Translation Techniques in Adapting AKB48 Japanese Songs into JKT Indonesian Versions

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Info Artikel	Abstract
	This study examines the translation techniques used by Rininditha Pradiza in adapting AKB48 song lyrics into their Indonesian versions for JKT48. Using a descriptive qualitative approach based on Molina and Albir's (2002) translation techniques framework, this study analyzes four songs: Heavy Rotation, Kimi No Koto Ga Suki Dakara (Because I Like You), Ponytail to Chou-Chou (Ponytail and Butterfly), and Baby! Baby! Baby! The data were collected through text analysis and online interviews with the translator. The analysis process involved data reduction, presentation in tables and narratives, and the identification of translation technique patterns. The findings revealed that the Literal Translation Technique is the most frequently employed (55%), followed by Borrowing (24%), Amplification (13%), and Modulation (8%). The literal translation technique preserves the original sentence structure while Borrowing retains familiar words from the source language. The amplification techniques add explanatory elements, and the modulation technique alters perspectives to enhance naturalness in the target language. This study concludes that the choice of translation techniques significantly influences the readability and semantic appropriateness of the lyrics in Indonesian.

INTRODUCTION

Japanese language education in Indonesia has become an integral part of the national education system, driven by globalization and increasing cultural exchanges between countries. The growing openness of Indonesian society to Japanese culture, along with the strengthening bilateral relations between Indonesia and Japan, has led to a rising interest in learning the Japanese language. In recent years, this interest has surged, particularly among young Indonesians, as evidenced by the increasing enrollment in Japanese language program across various educational institutions, from elementary schools to higher education.

This trend is closely linked to the enthusiasm of Indonesia's youth for contemporary Japanese pop culture, including anime, manga, J-POP music, and fashion. Japan's modern cultural influence has captivated young Indonesians, motivating them to learn the language to deepen their understanding and appreciation of Japaense media. The accessibility of Japanese content through digital platforms has further fueled this interest, making Japanese language learning more relevant and appealing.

A survery conducted by The Japan Foundation, a non-profit organization established by the Japanese government to promote international cultural exchange, provides empirical evidence of this growing trend. According to their 2021 study, 60.1% of Indonesian respondents cited a genuine interest in the Japanese language as their primary motivation for learning it, while 59.9% attributed their interest to Japanese pop culture, including anime, manga, fashion, and J-POP music. (source: https://www.jpf.go.jp/e/project/japanese/survey/result/2021/2021.html)

One of the key drivers of Japanese pop culture's influence in Indonesia is the emergence of JKT48, and Indonesian idol group modeled after Japan's AKB48. JKT48 has garnered a significant fan base, estimated at around 15 million people, primarily within the 15-29 age demographic. A notable feature of JKT48's performances is the adaptation of AKB48's performances is the adaptation of AKB48's songs into Indonesian. However, the translation of these lyrics has drawn attention due to its unique characteristics-while the songs are in Indonesian, they retain strong Japanese linguistic and cultural elements, often resulting in lyrics that may sound unnatural or awkward to Indonesian audiences.

Previous studies have explored the linguistic differences between AKB48's. Bahari (2022) examined word omissions and meaning shifts in the translations of Yasushi Akimoto's lyrics by the JKT48 operational team, while Yulianto (2019) analyzed semantic shifts in the translation of Indonesian songs into Japanese by Hiroaki Kato. These studies suggest that translation discrepancies arise due to melodic constraints, cultural differences, and structural variations between Japanese and Indonesian. However, they do not specifically address the translation techniques employed in adapting AKB48 songs for JKT48.

Building upon these findings, this study aims to analyze the translation technique used in JKT48's song adaptations, specifically focusing on the work of Rinintha Pradiza. The results indicate that Pradiza primarily employs amplification and modulation techniques. The amplification technique is used to clarify or expand on implicit content in the source language, while the modulation technique alters the perspective or presentation of meaning to ensure a more natural adaptation. This study highlights the significant impact of translation techniques on the quality and reception of JKT48's song lyrics, shedding light on the intricate process of linguistic and cultural adaptation in the realm of Japanese-Indonesian translation.

