

TRANSLATION PROCEDURE IN THE TRANSLATION OF *MY LITTLE PONY* SOUNDTRACK MOVIE INTO ITS INDONESIAN VERSION

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Abstract

Translating children's songs from English to Indonesian involves more aspects of the translation process. It requires cultural adjustment and adaptation to suit the local context and target audience. Qualitative study and comparative method were used to reveal the word choices and translation procedures used in translating the soundtrack of the animated children's movie, *My Little Pony* into Indonesian. This study aims to find the appropriate translation procedures used to maintain the meaning and message contained in the songs of *My Little Pony* movie as SL into its translation in Indonesian song version. This study found that there was a distortion of meaning in the translation of the SL song lyrics into the TL. Meanwhile, the cultural adaptation in diction and context was used to maintain the meaning and message contained in the song and can be well understood by children as the main target audience of the animated film. The equivalent meaning is obtained by maintaining and paying attention to the context of the SL song sentences/lyrics in the TL song lyrics. By maintaining the context, the meaning of the SL song lyrics is well conveyed in the TL song lyrics.

Keywords: translation, song lyrics, equivalence meaning, diction, context

INTRODUCTION

Songs are an integral part of human life that serves not only as a form of entertainment, but also as a means of communication and expression. Through lyrics and melodies, songs are able to convey information, emotions, and ideas to deeply influence listeners. In addition to the role of communication, songs also play a role in introducing culture and language. Listening to songs can be a way in learning different cultures and languages. It can provide insight into the social norms, customs, and cultural values of a nation. Songs often contain distinctive vocabulary and expressions that not only help in learning a foreign language but also in understanding the cultural context underlying the use of that language.

Children's songs are one form of educational media that can be used in children's language and cognitive education. In the context of increasingly rapid globalization and cultural exchange, many children's songs originally written in English are translated into Indonesian to ensure that the messages and values contained in the songs can be accessed by Indonesian children. The process of translating children's songs from English to Indonesian does not only involve literal translation but also requires cultural adjustments and adaptations that are appropriate to the local context that suits the target audience.

The aspects of diction—the choice of words and phrases—and the method of translation play a key role in ensuring that the translation of children's songs is not only accurate in terms of meaning, but also interesting and easy to understand for Indonesian children. This phenomenon is relevant because an inaccurate translation can affect children's understanding and experience of the song.

A good translation not only preserves the original meaning but also harmonizes cultural elements, rhythms, and pleasures that suit the target audience. Therefore, it is important to examine the translation process in depth to understand the challenges and solutions that translators may face.

Translating the lyrics of animated children's films, such as *My Little Pony* from English to Indonesian is a multidimensional challenge involving linguistic and cultural aspects. Animated children's films often contain lyrics that not only serve to convey the story but also to educate and entertain their audience, namely children. Therefore, the process of translating lyrics requires special attention to diction and equivalence of meaning to ensure that the message and nuance of the song remain relevant and enjoyable for the target audience and easily understood by children. Besides linguistic and cultural aspects, song translation must also consider the song's musicality, tone, and rhythm.

Research on children's song translation has been conducted in several previous studies. For example, research by Johnson, L., & Clarke, M. (2020) shows that translating children's songs requires a different approach compared to plain text, especially in terms of maintaining the integrity of meaning and children's enjoyment. In addition, Huang (2018) examined the cultural impact in translating children's songs and found that cultural adaptation is the key to effective resonance in the local market. *Analysis of diction and equivalence of meaning in the translation of the lyrics of the songs 'Because of You' by Kelly Clarkson and 'Part of Me' by Katy Perry* by Gracea Devina Rompas from the Christian University of Indonesia looked at the use of diction and equivalence contained in the translation of song lyrics. This study aims to determine the accuracy of diction and equivalence in the translation of song lyrics found on internet websites. This study uses a qualitative approach with a listening method to obtain data sources. The theories used in this study are the theories of Catford, Nida and Taber, and Newmark on translation theory, Enre and Keraf's theory on diction theory, and Nida and Taber's theory on translation equivalence theory.

Specific research on translating children's songs from English to Indonesian is still relatively limited. Since *My Little Pony* is popular children's animated films, the study on the translation of *My Little Pony* soundtrack is expected to add to the existing literature by providing an in-depth analysis of translating children's songs in the context of Indonesian language and culture.

Literature review

Diction



Diction or word choice refers to the choice of words used in a text, both written and spoken texts. In other words, diction is the choice of words used by the writer or speaker in a text or speech to convey a message or information. According to Kridalaksana (1982), diction is the choice of words based on the communicative function and aesthetic effect in the text. Newmark (1988) defines diction as a style of language determined by the choice of words that reflect the writer's personality and the context of communication.

