

Intralingual Translation Procedures in Nihon NO Uta

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Abstract

The purpose of this study is to analyze how intralingual translation procedures are used in translating modern Japanese songs into classical Japanese. This study used a descriptive qualitative method with Vinay and Darbelnet's translation procedures theory to explain the process of intralingual translation. The results of the study showed that the song translated influenced the use of translation procedures. For example, the song "千本桜" by Kuro Usa-P uses adaptation translation procedures, that is 18 of 30 data, "夜に駆ける" by YOASOBI uses literal translation procedures, that is 24 of 34 data, and then "ドライフラワー" by Yuuri uses equivalence translation procedures, that is 13 of 23 data. The use of literal translation procedures has the highest frequency, which is 32 data out of 87 data. However, it is important to note that the procedures used are very dependent on the translator, as the translator is free to determine the translation procedures they want to use.

Keywords: translation, intralingual, song, kobun, procedure.

INTRODUCTION

Translation from modern Japanese into classical Japanese is an example of intralingual translation. Based on the theory put forward by Jakobson (1959: 233), which states that "intralingual translation or rewording is an interpretation of verbal signs by means of other signs of the same language," the translation of modern Japanese (現代語) into classical form (古文) in song lyrics can be categorized as intralingual translation because it is a translation in one language.

For example, in the song 千本桜, several intralingual translations can be identified in the first line of the lyrics, namely from the sentence 大胆不敵にハイカラ革命 to 物怖ぢせず to 南蛮が騒ぎ. The translation procedure used is Vinay and Darbelnet's transposition translation procedure (in Venuti, 2000:84-93), because in translating the vocabulary 大胆不敵 into 物怖ぢ

せず, there is a shift in the class of words from nouns to verbs with negative conjugation, namely the form -ず. Even so, the meaning does not change, namely, not having fear or trepidation.

Apart from the song 千本桜, which was sampled previously, other songs used as research objects this time are ドライフラワー and 夜に駆ける. These three songs are very popular among Japanese song lovers. Therefore, by using it as a research object, it is hoped that relevance can be established with readers so that the discussion in the research can be more easily understood.

Translation into classical Japanese vocabulary is an effort aimed at providing a traditional feel so that the aesthetic value of the song cover is higher, but not everyone today can understand the meaning of classical Japanese. So the lack of research on intralingual translation and the lack of knowledge about classical Japanese among Japanese language learners in Indonesia are the reasons for the author to study and conduct research on intralingual translation into classical Japanese of Japanese song covers by analyzing the translation procedures used in them. Therefore, the formulation of the problem in this research is: what is the procedure for intralingual translation into classical Japanese (古文) in Japanese song cover lyrics?

Previous research that is relevant to this research is research entitled "Procedures and Methods for Translating Song Lyrics in the Film Frozen" by Jong Hwayeon, Oeinada, and Wedayanti in the journal Humanis, Faculty of Cultural Sciences, Unud in 2016. In this research, the theory of translation methods by Newmark was used. (1988: 45-47) and translation procedures by Vinay and Darbelnet (in Venuti, 2000: 84-93), with the results of the research being that not all types of translation procedures by Vinay and Darbelnet are used in the language translation process, and only four translation methods are used by Newmark, which tends to be target language-oriented. The difference with this research is that the object of research is translation between English and Japanese, whereas this research uses intralingual translation from modern Japanese to classical or ancient Japanese.

Some of the theories used as the basis for this research are:

Intralingual Translation

In his book "On Linguistic Aspects of Translation," Jakobson states that intralingual translation is one type of translation among three types of translation (intralingual translation, interlingual translation, and intersemiotic translation). The definition of intralingual translation, according to Jakobson, is the interpretation of a verbal message into another verbal message in the same language.

