

Translation of Japanese Song Lyrics Into Indonesian by Youtuber Djalto

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要旨：歌詞の翻訳は、二つの国の文化的な違いを理解するための一つの方法である。このプロセスは非常に複雑であり、翻訳者は原言語（SL）の文化的文脈を理解し、目標言語（TL）の文化的文脈に合わせて翻訳する必要がある。インドネシアの歌の翻訳者である Djalto は人気のある日本の歌をインドネシア語に翻訳し、カバーソングを作る地元の YouTuber ミュージシャンの一人である。本研究の焦点は、Djalto が使用する日本の歌をインドネシア語に翻訳する際の翻訳方法である。本研究は、記述的質的アプローチと、データを分析するためのニュー マークの翻訳理論を用い、Djalto が日本の人気の歌をインドネシア語に翻訳する際にどのように翻訳を実施したかを分析することを目的とする。本研究の結果、Djalto が最も使用する翻訳方法は、適応方法と自由翻訳方法であることがわかった。これらの方法は、元の歌の意味を効果的に伝えるだけでなく、歌のリズムに合わせるために選ばれている。

キーワード：インドネシア語、日本語の歌詞、原言語、目的言語、翻訳方法

Abstract

Translation of song lyrics is a way to understand cultural differences between two countries. This process is very complex because the translator must be able to understand the cultural context of the source language (SL) and translate it with the cultural context of the target language (TL). Among Indonesian song translators, Djalto is one of local Indonesian youtuber musicians who makes cover songs from popular Japanese songs which are translated into Indonesian language. Therefore, the focus of this research is the translation method of Japanese songs into Indonesian language used by Djalto. This research aims to analyze how Djalto implemented translation methods when translating popular Japanese songs into Indonesian language. This research is using a descriptive qualitative approach with translation theory by Newmark to analyze data. The result of this research shows that the translation methods most used by Djalto are adaptation method and free translation method. These kinds of methods are chosen by Djalto not only to convey the meaning of the original song effectively, but also to accommodate the rhythm of the song.

Keywords: Indonesian Language, Japanese Song Lyrics, Source Language, Target Language, Translation Methods

1. Introduction

Translation is a key tool for understanding the connection between a country's language and its culture. The rich diversity of cultures and languages, which is essential for human communication, underscores the importance of translation as an effective way to convey messages and share knowledge (Abbasi et al., 2012). Translation basically has an important role as a bridge in communicating various languages. When translating between two languages, the translator should strive to convey the same referential, pragmatic, and relational meanings, even though full semantic equivalence may not be achievable in every aspect (ibid).

A translator needs to understand the cultural context of the original text and adapt it effectively for the target language. Zuo (2024) emphasizes that translators should consider the following key factors: 1) Socio-cultural Context: translators must be mindful of the cultural nuances, customs, and social context of the source language text. This deep understanding is crucial to bridge cultural gaps between the source and target languages; 2) Respect for the Original Text: a translator should approach the source text with an open mind and respect for the author's intent. This involves a careful balance between accuracy and fluency; 3) Cultural Translation Methods: literal translation of cultural elements may hinder reader comprehension. Implementing appropriate cultural translation methods ensures that the target text retains the richness and nuances of the original; 4) Effective Communication: open communication with both the original author and the target audience is essential. This dialogue can clarify ambiguities, address cultural nuances, and refine the translation to meet the specific needs of the target readers. By adhering to these principles, translators can produce accurate and comprehensible translations that effectively convey the meaning and cultural significance of the original text.

Japan, a developed nation rich in both traditional and popular culture, has effectively shared its cultural heritage with other countries, particularly Indonesia. Japanese popular culture, including manga (comics), music, anime, movies, and fashion, has gained significant popularity and acceptance among diverse groups in Indonesia (Bangsa & Sihombing, 2022). J-pop (an abbreviation for Japanese Pop), is a subgenre of modern pop music that incorporates Western influences. It gained popularity among young people in Japan beginning in the late 1980s (Mōri, 2009). In the late 1980s and early 1990s, the genre experienced significant growth, emerging as a new marketing strategy that contributed to the transformation of the Japanese music industry, making it both trendy and fashionable. With this expansion, J-pop is influencing global music and gaining recognition in various regions around the world.

Song lyrics with poetry-like rhymes and a good, dense, and great rhyme structure tend to captivate a wide audience (Oliveira in Fitri et al., 2022). When translating songs, it is essential to consider the lyrics to ensure effective communication between the source and target languages (Bogucki in Fitri et al., 2022). Research on song translation has historically received limited attention and has often lacked clarity about the professional identities of song translators. However, further investigation is necessary to understand the methods, goals, and intermediaries that these translators employ in their work (Franzon, 2008).

Songs consist of both verbal and musical elements (Low, 2013). It is often assumed that the verbal elements of an imported song will retain the same meaning as those of the original song after translation. However, this assumption requires further study to determine the extent to which the translator has adapted the text for improved comprehension (ibid). Recent studies on the translations and lyrics of popular songs have primarily concentrated on

monolingual material, specifically lyrics that have been entirely translated into another language (Kaindl, 2005; Susam-Sarajeva, 2006, in Davies & Bentahila, 2008).

In recent times, many popular songs from abroad have gained widespread enjoyment among listeners. As a result, the lyrics of these songs are often rewritten in various languages to help audiences memorize and understand their content more easily (Paramaswari et al., 2017). In Indonesia, there have been translations of Japanese songs into Indonesian, particularly for anime songs (anisong). Djalto, an Indonesian YouTuber, singer, and songwriter, began her career around 2016. As of July 2024, Djalto has approximately 805,000 subscribers and a total of 399 uploaded videos. Though Djalto did not major in Japanese studies, she has translated numerous Japanese popular songs. From 2018 to 2024, Djalto has translated 43 Japanese songs into Indonesian. Japanese music genres that are commonly translated into Indonesian include pop, rock, and anisong. It is therefore essential to examine the methods used in the translation process more thoroughly.

Based on the explanation above, this study examines the methods used by Djalto to translate Japanese song lyrics into Indonesian. The purpose of this study is to examine how Djalto applies translation techniques to make Japanese song lyrics understandable in Indonesian. This research aims to contribute to scientific advancement, particularly in the field of Japanese language translation. Additionally, this research aims to serve as a reference for future studies on Japanese-Indonesian translation.

Numerous studies on translation have been conducted over the years. For instance, Wardani, Hermawan, and Suartini (2018) conducted a study titled *Analisis Penerjemahan Lirik Lagu 『セパトゥ〜くつ〜』 (Sepatu~Kutsu~)*, which aimed to identify the lexical translation techniques employed in the song's lyrics. The theories used in this research are Catford's translation theory, Larson's translation technique, and Simatumpang's translation meaning. Based on the results, there are three lexical translation techniques and one unrecognized lexical translation technique, with the most common translation meanings being lexical meaning and situational/contextual meaning. The lexical translation technique is known to be more widely used in Japanese versions of song lyrics, which contain lexical and situational/contextual translation meanings.

Setiyowati and Wijaya (2022) conducted a study titled *Indonesian to English Singable Translations by Local and Foreign Translators*. The study aimed to explore the differences between singable translations by Indonesian translators and foreign translators. This study uses two songs as objects: "*Hingga Akhir Waktu*" translated by Filipino singer Christian Bautista, and "*Bila Aku Jatuh Cinta*" translated by the band Nidji. The objects were analyzed using qualitative descriptive methods, alongside Peter Newmark's theory of translation methods and Vinay and Darbelnet's translation procedure theory. The results show that translations by foreign translators are more similar to the source language, while translations by Indonesian translators emphasize more on the target language. Despite their differences, both translations share similarities in the length of the lyrics. Based on these findings, it can be concluded that foreign translators are generally more faithful to the source text, whereas Indonesian translators focus more on the target language.