In this study, the author analyzes the translation techniques used by the translator of JKT48 songs, Rinintha Pradiza. This study found that the translation techniques used by Rinintha Pradiza are amplification and modulation techniques. The amplification technique is used to explain or re-express the content that is not explicit in the source language, while the

modulation technique is used to change the perspective in the source text. Thus, this study shows that the translation techniques used by translators of JKT48 songs have a great influence on the quality of translation results. This study seeks to address the gap by analyzing the translation techniques used in JKT48's adaptations, focusing on how these techniques influence the accuracy, naturalness, and cultural appropriatneness of the translated lyrics.

METHODS

This study uses a descriptive qualitative method to analyze song lyrics' translation techniques from Japanese (AKB48) to Indonesian (JKT48). Four JKT48 and AKB48 songs entitled "Heavy Rotation", "Kimi No Koto Ga Suki Dakara (Because I Like You)", "Ponytail To Chou-Chou (Ponytail and Shu-Shu)", and "Baby! Baby! Baby!" were analyzed.

The data results from the translation of song lyrics from Japanese to Indonesian. Then, the author also conducted an interview through online media with Rinintha Pradiza (@rininthapradiza) who is the translator of the 4 songs.

This interview aimed to confirm what songs Rinintha Pradiza translated and the results of the translation of the lyrics. Then, to confirm the techniques and thoughts used by the translator when translating AKB48 lyrics into Indonesian. After obtaining the data, the author analyzed the four songs using Molina and Albir's (2002) translation techniques to see the percentage of translation techniques that Rinintha Pradiza mainly uses.

The process includes sorting, simplifying, and selecting relevant data from the data collection results. Then, the data is organized in a form that is easy to understand, such as tables, graphs, or descriptive narratives. Then, the main patterns or findings from the analysis will be determined.

RESULTS AND DISCUSSION

This analysis focuses on identifying and calculating the percentage of the use of various translation techniques the translator applies in translating Japanese songs from AKB48 into Indonesian by JKT48. The analysis shows that four main techniques are dominant in the process: Literal/Literal Technique, Borrowing Technique, Amplification Technique, and Modulation Technique.

The Literal technique is the most frequently used, with a frequency of 55% of all techniques applied. This technique involves translating word-for-word from the source to the target language without changing the original sentence structure. For example, if the original Japanese lyrics mention something literally, the translation into Indonesian would follow word-for-word according to the original meaning and structure.

The borrowing technique was used as much as 24%. This technique involves borrowing words or expressions from the source language into the target language without change. Words that are specialized or do not have exact equivalents in the target language are often borrowed directly.

The amplification technique was used in 13% of the overall translation techniques. This technique adds additional information not present in the original text to clarify the meaning in the target language, providing a more precise context that may be needed by listeners unfamiliar with the cultural references in the source language.

Finally, the Modulation Technique is the least used, with only 8% of the total. This technique changes the point of view or way of conveying a message from the source language to the target language in order to maintain fluency and readability in the target language.

In Japanese, the translation technique is called hon'yaku no gijutsu (翻訳の技術). This analysis shows that the translator tries to maintain a balance between the accuracy of the translation and the fluency and readability in Indonesian. Molina and Albir (2002) provide valuable guidance for translators in determining

Analysis result of "Heavy Rotation"

The analysis of the translation of JKT48's "Heavy Rotation" using Molina and Albir's technique shows that three main techniques are used in the translation process into Indonesian, namely Borrowing Technique (56%), Literal Technique (32%), and Amplification Technique (12%). The results of this analysis can be seen in Figure 1.
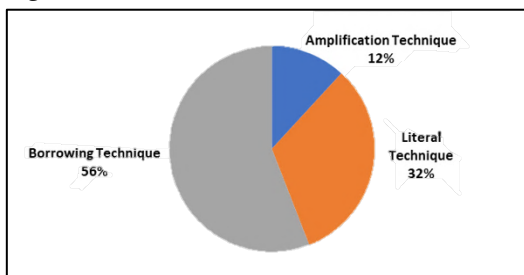
Figure 1. Translation Technique for Heavy Rotaion Song