Diction covers various aspects, not only the literal meaning of words, but also includes nuances, connotations, and associations produced by the choice of certain words and the chosen style of language. In the context of translation, diction includes the choice of words that consider not only the literal meaning but also the nuances, connotations, and effectiveness of communication in the target language (Newmark, 1988). The translation process involves not only translating the literal meaning but also maintaining fidelity to the diction used in the source language. Baker (1992) suggests that differences in diction between the source language and the target language can affect the clarity and accuracy of the message.

Diction is very important in translation to ensure that the meaning, style, and tone of the message of the source text can be maintained in the target language. Newmark (1988) emphasizes the importance of choosing the right words to ensure an accurate translation.

Translation Equivalence

The equivalence meaning is important to ensure that the translation is able to convey the same message as the source text. Baker (1992) explains that the right choice of words is the key to maintaining equivalence of meaning in translation. Equivalence of meaning refers to the extent to which the meaning in the translated text reflects the original meaning in the source language. This parallelism is important to ensure that the information and nuances intended by the author in the source language (SL) are maintained in the target language (TL). Equivalence of meaning focuses on the fidelity of the translation to the original meaning. Larson (1984) suggests that a good translation must maintain the same meaning as the source text, both literally and contextually.

Several factors influence equivalence of meaning in translation, namely cultural differences, language conventions, and syntactic structures (Nida & Taber, 1982). The selection of appropriate diction is very important in maintaining the equivalence of meaning. Inappropriate diction can result in a shift in meaning in translation. Differences in connotation and nuance between the source language and target language can cause significant differences in meaning (Vinay & Darbelnet, 1995).

Distortion of Diction in Translation

Distortion of diction in translation occurs when word choice does not match the original meaning or cultural context. Baker (2000) discusses how errors in word choice can cause distortion in the translation. Distortion of diction in translation can occur due to:

- Cultural Differences: Vocabulary and terms may not have direct equivalents in the target language, which can lead to changes in meaning or loss of nuance.
- Language Limitations: Not all languages have equivalent words, which can affect the accuracy of the translation.
- Style and Tone: Errors in word choice can change the style and tone of the original, affecting the overall meaning and impression of the text.

Translation Procedure

Translation is the transfer of messages from one language to another. Hartmann and Stork in Bell define translation as the replacement of a text representation in one language with an equivalent text representation in a second language (1991:6). Catford (1965) states that translation is defined as the replacement of textual material in one language, as the source language, with equivalent textual material in another language, as the target language.

Vinay and Dalbarnet in Mollina and Albir (2002) propose several technical procedures in translation. They distinguish translation techniques which they call translation procedures depending on direct (or literal) translation 'direct translation' and indirect 'oblique translation'.

a. Direct/Literal Translation

Direct or literal translation occurs when there is exact structural, lexical, even morphological equivalence between two languages. The literal translation procedures consist of:

- Borrowing which is a word taken directly from another language.
- Calque which is a foreign word or phrase translated and incorporated into another language.
- Literal translation which is word for word translation.

b. Oblique Translation

Oblique translation occurs when word for word translation is impossible. The oblique translation procedures consist of some procedures which are:

- Transposition which is a shift between grammatical categories, i.e. a shift of word class: verb for noun, noun for preposition.
- Modulation which is a shift in point of view or a shift in cognitive categories.
- Equivalence which is an accounts for the same situation using a completely different phrase, e.g., the translation of proverbs or idiomatic expressions.

- Adaptation which is a shift in cultural environment, i.e., to express the message using a different situation, e.g. cycling for the French, cricket for the English and baseball for the Americans.
- Compensation which is an item of information or a stylistic effect from the ST that cannot be reproduced in the same place in the TT is introduced elsewhere in the TT.
- Concentration vs. Dissolution. Concentration expresses a signified from the SL with fewer signifiers in the TL. Dissolution expresses a signified from the SL with more signifiers in the TL.
- Amplification vs. Economy. Amplification occurs when the TL uses more signifiers to cover syntactic or lexical gaps. The opposite procedure is economy.
- Reinforcement vs. Condensation. These are variations of amplification and economy that are characteristic of French and English.
- Explicitation vs. Implication. Explicitation is to introduce information from the ST that is implicit from the context or the situation. Implication is to allow the situation to indicate information that is explicit in the ST.
- Generalization vs. Particularization. Generalization is to translate a term for a more general one, whereas, particularization is the opposite.
- Inversion. This is to move a word or a phrase to another place in a sentence or a paragraph so that it reads naturally in the target language.

METHOD

Qualitative research was chosen as an approach in this research. The data used came from the lyrics of the songs in the children's animated film *My Little Pony* in English and their translations in the children's animated film songs in the Indonesian version. The songs chosen are: A True, True Friend with its translation in *Teman Sejati*, My Cutie Mark with its translation in *Tanda Bakat*, Smile with its translation in *Senyum*, and My Little Pony Theme Song with its translation in *Pony Kecilku*.