Furthermore, Rakanti and Novitasari (2022) conducted a study titled *Analysis of Translation Techniques of 'Uchiage Hanabi' Song and Cover Song by Andi Adinata*. The purpose of this study is to describe both the single translation technique and the double translation technique used in the Indonesian lyrics of the song "*Uchiage Hanabi*" performed by Virtual YouTuber Andi Adinata. The data was analyzed using qualitative descriptive methods, which included listening and note-taking, intralinguistic matching, element sorting techniques, and informal presentation methods. The theory applied in this work is Molina and

Albir's theory. The results indicate that there are five types of single translation techniques identified: one instance of literal translation, two instances of modulation translation, five instances of word-for-word translation, two instances of general equivalent translation, and two instances of amplification translation. Additionally, the double translation technique involves several methods: the amplification translation technique with four literal data points, the amplification translation technique with one modulation data point, the modulation translation technique with three literal data points, and the modulation translation technique with two general equivalent data points.

Previous research indicates that the three of them analyzed the translation of song lyrics among Indonesian, Japanese, and English, including translations from Indonesian to Japanese, English to Indonesian, and vice versa. The translators are native speakers of Japanese, Indonesian, and Filipino. The first study utilized the lexical and meaning translation theory proposed by Catford, Larson, and Simatumpang. The second study applied Newmark's translation theory in conjunction with the translation procedures developed by Vinay and Darbelnet. Finally, the third study employed the theory proposed by Molina and Albir.

The present study differs from previous research in that the translators are both native Japanese speakers and Indonesians who have studied Japanese intensively. Although Djalto has been translating songs for five years, she only studied basic Japanese for about two years in school and has never visited Japan. This study also aims to examine how a beginner-level YouTuber in Japanese applies translation methods when translating Japanese song lyrics into Indonesian.

This research uses Newmark's translation method. This method is chosen because Newmark (1988) categorizes translation methods into eight types, each defined by its degree of closeness to either the source language (SL) or the target language (TL). Here is a diagram illustrating Newmark's translation methods.

SL emphasis	TL emphasis
Word-for-word translation	Adaptation
Literal translation	Free translation
Faithful translation	Idiomatic translation
Semantic translation	Communicative translation

Figure 1. Diagram of Newmark's translation method
Source: Newmark (1988)

According to the diagram, translation methods are divided into two main groups, determined by the orientation chosen by the translator (Kurnia, 2022). The first group includes translations that are oriented towards the source language, such as word-for-word translation, literal translation, faithful translation, and semantic translation. The second group includes translation types oriented towards the target audience, such as communicative translation, idiomatic translation, free translation, and adaptation (ibid).

The first translation method is word-for-word translation. In this approach, each word is translated based on its general meaning, without considering the context in which it is used (Newmark, 1988). The word order in the SL is preserved in the translation (ibid).

The second translation method is literal translation. This method is similar to word-for-word translation in that it conveys the general meaning without considering context. However, it differs in that the wording is adjusted to align with the grammatical structure of the TL (Newmark, 1988).

The third translation method is faithful translation, which aims to reproduce the meaning contextually while paying close attention to the grammatical structure of the source text (Newmark, 1988). This method is particularly significant when translating cultural terms, as it may lead to deviations from the grammatical and lexical rules of the source language. Such deviations occur because faithful translation seeks to preserve the author's intended message in the target text (ibid).

The fourth translation method is semantic translation. This method resembles faithful translation, but it prioritizes the aesthetic qualities of the SL over strict adherence to its meaning (Newmark, 1988). In other words, the distinction between faithful translation and semantic translation lies in their approaches: faithful translation is typically less compromising and more rigid, whereas semantic translation is more adaptable. These two methods, along with two others, are classified as translation methods that prioritize the SL.

Next are the translation methods that prioritize the TL. The fifth method is communicative translation, which emphasizes the contextual meaning of the SL. This approach involves paraphrasing the content and language to enhance its acceptability for the reader (Newmark, 1988). In other words, communicative translation emphasizes the importance of the conveyed message, focusing on producing translations that are acceptable and natural in the TL (Kurnia, 2022).

The sixth translation method is idiomatic translation. This approach conveys the message of the SL while subtly altering its nuances by incorporating everyday language and idiomatic expressions from the TL (Newmark, 1988). In other words, idiomatic translation emphasizes finding equivalents for figurative expressions and idioms in the TL that convey a similar meaning to those in the SL.

The seventh translation method is free translation. This approach involves paraphrasing the original text, often resulting in a translation that is longer than the source material (Newmark, 1988). In other words, free translation tends to produce outcomes that differ significantly from the original SL's text, as it allows for greater flexibility in interpretation (Kurnia, 2022).

The last method is adaptation translation, which is commonly used in drama and poetry (Newmark, 1988). In this approach, cultural elements from the SL are replaced with those from the TL, resulting in a rewritten text (ibid).

2. Methodology

This research is a descriptive qualitative study. The primary data sources are the translations of song covers by Djalto, specifically *Lemon*, *Nandemonaiya*, and *Uchiage Hanabi*. These three songs were selected using simple random sampling, a technique that involves drawing lots (Eriyanto, 2007). This sampling technique was chosen because simple random sampling is ideal for homogeneous populations, ensuring that the collected data accurately represents the entire population (ibid). In collecting data sources, researchers randomly selected song covers published by Djalto on YouTube. The selected songs were *Lemon*, *Nandemonaiya*, and *Uchiage Hanabi*.

The researcher will begin the analysis by comparing the original Japanese song lyrics with Djalto's translation results. The comparative results were analyzed using Newmark's translation method theory to determine which translation method Djalto applied in each section of the lyrics. The identified translation methods will be categorized based on a specific pattern. These classification results will form the basis of the conclusions.

3. Result

The analysis of three cover songs titled *Lemon*, *Nandemonaiya*, and *Uchiage Hanabi* was done using Newmark translation method theory and it will be elaborated by using tables as well as descriptions of the translation method used.

3.1 Result of Translation Method of *Lemon* by Djalto

Lemon, which had been translated and made into a cover song by Djalto, has four translation methods. Those methods are faithful translation, semantic translation, free translation, and adaptation.

Tabel 3.1 Summary of Translation Methods Data of *Lemon*

Translation Method	Number of Data
Faithful Translation	3
Semantic Translation	5
Free Translation	10
Adaptation	27
Total	45

3.1.1 Faithful Translation

There are three data in *Lemon* that used faithful translation method. The following table shows the comparison between the original Japanese lyric excerpts and the translated lyric excerpts to understand how the differences between the original and the translated one represent the method used.