Translation Procedure

The theory of translation procedures, proposed by Vinay and Darbelnet (in Venuti, 2000: 84–93), includes several procedures, specifically:

- a. A procedure known as "borrowing" involves directly translating words from the source language into the target language.
- b. Calque (Kalke), a translation procedure that literally translates words and phrases, both lexically and structurally, into the target language.
- c. Literal Translation: a procedure for translating text word-for-word by paying attention to its function and meaning in the sentence without ignoring the grammatical rules of the target language.
- d. Transposition: We refer to the transposition procedure as such because it involves a change in word class or grammatical structure during the translation process without affecting the meaning of the original language message.
- e. Modulation: The modulation procedure involves altering the message's point of view.
- f. Equivalence, a procedure used in cases where the source language and target language describe the same situation but with different structures or styles.
- g. Adaptation: adaptation procedures are usually applied when the message conveyed in the source language is not available in the target language culture.

METHOD

Sugiyono (2014:1) asserts that qualitative research employs the researcher as the primary instrument, employs triangulation techniques for data collection, and employs inductive data analysis to ensure meaningful research outcomes rather than mere generalizations. Meanwhile, Sutedi (2009: 20) states that descriptive research is research that has the aim of describing natural events or conditions.

This research applies a qualitative descriptive approach in order to describe the process of using intralingual translation methods and procedures in Japanese song lyrics.

The research data sources are the lyrics of Japanese songs entitled 千本桜 by 黒うさ P, 夜に駆ける by YOASOBI, and ドライフラワー by 優里, along with classic Japanese covers of these Japanese songs, which have been translated by かずみん. We obtained research data from the original lyrics, matched them with the translated lyrics, and analyzed them using Vinay and Darbelnet's theory of translation procedures.

The author uses observation techniques by listening to songs and reading data sources, then identifying and recording the data found. Subsequently, the author implemented the data analysis technique in accordance with Darmadi's theory (2011: 7), which involves four stages: 1) identifying the problem statement, 2) data collection, 3) data analysis, and 4) drawing conclusions.

RESULT AND DISCUSSION

A total of 87 translation data points were found in the songs 千本桜, 夜に駆ける, and ドライフラワー. After that, the problem formulation is answered using the translation procedure theory of Vinay and Darbelnet (in Venuti, 2000: 84–93).

Translation Procedure

The research data did not reveal the use of borrowing or Kalke translation procedures. We found that 34 data points used literal procedures, 4 data points used transposition procedures, 3 data points used modulation procedures, 28 data points used equivalence procedures, and 18 data points used adaptation procedures.

a) Literal

We carry out the literal procedure by directly translating words, paying attention to grammatical construction, and being idiomatically correct in the target language. Here is an example.

Data 1:

Tsu: 初(はじ)めてあ;会った日(ひ)から

TT: 初めて会ひし日より

(Ynk. 60)

The lyrics above are the result of a translation using a literal procedure. Because modern Japanese and classical Japanese are still the same language, there are not many changes that occur in the translation. In the lyrics above, the literal procedure is carried out simply by readjusting the grammar used in the target language, such as the word 会った becoming 会ひし, both of which are the past form of the word 会う or in classical Japanese 会ふ. Then in the next word, there is also the word から, which is translated as より. These two words can substitute for each other in this context, indicating that the translation process is literal.

b) Transposition

We call this procedure transposition because it involves changing word classes during the translation process. In practice, we can divide transposition procedures into mandatory and optional ones. One must perform obligatory transposition to obtain an appropriate translation in the target language, whereas optional transposition serves solely to clarify meaning. The following is an example of using the transposition procedure in this research.

Data 2:

Tsu: 余裕(よゆう)のない二人(ふたり)だったし

TT: 寛(くつろ)かならぬ 二人なりけり

(Dry.32)

In translating the word 余裕 into 寛か, there has been a change in word class, namely from 名詞 to 形容動詞. This is a characteristic of the transpositional translation procedure.