The data examples analyzed show that the translation techniques used can maintain the original meaning and emotional nuances of the original text. For example, in the lyric example "Source language (Henceforth written SL) : I want you! I need you! I love you!" which is translated without change into "Target language (Henceforth written TL) : I want you! I need you! I love you!" using the Borrowing Technique. Meanwhile, the lyric example "SL : 夢の中で" is translated literally into "TL : Di dalam mimpiku" using the Literal Technique.

This analysis shows that JKT48 translators use various translation techniques to maintain the original meaning and emotional nuances of the original text. The dominant use of the Borrowing technique shows that many words or phrases from Japanese are used in Indonesian without much change. This preserves the original meaning and emotional nuances of the original text.

Meanwhile, the Literal/Literal Technique shows that the translator focuses on word-for-word translation, keeping the original structure and meaning as close as possible. This technique effectively ensures that the song lyrics retain their original beauty and meaning, even in a different language.

The relatively low use of the Amplification Technique indicates that the translator only adds information or words needed to explain meanings that may not be entirely clear in the original text. This can ensure that the message of the source language is still well conveyed and better understood by the target audience.

Analysis result of "Kimi No Koto Ga Suki Dakara (Karena Kusuka Dirimu)"

The translation of JKT48's "Karena Kusuka Dirimu" is an interesting example of the process of adapting Japanese song lyrics into Indonesian. This song is a translated version of AKB48's "Kimi No Koto Ga Suki Dakara", sung by the Undergirls unit with Aki Takajo as the center. In the translation process, Rinintha Pradiza strived to maintain the original feel and meaning of the song while adapting it to the Indonesian language and culture. Below is a chart showing the results of the analysis of the translation techniques in the song.
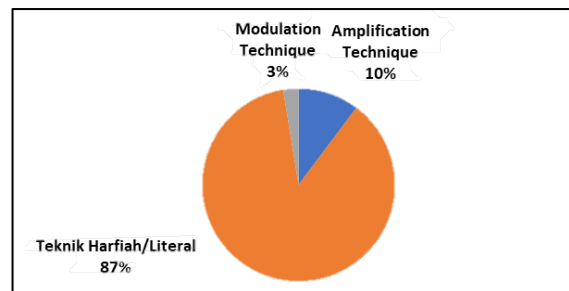
Figure 2. Translation Technique in the Song "Karena Kusuka Dirimu"

Analysis using Molina and Albir's (2002) technique shows that the song "Karena Kusuka Dirimu" translation involves three main techniques: literal, amplification, and modulation. The literal technique is the most dominant technique used, with the frequency of use reaching 87%. This technique means that most of the lyrics are translated word-for-word from Japanese to Indonesian, maintaining the

original meaning and sentence structure as much as possible.

An example of the literal technique can be seen in the phrase "僕がその花を守る" (Boku ga sono Hana wo Mamoru), which translates to "Ku akan lindungi bunga itu". This technique preserves the original meaning and sentence structure so the message remains consistent with the original song. This approach effectively maintains the beauty and original meaning of song lyrics in different languages.

In addition to the literal technique, the amplification technique is also used in translating the song "Karena Kusuka Dirimu". This technique involves adding words or phrases not present in the original text to explain the context or meaning that may not be clear if translated directly. An example of the amplification technique can be seen in the phrase "雨を避ける傘を傾けよう" (ame wo yokeru kasa wo katamukeyou), which translates to "Kuberi payung yang kupakai 'tuk hindari hujan". This technique helps to clarify the meaning and adapt to the cultural context of the target language.