Tabel 3.2 Terjemahan Lirik Lagu *Lemon* dengan Metode Penerjemahan Setia

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 16	雨が降り止むまでは帰れない <i>ame ga furi yamu</i> hujan NOM turun-INF berhenti <i>made wa kaerenai</i> sampai TOP pulang-POT-NEG (<i>Lemon</i> , verse 4 line 6)	Namun ku takkan pulang sebelum hujan berhenti
Data 36	とても忘れられない <i>totemo wasurerarenai</i> sangat lupa-POT-NEG	Ku takkan bisa lupa

	(Lemon, verse 8 line 6)	
Data 43	雨が降り止むまでは帰れない <i>ame ga furi yamu</i> hujan NOM turun-INF berhenti <i>made wa kaerenai</i> sampai TOP pulang-POT-NEG (Lemon, verse 9 line 6)	Namun ku takkan pulang sebelum hujan berhenti

The data shown in table 3.2 are classified as faithful translation method because there are no significant differences in contextual meanings between the original lyric excerpt and the translated lyric excerpt. Moreover, the grammatical structure in the translated lyric excerpt follows the grammatical structure in the target language.

3.1.2 Semantic Translation

The number of data that used semantic translation method is five data. The following table below shows the comparison between the original lyric excerpts and the translated lyric excerpts.

Tabel 3.3 Semantic translation method used in the translation of lyric of *Lemon*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 1	夢ならばどれほどよかったでしょう <i>yume naraba dore</i> mimpi COND yang mana <i>hodo yokatta</i> sampai-sampai bagus-PAST <i>deshou</i> AUX (Lemon, verse 1 line 1)	Alangkah indah bila semua ini hanya mimpi
Data 2	未だにあなたのことを夢にみる <i>imada ni anata</i> bahkan sekarang COP:ADV kamu <i>no koto wo yume ni miru</i> GEN NML ACC mimpi DAT melihat (Lemon, verse 1 line 2)	Bahkan dalam lelap ku masih terus melihatmu
Data 30	今でもあなたはわたしの光 <i>ima demo anata wa watashi</i> sekarang bahkan kamu TOP aku <i>no hikari</i>	Walau hingga kini kau masih jadi cahayaku

	GEN cahaya (<i>Lemon</i> , verse 7 line 6)	
Data 31	自分が思うより <i>jibun ga omou</i> diri sendiri NOM berpikir <i>ori</i> daripada (<i>Lemon</i> , verse 8 line 1)	Ku tak pernah menduga
Data 34	あんなに側にいたのに <i>anna ni soba ni</i> seperti itu COP:ADV sebelah LOC <i>ita noni</i> ada-PAST AUX (<i>Lemon</i> , verse 8 line 4)	Walau kita bersama

The translation method used in data as shown in table 3.3 are classified into semantic translation. It can be seen that there are contextual meanings that are being compromised in translated lyric excerpts. Those compromises are done to keep the aesthetical aspect of the original lyrics.

3.1.3 Free Translation

There are ten data that used the free translation method in lyric excerpts of *Lemon* as shown in the following table below.

Tabel 3.4 Free translation method used in the translation of lyric of *Lemon*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 14	あなたとともに <i>Anata to tomo ni</i> Kamu ADD bersama COP:ADV (<i>Lemon</i> , verse 4 line 4)	Saat kau di sisiku
Data 15	胸に残り離れない 苦いレモンの匂い <i>mune ni nokori</i> dada LOC tertinggal-INF <i>hanarenai nigai remon no</i> berpisah-POT-NEG pahit lemon GEN <i>nioi</i> aroma	Aroma lemon yang pahit kan slalu kukenang dalam dada

	(Lemon, verse 4 line 5)	
Data 22	何をしていたの <i>nani wo shiteita</i> <i>no</i> apa ACC melakukan-TE-ASP-PAST PP (Lemon, verse 6 line 1)	Sedang apakah dirimu?
Data 28	わたしのことなどどうか忘れてください <i>watashi no koto nado</i> aku GEN NML dan lainnya <i>douka</i> <i>wasurete</i> bagaimanapun melupakan-TE <i>kudasai</i> beri-IMP (Lemon, verse 7 line 4)	Kumohon hapuslah kenanganku di dalam lubuk hatimu
Data 29	そんなことを心から願うほどに <i>sonna koto wo kokoro kara</i> seperti itu NML ACC hati ABL <i>negau hodo ni</i> berharap sampai-sampai COP:ADV (Lemon, verse 7 line 5)	Ini adalah permintaan hati terdalamku
Data 32	恋をしていたあなたに <i>koi wo shiteita</i> cinta ACC melakukan-TE-ASP-PAST <i>anata ni</i> kamu DAT (Lemon, verse 8 line 2)	Rasa cinta yang ada
Data 33	あれから思うように息ができない <i>are kara omou you ni</i> itu ABL berpikir seperti COP:ADV <i>iki ga dekinai</i> napas NOM bisa-NEG (Lemon, verse 8 line 3)	Kan menimbulkan sesak yang ada dalam dada
Data 37	それだけが確か <i>sore dake ga tashika</i> itu hanya NOM pasti (Lemon, verse 8 line 7)	Namun aku tahu pasti

Data 41	あなたとともに <i>anata to tomo ni</i> kamu ADD bersama cop:ADV (<i>Lemon</i>, verse 9 line 4)	Saat kau di sisiku
Data 42	胸に残り離れない 苦いレモンの匂い <i>mune ni nokori</i> dada LOC tertinggal-INF <i>hanarenai nigai remon no</i> berpisah-POT-NEG pahit lemon GEN <i>nioi</i> aroma (<i>Lemon</i>, verse 9 line 5)	Aroma lemon yang pahit kan slalu kukenang dalam dada

The translation method used in data as shown in table 3.4 are classified into free translation. It also can be seen that there Djalto rephrasing the original text, which often leads to a translation that is more extensive.

3.1.4 Adaptation

Adaptation method is found in 27 data as shown in Table 3.5 below.

Tabel 3.5 Adaptation method used in the translation of lyric of *Lemon*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 3	忘れた物を取りに帰るように <i>wasureta mono wo tori</i> lupa-PAST benda ACC ambil-INF <i>ni kaeru you ni</i> DAT pulang seperti COP:ADV (<i>Lemon</i>, verse 1 line 3)	Memori yang kau tinggalkan jauh dalam benakku
Data 4	古びた思い出の埃を払う <i>furubita omoide no hokori wo</i> kuno kenangan GEN debu ACC <i>harau</i> membayar (<i>Lemon</i>, verse 1 line 4)	Membawaku sekali lagi kembali padamu
Data 5	戻らない幸せがあることを <i>modoranai shiawase ga aru</i> kembali-NEG kebahagiaan NOM ada	Pada akhirnya kaulah yang telah

	<i>koto wo</i> NML ACC (Lemon, verse 2 line 1)	menyadarkanku
Data 6	最後にあなたが教えてくれた <i>saigo ni anata ga</i> terakhir COP:ADV kamu NOM <i>oshiete kureta</i> memberitahu-TE beri-PAST (Lemon, verse 2 line 2)	Kebahagiaan ini takkan bisa kuulang lagi
Data 7	言えずに隠してた昏い過去も <i>iezu ni</i> berkata-NEG COP:ADV <i>kakushiteta kurai</i> menyembunyikan-TE-PAST gelap <i>kako mo</i> masa lalu juga (Lemon, verse 2 line 3)	Dan luka di dalam hatiku takkan pernah utuh
Data 8	あなたがいなきゃ永遠に昏いまま <i>anata ga inakya eien</i> kamu NOM ada-NEG-COND selamanya <i>ni kurai mama</i> COP:ADV gelap apa adanya (Lemon, verse 2 line 4)	Jika kau tak pernah melangkah ke dalam hidupku
Data 9	きっともうこれ以上傷つくことなど <i>kitto mou ijou kizutsuku</i> pasti sudah lebih dari melukai <i>koto nado</i> NML dan lainnya (Lemon, verse 3 line 1)	Namun aku rasa cukup Rasa sakit yang ku tahu
Data 10	ありはしないとわかっている <i>ari wa shinai to</i> ada TOP melakukan-NEG QT <i>wakatteiru</i> paham-TE-ASP (Lemon, verse 3 line 2)	Tidak perlu bisa melebihi hari itu
Data 11	あの日の悲しみさえ	Bahkan luka yang aku

