously that research on the singability of song translation has just gotten the spotlight recently, and the researcher encourages other researchers to conduct similar research to enrich research in this particular field.

a. There are a bunch of possible objects to be analyzed; for naming some, the researcher suggests religious hymns since this object compels the sense not to be stretched too far otherwise it would be problematic for it is correlated with praises to the divinity. Another interesting object is nursery rhymes that frequently have simple music as well as lyrics yet still can "hook" listeners' ears. A subtitle can also be an interesting object. Even though the singer sings the original version, the subtitle which implements the singability of the song translation enables the audience to sing along with their language through subtitle in which the words correspond to the original lyrics. This also provides audiences a more pleasing effect.

b. As for the theory, either Low's *Pentathlon Principle* or Franzon's *Layers of Singability* alone could be employed in any research of singability of the song translation. Since these theories are the two most recent and leading theories in singability. Another theory could be implemented too, such as degree of equivalence then present capable respondents to assess the translated lyrics and display their point of view or arguments. In this research, the researcher does not involve respondents or implement degree of equivalence. Lastly, since this research is only a pioneering; thus it is far from perfect. Hopefully, future researcher who will conduct research on singability of the song translation could develop this research better.