The modulation technique is also used in translating "Karena Kusuka Dirimu", although with a lower frequency. This technique involves changing the point of view, sentence structure, or how a particular idea is conveyed without changing the original meaning. An example of the modulation technique can be seen in the phrase "人混みに紛れて" (hitogomi ni magirete) which translates to "Walau di dalam keramaian". This technique helps to ensure that the lyrics sound natural and comfortable when sung in Indonesian.

Overall, this analysis shows that the translation of "Karena Kusuka Dirimu" does not simply change the language but also involves careful adaptation to ensure that the lyrics retain the same meaning and feeling for Indonesian listeners as they did for Japanese listeners in the original version. The translator tried to balance maintaining the original text and adapting to the local culture so the lyrics still sound natural and easy to understand for the Indonesian audience.

Analysis result of "Ponytail To Chou Chou (Ponytail dan Shu Shu)"

JKT48's "Ponytail to Shu Shu" is an interesting example of the process of translating Japanese song lyrics into Indonesian. The song was first performed at JKT48's theatre in June 2012 by the group's first-generation members and was then translated by Rinintha Pradiza into Indonesian. The translation process involved language changes and adjustments in meaning to fit the desired cultural and emotional context. Below is a chart showing the results of the analysis of the translation techniques in the song.
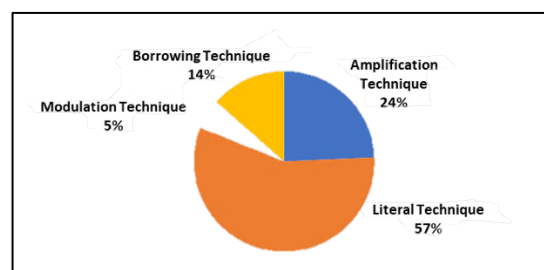

Figure 3. Translation Techniques in Ponytail and Shu Shu Songs

Analysis using Molina and Albir's (2002) technique shows that the translation of "Ponytail and Shu Shu" involves four main techniques: literal, amplification, borrowing and modulation. The literal technique is the most frequently used, with a frequency of 57% of the lyrics. This technique directly changes the words from the original language into Bahasa Indonesia, keeping the original meaning as much as possible. An example of the literal technique can be seen in the phrase "君と会いたい" (kimi to aitai) which translates to "Ingin jumpa denganmu".

The amplification technique is the second most used technique, with a frequency of 24%. This technique adds words or phrases to explain or clarify meanings that may not be immediately apparent in a literal translation. An example of the amplification technique can be seen in the phrase "君のすべて（僕のすべて 一人占め）" (kimi no subete (boku no subete hitorijime)) which translates to "Seluruh dirimu (Seluruh diriku ingin miliki)".

Borrowing techniques were used in 14% of the lyrics, which retained words or phrases from

the original language without translating them. An example of the borrowing technique can be seen in the phrase "ポニーテール" (Poniiteeru), which translates to "Poniiteeru". This technique is used when a word or phrase from the source language is borrowed directly into the target language without translation.

Finally, modulation techniques were applied to 5% of the total lyrics, which changed the point of view or sentence structure without changing the original meaning. An example of the modulation technique can be seen in the phrase "後ろ姿に気持ちをつぶやく" (ushirosugata ni kimochi wo tsubuyaku) which translates to "hanya pada sosokmu kubisikkan perasaanku".

Overall, this analysis shows that various techniques are used to ensure the translation of the lyrics of the song "Ponytail and Shu Shu" is not only linguistically accurate but also acceptable and understandable to Indonesian listeners. The translator tries to balance maintaining the original meaning and adapting to the local cultural context.

Analysis result of "Baby!Baby!Baby!"

The song "Baby! Baby! Baby!" by JKT48 is an adaptation of the AKB48 song first released in 2008. JKT48's version of the song is included in their fifth single, "Flying Get," and their first album, "Heavy Rotation." The song also has another version, the "Passionate Prayer Version," in their third single, "Koi Suru Fortune Cookie".