	<i>ano hi no kanashimi sae</i> itu hari GEN kesedihan bahkan (Lemon, verse 4 line 1)	rasakan
Data 12	あの日の苦しみさえ <i>ano hi no kurushimi sae</i> itu hari GEN kepahitan bahkan (Lemon, verse 4 line 2)	Kepedihan yang kita torehkan
Data 13	そのすべてを愛してた <i>sono subete wo ai</i> itu semua ACC cinta <i>shiteta</i> melakukan-TE-PAST (Lemon, verse 4 line 3)	Semuanya kenangan yang indah
Data 17	今でもあなたはわたしの光 <i>ima demo anata wa watashi</i> sekarang bahkan kamu TOP aku <i>no hikari</i> GEN cahaya (Lemon, verse 4 line 7)	Sampai kini cahayamu lah yang masih kucari
Data 18	暗闇であなたの背をなぞった <i>kurayami de anata no se</i> kegelapan LOC kamu GEN punggung <i>wo nazotta</i> ACC mengikuti-PAST (Lemon, verse 5 line 1)	Dalam gelap ku mencoba tuk mengingat bayangmu
Data 19	その輪郭を鮮明に覚えている <i>sono rinkaku wo senmei ni</i> itu siluet ACC jelas COP:ADV <i>oboeteiru</i> mengingat-TE-ASP (Lemon, verse 5 line 2)	Masih teringat jelas tertanam di pikiranku
Data 20	受け止めきれないものと出会うたび <i>uketomekirenai mono to</i> menangkap-ASP-NEG benda ADD <i>deau tabi</i> bertemu setiap	Namun setiap ku tersadar ini bukanlah mimpi

	(Lemon, verse 5 line 3)	
Data 21	溢れてやまないのは涙だけ <i>afurete yamanai no wa</i> meluap-TE berhenti-NEG GEN TOP <i>namida dake</i> air mata hanya (Lemon, verse 5 line 4)	Hal yang tersisa untukku hanyalah air mata
Data 23	何を見ていたの <i>nani wo miteita no</i> apa ACC melihat-TE-ASP PP (Lemon, verse 6 line 2)	Terucap oleh bibirku
Data 24	わたしの知らない横顔で <i>watashi no shiranai yokogao</i> aku GEN tahu-NEG samping wajah <i>de</i> COP:TE (Lemon, verse 6 line 3)	Walau pun matakku tidak tertuju padamu
Data 25	どこかであなたが今 <i>dokoka de anata ga</i> suatu tempat LOC kamu NOM <i>ima</i> sekarang (Lemon, verse 7 line 1)	Jika kau mendengar lagu ini
Data 26	わたしと同じ様な <i>watashi to onaji you na</i> aku ADD sama seperti PP (Lemon, verse 7 line 2)	Jika kau dirundung rasa sepi
Data 27	涙にくれ淋しさの中にいるなら <i>namida ni kure sabishisa</i> air mata DAT beri-INF kesepian <i>no naka ni iru nara</i> GEN tengah DAT ada COND (Lemon, verse 7 line 3)	Atau mungkin kau lelah menangis seperti diri ini
Data 35	まるで嘘みたい	Tak pernah ku sadari

	<i>marude uso mitai</i> seperti kebohongan seperti (<i>Lemon</i>, verse 8 line 5)	
Data 38	あの日の悲しみさえ <i>ano hi no kanashimi sae</i> itu hari GEN kesedihan bahkan (<i>Lemon</i>, verse 9 line 1)	Bahkan luka yang aku rasakan
Data 39	あの日の苦しみさえ <i>ano hi no kurushimi sae</i> itu hari GEN kepahitan bahkan (<i>Lemon</i>, verse 9 line 2)	Kepedihan yang kita torehkan
Data 40	そのすべてを愛してた <i>sono subete wo ai</i> itu semua ACC cinta <i>shiteta</i> melakukan-TE-PAST (<i>Lemon</i>, verse 9 line 3)	Semuanya kenangan yang indah
Data 44	切り分けた果実の片方の様に <i>kiriwaketa kajitsu no</i> membagi-bagi-PAST buah GEN <i>katahou no you ni</i> satu sisi GEN seperti COP:ADV (<i>Lemon</i>, verse 9 line 7)	Seperti kepingan memori yang telah terbagi
Data 45	今でもあなたはわたしの光 <i>ima demo anata wa watashi</i> sekarang bahkan kamu TOP aku <i>no hikari</i> GEN cahaya (<i>Lemon</i>, verse 9 line 8)	Sampai kini cahayamu lah yang masih kucari

As described in the table above, all 27 data of lyric excerpts of *Lemon* are classified into adaptation method because those lyric excerpts were translated by rewriting the meanings of the lyrics excerpts into new contextual meanings. Those new contextual meanings mostly have significant differences from the original ones.

3.2 Result of Translation Method of *Nandemonaiya* by Djalto

Nandemonaiya cover song which had been translated by Djalto was done by using five kinds of translation methods, which are faithful translation, semantic translation, idiomatic translation, free translation, and adaptation. The following table below shows the numbers of data for each translation method used.

Tabel 3.6 Summary of Translation Methods Data of *Nandemonaiya*

Translation Method	Number of Data
Faithful Translation	1
Semantic Translation	3
Idiomatic Translation	2
Free Translation	6
Adaptation	7
Total	19

3.2.1 Faithful Translation

There is only one data in *Nandemonaiya* that used faithful translation as shown in the Table 3.7 below.

Tabel 3.7 Faithful translation method used in the translation of lyric of *Nandemonaiya*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 1	二人の間 通り過ぎた風は <i>futari no aida toorisugita</i> 2-CLS GEN tengah melewati-PAST <i>kaze wa</i> angin TOP (<i>Nandemonaiya</i>, verse 1 line 1)	Angin yang berhembus di antara kita berdua

The faithful translation was used as the translation method for the lyric excerpt above because the translated lyric excerpt has the same contextual meaning as the original one. However, instead of using SL grammatical structure, Djalto tried to adjust the new lyric into TL grammatical structure.

3.2.2 Semantic Translation

The lyrics of *Nandemonaiya* have at least three lines that use semantic translation as shown in Table 3.8 below.

Tabel 3.8 Semantic translation method used in the translation of lyric of *Nandemonaiya*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 2	どこから寂しさを運んできたの <i>doko kara sabishisa wo</i> mana ABL kesedihan ACC <i>hakondekita</i> <i>no</i> mengangkut-TE-datang-PAST PP (<i>Nandemonaiya</i>, verse 1 line 2)	Membawa rasa pilu yang entah dari mana
Data 5	いつもは尖ってた父の言葉が <i>itsumo wa togatteta</i> selalu TOP tajam-TE-PAST <i>chichi no kotoba ga</i> ayah GEN kata NOM (<i>Nandemonaiya</i>, verse 2 line 1)	Kata-kata ayahku yang biasa menyakitkan
Data 12	もう少しだけ くっついていようか <i>mou sukoshi dake</i> lagi sedikit hanya <i>kuttsuiteyou</i> <i>ka</i> berdekatan-TE-ASP-VOL Q (<i>Nandemonaiya</i>, verse 3 line 4)	Tuk sesaat biarkan ku bersamamu

The translation method used in data 2, data 5, and data 12 is semantic translation as can be seen that contextual meanings in those lyric excerpts are being compromised in the translated version. The result of the compromises includes 1) the usage of the word “pilu” instead of “kesedihan” in translating 寂しさ/*sabishisa*; 2) the usage of the word “menyakitkan” instead of “tajam” in translating 尖ってた/*togatteta*; and 3) the usage of clause “biarkan ku bersamamu” instead of “maukah saling berdekatan” in translating くっついていようか/*kuttsuiteyouka*.