However, even though there has been a change in word class, the meaning of the two is still the same, namely, in this context, it means "leisure or free time." In the source text, it is written 余裕のない, which means "no free time," while the translation uses 形容動詞 寛か followed by the negative 助動詞 ならぬ, so it means "not free." Therefore, the translation above is considered an equivalent transposition.

c) Modulation

Modulation is a translation procedure that involves altering the perspective of a sentence. The following is an example of an analysis of the process of using modulation procedures in a Japanese song.

Data 3:

Tsu: 嫌いじゃないの

TT: 恋(こ)ひ渡る

(Dry.45)

We employed a modulation procedure to translate the lyrics above. Its use can be seen from the translation of the sentence 嫌いじゃないの into 恋ひ渡る. The sentence 嫌いじゃない is the word 嫌い, which means "hate," which is then negated so that it means "don't hate" or "don't hate you." The word 嫌いじゃない is translated as 恋ひ渡る, which means "always love you." In the translation process, the focus of the sentence changes from the word hate to love; this is the result of the translation modulation procedure.

d) Equivalence

When two words or sentences that differ stylistically or even structurally can describe the same situation, we use the equivalence translation procedure. This research provides an example of applying the equivalence procedure.

Data 4:

Tsu: 声(こえ)もかお;顔も不器用(ぶきよう)なところ

TTsa: 声も顔も拙(つたな)きところ

(Dry.42)

It can be seen that the equivalence procedure is used in the translation of the lyrics above, especially in the word 不器用, which becomes 拙き. The word 不器用 in Indonesian can mean "clumsy, clumsy", meanwhile the word 拙き or 拙し according to the online dictionary Weblio 古語辞典 means "愚か(おろか)だ。劣(おと)っている" or "未熟(みじゆく)だ。へただ". Both describe the same situation, namely a person's lack of skills or shortcomings. Therefore, the translation results of the equivalence procedure include the words above, despite their differences in word class or lexical meaning, because they have the same meaning.

e) Adaptation

When the target language culture fails to identify an appropriate equivalent for a situation, the translator resorts to adapting a new scenario that they deem comparable to

the original text. The following are some examples of the use of adapted translation procedures in this research.

Data 5:

Tsu: そのだんとう;断頭台(だい)で見下ろして

TT: そのはりつけ;磔台(だい)にて見下ろして

(Mon.13)

In the lyrics above, an adaptation procedure is used on the word 断頭台 by translating it into 磔台. The adaptation procedure was carried out because the vocabulary 断頭台, which means "decapitation instrument," was less familiar in the place and time when ancient Japanese was spoken, so it was adapted to become 磔台. 磔台 itself is a cross-shaped capital punishment tool used in the Edo period, where the defendant on death row would be crucified and killed with a spear in public. Adapting cultural vocabulary, such as the lyrics above, is a characteristic of the adaptation procedure.

CONCLUSION

Some conclusions obtained after analyzing and discussing the research results are as follows:

1. There are 5 types of translation procedures applied out of a total of 7 types of translation procedures. The borrowing and Kalke translation procedures remain unapplied. Meanwhile, we applied the literal procedure to 34 data, the transposition procedure to 4 data, the modulation procedure to 3 data, the equivalence procedure to 28 data, and the adaptation procedure to 18 data.
2. Borrowing procedures cannot be found in intralingual translation because the translation is carried out in the same language, especially in the case of translating a modern language into a classical language, because when translated using a borrowing procedure, the results cannot be considered classical languages.
3. This research primarily uses the literal procedure for intralingual translation. This aligns with Vinay and Darbelnet's literal translation theory, frequently employed in translating related languages, such as a dialect between modern and classical Japanese.

Intralingual translation and classical Japanese as research topics have had quite an influence on the science of translation and Japanese language learning. Regrettably, there remains a scarcity of research on this subject, particularly in Indonesia. Therefore, the researcher suggests that research topics regarding intralingual translation and classical Japanese can be more widely raised and developed by using other theories and different research object variables. With it, the study of intralingual translation or classical Japanese can become richer and more diverse, thus helping researchers in the future.

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