The song "Baby! Baby! Baby!" describes a strong and passionate feeling of love towards someone. The lyrics express a deep longing to be noticed and loved by the person. The song's chorus emphasizes intense love and the desire to connect, asking the song's subject to notice and acknowledge the singer's feelings. Below is a chart showing the results of the analysis of the translation techniques in the song.
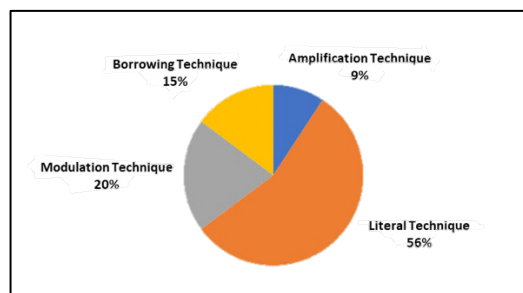
Figure 4. Translation technique in the song Baby!Baby!Baby!

Analysis using the Molina and Albir technique shows that the song "Baby! Baby! Baby!" translation from JKT48 involves four main techniques: literal, modulation, borrowing, and amplification. Literal technique is the most frequently used technique, with a frequency of 56%. This technique involves a word-for-word translation from the original language into Bahasa Indonesia, aiming to retain as much of the original meaning and structure as possible.

An example of the literal technique can be seen in the phrase "愛しさの答えが欲しい" (itoshisa no kotae ga hoshii), which translates literally as "Ku ingin jawaban dari rasa sayang". In the literal technique, the translator translates each sentence element from the source language directly into the target language without changing the basic structure or meaning of the sentence.

The modulation technique is the second most used, with a frequency of 20%. This technique involves changing the point of view, sentence structure, or way of conveying an idea without changing the original meaning. An example of a modulation technique can be seen in the phrase "その先はお預けさ" (Sono saki wa oadzuke sa), which is translated using the modulation technique into "kelanjutannya masih certain".

The borrowing technique is used in 15% of the lyrics, which retain words or phrases from the original language without translating them. An example of the borrowing technique can be seen in the phrase "Baby!Baby!Baby!" translated using the borrowing technique into "Baby! Baby! Baby!".

Finally, the amplification technique was applied to 9% of the lyrics. This technique

involves adding words or phrases to explain or clarify meanings that may not be clear in direct translation. An example of the amplification technique can be seen in the phrase "戀はあと少しで届きそうなのに" (Koi wa ato sukoshi de todoki sounanoni), which is translated using the amplification technique as "padahal sebentar lagi cinta ku kan tersampaikan".

Overall, this analysis shows that the lyrics of the song "Baby! Baby! Baby!" from JKT48 utilize various techniques to achieve a translation that is linguistically accurate but also acceptable and understandable to Indonesian listeners. The translator strives to maintain a balance between retaining the original meaning and adapting to the local cultural context, ensuring that the song lyrics retain the same emotional and aesthetic resonance as the original version.

Analysis Result of Literal Translation Technique

Literal translation is one of the translation techniques used in translating song lyrics. From the data analysis, 104 (55%) song lyrics were found to use literal translation techniques. According to Molina and Albir (2002:510), the literal translation is "To translate a word or an expression word for word", which means translating a word or an expression word for word. In this technique, the target language (TL) is translated by the source language (SL). Below are some examples of the literal translation technique.

Table 1. Literal Translation Technique

NO	Source Language	Target Language
1	君と会えたそのことだけで *Kimi to aeta sono koto dake de*	Hanya dengan bertemu denganmu
2	カレンダーより早く *Karendaa yori hayaku*	Lebih cepat dari hari di kalender

Table 1 Literal Translation Techniques shows examples of literal translation in song lyrics. In the table, there are two examples of translation, namely "君と会えたそのことだけで", which translates to "Hanya dengan bertemu denganmu", and "カレンダーより早く" which translates to "Lebih cepat, dari hari di kalender".