3.2.3 Idiomatic Translation

There are two data in the lyrics of *Nandemonaiya* that used idiomatic translation as shown in Table 3.9 below.

Tabel 3.9 Idiomatic translation method used in the translation of lyric of *Nandemonaiya*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 13	僕らタイムフ라이어	Kita mengarungi waktu

	<i>Bokura taimu furaiyaa</i> kita-M waktu penerbang (<i>Nandemonaiya</i> , verse 4 line 1)	
Data 14	時を駆け上がるクライマー <i>toki wo kakeagaru kuraimaa</i> waktu ACC mendaki pendaki (<i>Nandemonaiya</i> , verse 4 line 2)	Mendaki takdir yang lalu

As can be seen in the table above, idiomatic translation was used as a strategy to find equivalent idioms or figurative words that are used in the original lyric excerpts so that the translated version could be accepted by the audience. For example, in data 13, 僕らタイムフライヤー/*bokura taimu furaiyaa* has literal meaning in target language as “kita adalah penerbang waktu”. However, in translated version, it was changed to “kita mengarungi waktu”. The same strategy is applied to data 14, in which the lyric excerpt 時を駆け上がるクライマー/*toki wo kakeagaru kuraimaa*, that has literal meaning in target language as “pendaki yang berlari melintasi waktu”, was translated into “kita mengarungi waktu”.

3.2.4 Free Translation

There are six data that use the free translation method as can be seen in the following table.

Tabel 3.10 Free translation method used in the translation of lyric of *Nandemonaiya*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 3	泣いたりしたそのあとの空は <i>naitari</i> menangis-REP <i>shita</i> melakukan-PRESENT <i>sono ato no sora wa</i> itu nanti GEN langit TOP (<i>Nandemonaiya</i> , verse 1 line 3)	Tangisan hujan itu pun kini telah mereda
Data 6	今日は暖かく感じました <i>kyou wa atatakaku</i> hari ini TOP hangat-ADV <i>kanjimashita</i> merasakan-POL-PAST (<i>Nandemonaiya</i> , verse 2 line 2)	Entah mengapa terdengar jadi lebih hangat

Data 9	もう少しだけでいい あと少しだけでいい <i>mou sukoshi dake de ii</i> lagi sedikit hanya COP:TE baik <i>ato sukoshi dake de ii</i> lagi sedikit hanya COP:TE baik (Nandemonaiya, verse 3 line 1)	Tuk sesaat saja, hanya tuk sesaat saja
Data 10	もう少しだけでいいから <i>mou sukoshi dake de ii</i> lagi sedikit hanya COP:TE baik <i>kara</i> karena (Nandemonaiya, verse 3 line 2)	Tuk sesaat saja cukup
Data 11	もう少しだけでいい あと少しだけでいい <i>mou sukoshi dake de ii</i> lagi sedikit hanya COP:TE baik <i>ato sukoshi dake de ii</i> lagi sedikit hanya COP:TE baik (Nandemonaiya, verse 3 line 3)	Tuk sesaat saja, hanya tuk sesaat saja
Data 17	嬉しくて泣くのは悲しくて笑うのは <i>ureshikute naku no</i> senang-COP:TE menangis COP:ATT <i>wa kanashikute warau</i> TOP sedih-COP:TE tertawa <i>no wa</i> COP:ATT TOP (Nandemonaiya, verse 5 line 1)	Tertawa dalam duka menangis saat kau bahagia

Free translation emphasizes paraphrasing the text in the source language so that the message in the text can be accepted by the audience in the target language. All of the data shown in the table above are paraphrased from the original lyric excerpts. These paraphrases are done in order to fit the syllables of words used in the lyric excerpts to the rhythm of the song. Nevertheless, the contextual meanings contained in those data are still being kept by Djalto.

3.2.5 Adaptation

The last translation method used in the translation of *Nandemonaiya* is adaptation. Seven data use this method as can be seen in Table 3.11.

Tabel 3.11 Adaptation method used in the translation of lyric of *Nandemonaiya*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 4	やけに透き通っていたりしたんだ <i>yake ni</i> putus asa-ADV <i>sukitootteitari</i> transparan-TE-ASP-REP <i>shitan</i> <i>da</i> melakukan-PAST-COMP COP (Nandemonaiya, verse 1 line 4)	Membuat langit ini menjadi lebih cerah
Data 7	優しさも笑顔も夢の語り方も <i>yasashisa mo egao mo</i> kebaikan juga senyuman juga <i>yume no katari kata mo</i> mimpi GEN bercerita cara juga (Nandemonaiya, verse 2 line 3)	Karena ku tak tahu cara tersenyum dan tertawa
Data 8	知らなくて全部 君を真似たよ <i>shiranakute zenbu kimi wo</i> tahu-NEG-TE semua kamu-M ACC <i>maneta yo</i> meniru-PAST PP (Nandemonaiya, verse 2 line 4)	Kuikuti semua hal yang engkau lakukan
Data 15	時のかくれんぼはぐれっこ <i>toki no kakurenbo</i> waktu GEN petak umpet <i>hagurekko</i> menyimpang-anak (Nandemonaiya, verse 4 line 3)	Ku telah lelah untuk bersembunyi
Data 16	はもういやなんだ <i>wa mou iya nan da</i> TOP sudah tidak COMP COP (Nandemonaiya, verse 4 line 4)	Atau pun berlari!
Data 18	君の心が <i>kimi no kokoro ga</i> kamu-M GEN hati NOM	Itu semua bukti

	(Nandemonaiya, verse 5 line 2)	
Data 19	君を追い越したんだよ <i>kimi wo oikoshitan</i> kamu-M ACC melampau-i-PAST-COMP <i>da yo</i> COP PP (Nandemonaiya, verse 5 line 3)	Bahwa kau masih punya hati

Adaptation is the freest translation method among other translation methods (Newmark 1988). Therefore, all seven data described in the table above have been changed in terms of form and meanings significantly in the target language. In other words, those data have been rewritten to new lyric excerpts with different meanings.

3.3 Result of Translation Method of *Uchiage Hanabi* by Djalto

The song cover of *Uchiage Hanabi* sung by Djalto has four kinds of translation method, which are faithful translation, semantic translation, free translation, and adaptation. The following table below shows the number of data for each translation method used in *Uchiage Hanabi*.

Tabel 3.12 Summary of Translation Methods Data of *Uchiage Hanabi*

Translation Method	Number of Data
Faithful Translation	3
Semantic Translation	2
Free Translation	6
Adaptation	24
Total	35

3.3.1 Faithful Translation

Uchiage Hanabi has two data of faithful translation as described in the following table.