Literal translation maintains the original structure and meaning without significant changes, according to what is expressed in the source language. In the translation of data no.1, the phrase "君と会えたそのことだけで" consists of several important elements that are translated directly into the target language. The translation of "Hanya dengan bertemu denganmu" reflects the direct translation of each word in the source text, with the structure and word order remaining very similar to the source text.

Similarly, in the translation of data no.2, the phrase "カレンダーより早く" consists of several important elements that are translated directly into the target language. The translation of "Faster than the Day on the Calendar" also reflects a direct translation of each word in the source text, with the structure and word order remaining very similar to the source text.

In conclusion, the literal translation technique is used because the translation is direct, word-for-word, and maintains the original meaning of the source text. This technique is suitable in this context because the phrases in the source text can be well understood in the target language without requiring major changes, thus maintaining clarity and fidelity to the original text's meaning.

Analysis Result of Borrowing Translation Technique

Borrowing translation is one of the translation techniques used in translating song lyrics. From the data analysis, 46 (24%) of the data used the borrowing translation technique. According to Molina and Albir (2002:510), borrowing is "To take a word or expression straight from another language. It can be pure (without any change), or it can be naturalized (to fit the spelling rules in the TL)". Thus, borrowing is a translation technique that takes a word or expression directly from another language, which can be done purely without change (pure

borrowing) or adapted to the target language's spelling rules (naturalized borrowing).

Table 2. Borrowing Translation Technique

Table 2 shows examples of borrowing translation in song lyrics. In the table, there are two examples of translation, namely "24時間" which is translated into "Twenty-four hours a day", and "I love you! Baby! Baby! Baby!" which is taken directly from the source language into the target language without any changes.

Borrowing translation is used to maintain the song lyrics' original meaning, authenticity and style. In data no.1, "twenty-four hours a day" is an English phrase used directly in the Indonesian translation text, which shows a direct borrowing of the term. The term is not translated into a genuinely Indonesian form but taken directly from English because the phrase is well-known and often used in various contexts.

Similarly, in data no.2, "I love you" and "Baby" are common and widely recognized in many cultures, including Indonesian. Using the original form in translation helps to maintain the authenticity and style of the song lyrics, which is especially important in international pop music, where English phrases are frequently used and familiar to Indonesian listeners.

These two examples use the borrowing technique to maintain the original meaning, authenticity and style of the song lyrics. Using English terms that are already common and widely recognized by Indonesian listeners helps maintain the emotional and aesthetic resonance of the song lyrics while ensuring that the lyrics are easy to understand and still appeal to local audiences.

Analysis Result of Modulation Translation Technique

Modulation translation is one of the translation techniques used in translating song lyrics. The data analysis found 14 song lyrics that use the modulation translation technique. According to Molina and Albir (2002, p. 510),

modulation is "To change the point of view, focus or cognitive category about the ST; it can be lexical or structural". Modulation is a translation

NO	Source language	Target language
1	24時間 *Nijuuyon jikan*	*Twenty four hour a day*
2	I love you! Baby! Baby! Baby!	I love you! Baby! Baby! Baby!

technique that changes the point of view, focus or cognitive category in the source language text; this technique can be realized either lexically or structurally.

Table 3. Modulation Translation Technique

NO	Source language	Target language
1	落ちるその涙 *Ochiru sono namida*	Air mata yang berlinang
2	恋の尻尾は 捕まえられない *Koi no shippo wa tsukaemaerarenai*	Ikatan cinta itu takkan bisa kutangkap

Table 3 shows examples of modulation translation in song lyrics. In the table, there are two examples of translation, namely "落ちるその涙", which is translated as "Air mata yang berlinang", and "恋の尻尾は 捕まえられない" which is translated as "Ikatan cinta itu takkan bisa kutangkap".