Tabel 3.13 Faithful translation method used in the translation of lyric of *Uchiage Hanabi*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 8	夕風の中 <i>yuunagi no naka</i> malam yang tenang GEN tengah	Dalam senja dan sepi

	(<i>Uchiage Hanabi</i> , verse 2 line 4)	
Data 32	静かに消えた (静かに消えた) <i>shizuka ni kieta</i> sepi COP:ATT menghilang-PAST (<i>shizuka ni kieta</i>) (sepi COP:ATT menghilang-PAST) (<i>Uchiage Hanabi</i>, verse 6 line 4)	Dan perlahan sirna (Dan perlahan sirna)
Data 33	離さないで (離れないで) <i>hanasanaide</i> melepaskan-NEGIMP (<i>hanarenaide</i>) (meninggalkan-NEGIMP) (<i>Uchiage Hanabi</i>, verse 6 line 5)	Janganlah lepaskan (Janganlah beranjak)

As can be seen in Table 3.13 above, faithful translation is used in translating those lyric excerpts. The meanings of the original lyric excerpts are still being kept, while the grammatical structure follows the target language.

3.2.2 Semantic Translation

Uchiage Hanabi has two data that use semantic translation. The description of the translation method is as follows.

Tabel 3.14 Semantic translation method used in the translation of lyric of *Uchiage Hanabi*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 3	砂の上に刻んだ言葉 <i>suna no ue ni</i> pasir GEN atas DAT <i>kizanda kotoba</i> mengukir-PAST kata (<i>Uchiage Hanabi</i>, verse 1 line 3)	Kata yang t’lah kuukir di tepi laut
Data 34	もう少しだけ (もう少しだけ) <i>mou sukoshi dake</i> lagi sedikit hanya (<i>mou sukoshi dake</i>) lagi sedikit hanya) (<i>Uchiage Hanabi</i>, verse 6 line 6)	‘Tuk sesaat saja (‘Tuk sesaat saja)

Data shown above use semantic translation in which the contextual meanings are being compromised, such as 1) the usage of clause “kuukir di tepi laut” instead of “terukir di atas pasir” in translating 砂の上に刻んだ/*sunu no ue ni kizanda*; and 2) the usage of clause “tuk sesaat saja” instead of “tinggal sedikit lagi” in translating もう少しだけ/*mou sukoshi dake*.

3.2.3 Free Translation

There are six data in *Uchiage Hanabi* that shows the usage of free translation. The following table below describes how the free translation is used by comparing the original lyric excerpts and the translated ones.

Tabel 3.15 Free translation method used in the translation of lyric of *Uchiage Hanabi*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 4	君の後ろ姿 <i>kimi no ushiro sugata</i> kamu-M GEN belakang sosok (<i>Uchiage Hanabi</i> , verse 1 line 4)	Juga sosok indahmu
Data 5	寄り返す波が <i>yorikaesu</i> mendekat-INF mengembalikan <i>nami ga</i> ombak NOM (<i>Uchiage Hanabi</i> , verse 2 line 1)	Ombak yang t'rus berlari
Data 10	パッと光って咲いた <i>patto hikatte saita</i> SSW-ADV bercahaya-TE mekar-PAST (<i>Uchiage Hanabi</i> , verse 3 line 10)	Bersinar dan merekahlah
Data 17	笑う顔に何ができるだろうか <i>warau kao ni nani ga</i> tertawa wajah DAT apa NOM <i>dekiru darou ka</i> bisa AUX Q (<i>Uchiage Hanabi</i> , verse 4 line 2)	Apa yang bisa ku lakukan 'tuk lihat senyum mu?
Data 18	傷つくこと 喜ぶこと 繰り返す波と情動 <i>kizutsuku koto yorokobu koto</i> melukai NML senang NML <i>kurikaesu nami to joudou</i> mengulang ombak ADD emosi	Pedih dan bahagia yang silih berganti bagai ombak datang dan pergi

	(<i>Uchiage Hanabi</i> , verse 4 line 3)	
Data 35	もう少しだけ このままで <i>mou sukoshi dake kono</i> lagi sedikit hanya ini <i>mama de</i> apa adanya COP:TE (<i>Uchiage Hanabi</i>, verse 6 line 7)	‘Tuk sesaat tetaplah di sisiku

The lyric excerpts that have been translated into the target language as shown in the table above are all the result of paraphrasing the original. The purpose is to fit the syllable into the rhythm of the song. Moreover, the contextual meanings are not changed by Djalto. Therefore, those six data are classified as free translation.

3.2.5 Adaptation

The translation method that most commonly used in *Uchiage Hanabi* is adaptation. This translation method is found in total 24 data as shown in the following table below.

Tabel 3.16 Adaptation method used in the translation of lyric of *Uchiage Hanabi*

Data Sequence	SL Lyric Excerpts	TL Lyrics Excerpts
Data 1	あの日見渡した渚を <i>ano hi miwatashita</i> itu hari memandang-PAST <i>nagisa wo</i> pantai ACC (<i>Uchiage Hanabi</i>, verse 1 line 1)	Ku ingat jelas kenangan hari itu
Data 2	今も思い出すんだ <i>ima mo omoidasun</i> sekarang juga teringat-COMP <i>da</i> COP (<i>Uchiage Hanabi</i>, verse 1 line 2)	Memori kau dan aku
Data 6	足元をよぎり <i>ashimoto wo yogiri</i> kaki ACC melewati-INF (<i>Uchiage Hanabi</i>, verse 2 line 2)	Datang dan pergi

Data 7	何かを攫う <i>nanika wo sarau</i> sesuatu ACC mencuri (<i>Uchiage Hanabi</i> , verse 2 line 3)	Membawa kepingan hati ini
Data 9	日暮れだけが通り過ぎて行く <i>higure dake ga</i> matahari terbenam hanya NOM <i>toorisugite yuku</i> melewati-TE pergi (<i>Uchiage Hanabi</i> , verse 2 line 5)	Ku terdiam tenggelam bersama mentari
Data 11	花火を見てた <i>hanabi wo</i> kembang api ACC <i>miteita</i> melihat-TE-ASP-PAST (<i>Uchiage Hanabi</i> , verse 3 line 2)	Kembang api di angkasa
Data 12	きっとまだ終わらない夏が <i>kitto mada owaranai</i> pasti belum selesai-NEG <i>natsu ga</i> musim panas NOM (<i>Uchiage Hanabi</i> , verse 3 line 3)	Meleburlah bagaikan musim panas
Data 13	曖昧な心を <i>aimai na kokoro wo</i> ambigu COP:ATT hati ACC (<i>Uchiage Hanabi</i> , verse 3 line 4)	Yang mengikat takdir kita
Data 14	解かして繋いだ <i>tokashite</i> melepaskan-TE <i>tsunaida</i> menghubungkan-PAST (<i>Uchiage Hanabi</i> , verse 3 line 5)	Hapus s'gala keraguan
Data 15	この夜が続いて欲しかった <i>kono yoru ga</i> ini malam NOM <i>tsudzuite hoshikatta</i>	Ku ingin t'rus denganmu selamanya