Modulation is a translation technique that changes the source text's point of view, focus, or cognitive category to the target text, thus making it more natural and comprehensible in the target language context. In data no. 1, "落ちるその涙" literally means "Air mata yang jatuh". However, the translation "Air mata yang berlinang" changes the focus from the action of the tears falling (落ちる) to the state of the tears. This is a change in perspective from the physical

action (jatuh) to the emotional state (berlinang), making the expression more poetic and keeping with common usage in the target language.

Similarly, in data no.2, "恋の尻尾は 捕まえられない" translates to "Ikatan cinta itu takkan bisa kutangkap." "恋の尻尾" literally means "ekor cinta." However, the translation "Ikatan cinta" changes the point of view from a physical image (ekor) to a more abstract concept (ikatan), which makes more sense and is natural in the Indonesian context. The change from "ekor cinta" to "ikatan cinta" is an example of modulation, as it changes the perspective from a physical object to a more abstract and emotional concept, which is more relevant and easily understood in the cultural context of the target language.

Thus, the technique used is Modulation, as it changes the source text's point of view and cognitive categories to make it more natural and appropriate in the target language without changing the basic meaning of the original lyrics.

Analysis Result of Amplification Translation Technique

In analysing 189 lyric data, 25 (13%) data used the Amplification translation technique. According to Molina and Albir (2002:510), amplification is "To introduce details that are not formulated in the ST: information, explicative paraphrasing". Amplification is a translation technique that introduces or adds more detailed information about something not contained in the source language or explicit paraphrasing.

Table 4. Amplification translation technique

NO	Source language	Target language
1	こんな気持ちになれるって *Konna kimochi ni narerutte*	**Oh senangnya** miliki perasaan ini
2	あの曲のように *Ano kyoku no you ni*	Seperti lagu yang **ku suka**

Table 4 shows examples of amplification translation in song lyrics. In the table, there are two examples of translation, namely "こんな気持ちになれるって", which translates to "Oh senangnya miliki perasaan ini", and "あの曲のように" which translates to "Seperti lagu yang ku suka".

Amplification is a translation technique that involves adding words or phrases to explain or expand the meaning contained in the original text. This technique is often used to overcome cultural or language differences, ensuring that the original meaning and nuances are well conveyed in the target language. In data no.1, "こんな気持ちになれるって" literally translates to "can have feelings like this". But in JKT48's Indonesian song, it is translated as "Oh senangnya miliki perasaan ini". This translation adds the element "Oh senangnya", which is not present in the original text, to express happiness or joy more explicitly in the target language.

These additions exemplify the amplification technique, which is used to convey emotions such as joy or happiness that are not explicitly present in the source text. For instance, the phrase "Oh how nice" serves as an amplification element that enhances the emotional depth of the translation.

Similarly, in data no.2, "あの曲のように" if translated literally translates to "Seperti lagu itu" ("like that song"). However, in JKT48's Indonesian adapatation, i tis rendered as "Seperti lagu yang kusuka" ("like that song I like"). The

Addition of "yang ku suka" ("that I like"), which is absent in the original text, further clarifies the reference and expresses the speaker's personal attachmenet to the song. This modification not only enhances the interpretability of the lyrics but also strengthens the emotional connection between the song and its audience.

This addition is an element of amplification used to provide further context regarding the song in question. It helps the listener or reader understand that the song is something they like, even though this information is not explicitly in the source text.

CONCLUSIONS

Based on the research findings and discussion conducted to answer the research problems, the following conclusions can be drawn: (1) The analysis of 189 lyric data from four AKB48 Japanese songs and JKT48 Indonesian songs shows that the literal technique is the most widely used in translating JKT48 song lyrics, as much as 55% of the total data analyzed by this technique. (2) The use of literal techniques dominates the translation process. However, differences in translation results between the source language (SL) and target language (TL) often occur due to amplification and modulation techniques. This indicates that the choice of translation technique dramatically affects the final result. Using the proper technique is essential to ensure that the message of the source language is well conveyed in the target language. Therefore, the findings of this study emphasize the importance of choosing the correct translation technique to ensure that the message of the source language is accurately and well conveyed in the target language.

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