	melanjutkan-TE ingin-PAST (<i>Uchiage Hanabi</i> , verse 3 line 6)	
Data 16	「あと何度君と同じ花火を見られるかな」って "ato nando kimi nanti berapa-QTF kamu-M to onaji hanabi ADD sama kembang api wo mirareru ka na" tte ACC melihat-POT Q PP QT (<i>Uchiage Hanabi</i> , verse 4 line 1)	Ku tak tahu kapan terakhir kali ku bisa memandangi dirimu?
Data 19	焦燥 最終列車の音 shousou saishuu ketidaktenangan terakhir ressha no oto kereta GEN bunyi (<i>Uchiage Hanabi</i> , verse 4 line 4)	Rindu ini tak terperi
Data 20	何度でも 言葉にして 君を呼ぶよ 波間を選び もう一度 nando demo kotoba berapa-QTF bahkan kata ni shite COP:ADV melakukan-TE kimi wo yobu yo kamu-M ACC memanggil PP namima wo jeda ombak ACC erabi mou ichido memilih-INF lagi satu-QTF (<i>Uchiage Hanabi</i> , verse 4 line 5)	Takkan lelah, ku takkan berhenti bagai riak air yang tak pernah habis kan ku sebut namamu
Data 21	もう二度と悲しまずに mou nidoto sudah tidak lagi kanashimazu ni merasa sedih-NEG COP:ADV (<i>Uchiage Hanabi</i> , verse 4 line 6)	Kali ini ‘kan berakhir tanpa
Data 22	済むように sumu you ni	Sakit hati

	selesai agar COP:ADV (<i>Uchiage Hanabi</i> , verse 4 line 7)	
Data 23	はっと息を飲めば <i>hatto iki wo nomeba</i> SSW-ADV napas ACC minum-COND (<i>Uchiage Hanabi</i> , verse 5 line 1)	Dalam kilau yang memudar
Data 24	消えちゃいそうな光が <i>kiechaisou na</i> menghilang-ASP-EVI COP:ATT <i>hikari ga</i> cahaya NOM (<i>Uchiage Hanabi</i> , verse 5 line 2)	Lubuk hati ku berkata
Data 25	きっとまだ胸に住んでいた <i>kitto mada mune ni</i> pasti belum dada LOC <i>sundeita</i> tinggal-TE-ASP-PAST (<i>Uchiage Hanabi</i> , verse 5 line 3)	Cah’ya kita tak akan pernah sirna
Data 26	手を伸ばせば触れた <i>te wo nobaseba</i> tangan ACC merentangkan-COND <i>fureta</i> menyentuh-PAST (<i>Uchiage Hanabi</i> , verse 5 line 4)	Hangatnya sinar mentari
Data 27	あったかい未来は <i>attakai mirai wa</i> hangat masa depan TOP (<i>Uchiage Hanabi</i> , verse 5 line 5)	Masa depan yang terlukis
Data 28	ひそかに二人を見ていた <i>hisoka ni futari wo</i> diam-diam COP:ADV dua-CLS ACC <i>miteita</i> melihat-TE-ASP-PAST (<i>Uchiage Hanabi</i> , verse 5 line 6)	Telah menanti untuk kita raih

Data 29	パッと花火が (パッと花火が) <i>patto hanabi ga</i> SSW-ADV kembang api NOM (<i>patto hanabi ga</i>) SSW-ADV kembang api NOM (<i>Uchiage Hanabi</i> , verse 6 line 1)	Bersinarlah terang (Bersinarlah terang)
Data 30	夜に咲いた (夜に咲いた) <i>yoru ni saita</i> malam DAT mekar-PAST (<i>yoru ni saita</i>) malam DAT mekar-PAST (<i>Uchiage Hanabi</i> , verse 6 line 2)	Merekahlah cah'ya (Merekahlah cah'ya)
Data 31	夜に咲いて (夜に咲いて) <i>yoru ni saite</i> malam DAT mekar-TE (<i>yoru ni saite</i>) Malam DAT mekar-TE (<i>Uchiage Hanabi</i> , verse 6 line 3)	Jauh di angkasa (Jauh di angkasa)

Based on the description of all the 24 data in the table above, it can be understood that those lyric excerpts are being rewritten in order to be more acceptable to the audience in the target language.

4. Discussion

4.1 The Discussion of Translation Methods in *Lemon*

The most widely used translation method by Djalto in translating the *Lemon* song lyrics into Indonesian is adaptation. The adaptation method involves a process in which the translation of the source language (SL) lyrics differs significantly from the target language (TL) lyrics. This method is frequently used because Djalto aims to appeal to and attract Indonesian listeners. In addition to the adaptation method, Djalto also employs free, semantic, and faithful translation methods. Unlike the adaptation method, the free translation method involves changing some vocabulary by paraphrasing the original lyrics. In the semantic method, the meaning of the SL is modified by emphasizing nuances while maintaining the aesthetic value. Lastly, in the faithful translation method, there are grammatical modifications, but the contextual meaning is preserved.

The song *Lemon* was released in March 2018. In an interview, the singer-songwriter Yonezu Kenshi revealed that *Lemon* has a death theme. The song conveys a message about the sadness of losing someone you love. Yonezu Kenshi wrote the song based on his experience of dealing with the death of his grandfather (Billboard, 2019).

Yonezu Kenshi's statement aligns with some of the lyrics in *Lemon* that reflect the sadness of losing a loved one, such as the appearance of the word 涙 (*namida*), which means "air mata" (tears). In addition, the lyric fragment 胸に残り離れない苦いレモンの匂い (*mune ni nokori hanarenai nigai remon no nioi*), which means "aroma lemon pahit yang tertinggal di dadaku" (the scent of bitter lemon left in my chest), refers to lemons, which are synonymous with a sour taste and can be interpreted as the pain felt when losing a loved one. The pain left in the heart is also conveyed through this line.

However, in the TL lyrics, the nuance of the song shifts to that of a love song, as seen in the following lyric excerpt.

最後にあなたが教えてくれた
言えずに隠してた昏い過去も
あなたがいなきゃ永遠に昏いまま
saigo ni anata ga oshiete kureta
iezu ni kakushiteta kurai kako mo
anata ga inakya eien ni kurai mama

(*Lemon*, verse 2 line 2-4)

Kebahagiaan ini takkan bisa kuulang lagi
Dan luka di dalam hatiku takkan pernah utuh
Jika kau tak pernah melangkah ke dalam hidupku

(*Lemon*, verse 2 line 2-4, translation by Djalto)

きつともうこれ以上傷つくことなど
ありはしないとわかっている
kitto mou kore ijou kizutsuku koto nado
ari wa shinai to wakatteiru

(*Lemon*, verse 3 line 1-2)

Namun aku rasa cukup rasa sakit yang ku tahu
Tidak perlu bisa melebihi hari itu

(*Lemon*, verse 3 line 1-2, translation by Djalto)

あの日の悲しみさえ
あの日の苦しみさえ
そのすべてを愛してた
あなたとともに
ano hi no kanashimisae
ano hi no kurushimisae
sono subete wo aishiteta
anata to tomo ni

(*Lemon*, verse 4 line 1-4)

Bahkan luka yang aku rasakan
Kepedihan yang kita torehkan
Semuanya kenangan yang indah

Saat kau di sisiku

(*Lemon*, verse 4 line 1-4, translation by Djalto)

The excerpt of some of the *Lemon* song lyrics above, when translated by Djalto into the target language (TL), the nuance suggests that the character in the song is experiencing heartbreak caused by love because she has been left behind or separated from her lover. The protagonist feels sad because the beautiful moments shared with her lover have become memories that cannot be relived. The nuances present in the translated lyrics differ from the themes Yonezu Kenshi intended to convey. Yonezu Kenshi's original song carries the theme of death and the sadness he felt when dealing with his grandfather's passing. Therefore, it can be concluded that Djalto's translation of the *Lemon* lyrics into Indonesian not only alters the meaning of the lyrics but also changes the overall tone of the song.

4.2 The Discussion of Translation Methods in *Nandemonaiya*

Based on the data presented in subsection 3.2, it can be concluded that the most frequently used translation method by Djalto in translating the lyrics of *Nandemonaiya* is the adaptation method. This is done by reproducing the message in the source language (SL) lyrics so that it can be accepted within the target language (TL) culture. In addition to adaptation, free translation and idiomatic translation are also employed by Djalto to help TL users understand the contextual meaning of the lyrics of *Nandemonaiya*.

Furthermore, the use of faithful translation and semantic translation methods is intended to emphasize the contextual meanings present in each segment of the song lyrics. Both translation methods are also efforts by Djalto to maintain the structure of the TL lyrics to align with that of the SL lyrics.

Essentially, *Nandemonaiya* was written as a theme song for the film *Kimi no Na wa*. The film tells the story of a village girl and a city boy who accidentally switch bodies. In the latter half of the film, they realize that they are in different time spaces. Additionally, they must face the danger of a meteor striking the village where the girl lives and strive to change the fate that would originally lead to the death of the entire village's population.

Therefore, the lyrics of *Nandemonaiya* are written with sentiments related to time and moments within its segments. This is connected to how the two main characters are separated by different time spaces, making their direct encounters precious moments. The sentiment regarding time contained in the lyrics of *Nandemonaiya* is represented by the following excerpt of the lyrics.

僕らタイムフ라이어
時を駆け上がるクライマー
Bokura taimu furaiya
Toki wo kakeageru kuraimaa

(*Nandemonaiya*, verse 4 line 1-2)

Meanwhile, the sentiment towards the moment is represented by the following excerpt of the lyrics.

もう少しだけでいい あと少しだけでいい
もう少しだけでいいから

もう少しだけでいい あと少しだけでいい
もう少しだけ くっついていようか
Mou sukoshi dake de ii, ato sukoshi dake de ii
Mou sukoshi dake de ii kara
Mou sukoshi dake de ii, ato sukoshi dake de ii
Mou sukoshi dake kuttsuiteiyou ka

(*Nandemonaiya*, verse 3 line 1-4)

When compared to Djalto's translation of the lyrics of *Nandemonaiya*, it can be seen that Djalto still maintains the sentiment related to time and moments contained in the source language (SL) lyrics. This is evident in the following excerpt of the lyrics.

Kita mengarungi waktu
Mendaki takdir yang lalu

(*Nandemonaiya*, verse 4 line 1-2, translation by Djalto)

The excerpt of the target language (TL) lyrics above demonstrates a sentiment related to time. This aligns with the sentiment of time contained in the excerpt of the source language (SL) lyrics. Meanwhile, the sentiment related to moments present in the SL lyrics is also preserved by Djalto through the following excerpt of the TL lyrics.

Tuk sesaat saja, hanya tuk sesaat saja
Tuk sesaat saja cukup
Tuk sesaat saja, hanya tuk sesaat saja
Tuk sesaat biarkan ku bersamamu

(*Nandemonaiya*, verse 3 line 1-4, translation by Djalto)

Thus, it can be understood that Djalto makes an effort to convey the message regarding sentiments related to time and moments specifically through the application of idiomatic translation and free translation methods. Although both of these translation methods focus on reproducing meaning to make it acceptable to TL listeners, the diction chosen by Djalto still relates to the sentiments of time and moments. The chosen phrases include “mengarungi waktu” (navigating through time) and “tuk sesaat saja” (if only for a moment).

4.3 Pembahasan Metode Penerjemahan dalam *Uchiage Hanabi*

The translation method most frequently used by Djalto in the process of translating the lyrics of *Uchiage Hanabi* into Indonesian is adaptation, followed by free translation, faithful translation, and semantic translation. The adaptation method is often employed because Djalto aims to emphasize a meaning in the lyrics that is easier to understand, especially for Indonesian listeners. To maintain harmony between the lyrics and the song's rhythm, a combination of these four methods is used to ensure the song's harmony is preserved. Additionally, the difference in sentence structure between Japanese (Subject-Object-Predicate) and Indonesian (Subject-Predicate-Object) also affects grammatical changes in the translation.

Uchiage Hanabi itself is the theme song of the film *Fireworks, Should We See It from the Side or the Bottom* (*Uchiage Hanabi, Shita kara Miru ka? Yoko kara Miru ka?*), which

entered the "Japan Hot Animation" chart and ranked first in the categories of downloads, video plays, and streaming (Billboard, 2018). Broadly speaking, the film *Uchiage Hanabi, Shita kara Miru ka? Yoko kara Miru ka?* tells the story of the male protagonist's repeated time-travel attempts to help the female protagonist escape from home. This time travel occurs due to the presence of fireworks, making them a significant element throughout the plot of the film.

The most prominent relevance between the song *Uchiage Hanabi*, sung by Daoko, and the film *Uchiage Hanabi, Shita kara Miru ka? Yoko kara Miru ka?* lies in the concept of fireworks. Fireworks are central to the story of *Uchiage Hanabi, Shita kara Miru ka? Yoko kara Miru ka?*, while the lyrics of *Uchiage Hanabi* heavily incorporate diction related to fireworks. Moreover, the summer atmosphere present in the film is also represented in the song lyrics using phrases such as “tepi laut” (seaside), “musim” (season), “panas” (summer), and “kembang api” (fireworks). Here is an excerpt from the lyrics.

あの日見渡した渚を
今も思い出すんだ
砂の上に刻んだ言葉
Ano hi miwatashita nagisa o
Ima mo omoidasun da
Suna no ue ni kizanda kotoba

(*Uchiage Hanabi*, verse 1 line 1-3)

Ku ingat jelas kenangan hari itu
Memori kau dan aku
Kata yang t’lah ku ukir di tepi laut

(*Uchiage Hanabi*, verse 1 line 1-3, translation by Djalto)

パッと光って咲いた
花火を見てた
きっとまだ 終わらない夏が
曖昧な心を
解かして繋いだ
この夜が続いて欲しかった
Patto hikatte saita
hanabi o miteita
Kitto mada owaranai natsu ga
Aimai na kokoro wo
tokashite tsunaida
Kono yoru ga tsudzuite hoshikatta

(*Uchiage Hanabi*, verse 3 line 10-15)

Bersinar dan merekahlah
Kembang api di angkasa
Meleburlah bagaikan musim panas
Yang mengikat takdir kita
Hapus s’gala keraguan
Ku ingin t’rus denganmu selamanya

(*Uchiage Hanabi*, verse 3 line 10-15, translation by Djalto)

Based on the excerpts of the source language (SL) lyrics above, it can be understood that although the adaptation method is the most frequently used, Djalto still retains some key diction from the source language that is considered to represent the atmosphere of summer in Japan, which is associated with the seaside and fireworks, in his translation to the target language (TL).

5. Conclusion

From the analysis of the three songs used as the research objects, five translation methods were identified as being used by Djalto, in the following order of frequency: adaptation (60%), free (23%), semantic (8%), faithful (7%), and idiomatic (2%). The adaptation translation method was used as a strategy to match the rhythm of the song. As a result, the contextual meaning in the source language (SL) is entirely different in the target language (TL). In all three songs, Djalto rewrote the lyrics grammatically to effectively convey the meaning, and the aesthetic quality of the lyrics also played a crucial role in the translation process. However, key words related to the source language were maintained to ensure that the essential content of the song could still be communicated to listeners of the translated lyrics.

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