The song's lyrics in the English version were obtained by downloading them on the sites: www.kkboc.com, Musixmatch, and <https://genius.com>. As for the Indonesian version, it was obtained through the MPL.com/indonesia page. The song lyrics were used as the first data analyzed in this study. The supporting data is obtained from theories, articles or similar research results that can be used as additional references to clarify the meaning of the translation produced.

The data collection method used is the reading method. This method is described in two techniques, namely basic techniques and advanced techniques (Sudaryanto, 1993). The basic technique is the free tapping technique. In this technique, the researcher taps the use of the speaker's language, namely the use of word choices used in English song lyrics. The advanced

technique used is the note-taking technique, namely by writing words or sentences that are collected as equivalent words in Indonesian.

At the data analysis stage, the method used is the comparative method or equivalence method, namely matching or comparing the SL text and the translation results in the TL. This method is used to find differences and similarities in the meaning contained and conveyed in the translation of the song lyrics. Data analysis is also focused on using the technique of separating determining elements (Sudaryanto,1993).

RESULTS AND DISCUSSION

From the four songs, there are 61 song lyrics that are used as research data. The sixty-one song lyrics are analyzed for the use of diction in their translation to reveal phenomena exist in translation technique in preserving the equivalence meaning based of SL to TL.

Based on the phenomena found, the study found 2 (two) main translation procedures used, namely (1) concentration and (2) Modulation. The analysis of diction and translation methods are used to see the equivalence meaning of the translation results in TL. In more detail, each of these phenomena can be seen in the analysis results below.

1. Concentration

Based on the analysis, the in procedure of Concentration which is expresses a signified from the SL with fewer signifiers in the TL, the study revealed two phenomena found in this procedure, there are omission and simplification.

a. Omission

The omission of sentence elements in the process of translating the lyrics of the animated film My Little Pony from English into Indonesian was found in the four selected song samples. This omission is at the word level, such as: verbs, adjectives, adverbs, conjunctions; phrase level, or clause level. This can be seen in the following examples:

Sample (1) Data 2 'Theme song'

SL: Big adventure

TL: *Petualangan*

In source text of SL, Big adventure has a literal meaning in *petualangan besar* in Bahasa Indonesia. However, big as a word that explains or describes the adventure in the SL text does not get its equivalent in '*petualangan*' in the TL text. The meaning of 'big' in the SL which functions as an explanation or description of 'adventure' does not get its equivalent meaning in TL text translation '*petualangan*'.

Based on this translation technique, there are different nuances of meaning from the SL to the TL. The nuance of the 'adventure' in the SL that is represented by the word 'big' is lost in the TL text due to the absence of the equivalent word of big to '*besar*' in Bahasa Indonesia.

Sample (2) Data 3 Theme Song

SL: Tons of fun

TL: *Keceriaan*

In source text of SL, Tons of fun has the literal meaning of '*banyak keceriaan*' in Bahasa Indonesia. However, the word tons as a word that explains or describes the joy does not have an equivalent in '*keceriaan*' in TL text. The meaning of the word tons in SL text as an explanation and the description of fun does not have a direct equivalent meaning in the word *keceriaan* in TL text.

Based on this translation technique, there are different nuance of meaning from the SL to the TL. The nuance of the fun in the SL that is represented by the word tons is lost in the TL text due to the absence of its equivalent word in Bahasa Indonesia.

Sample (3) Data #12 Cutie Mark

SL: Looking here at what I made, I think that it's a dress.

TL: *Lihat apa yang kubuat.*

In this example, the adverb here in the SL text does not have an equivalent word in the TL text song lyrics. In terms of meaning, the word here also does not have an exact match in the entire lyrics of TL text. The word here in the SL text indicates a location where the interlocutor can see what the speaker has done. This meaning does not have a corresponding word or equivalent meaning in the word *lihat* in the TL text.

Apart from the absence of an equivalent word and meaning in the word here, in that sample, there was a loss of equivalence text from SL to TL. This phenomenon was found in the lyric I think that it's a dress. This text does not have an equivalence text in TL text

Simple (4) Data #1 Theme song

SL: I used to wonder that friendship could be.

TL: *Apa makna persahabatan.*

In this data sample, the idiomatic phrase use to in the lyrics of the SL text does not get an equivalent word in the lyrics of the TL song. In terms of meaning, the meaning of the word 'used to' also does not get an exact equivalent in the entire lyrics of the TL text and meaning.

Based on the online dictionary, merriam-webster.com, use to has the meaning of something existed or repeatedly happened in the past but does not exist or happen now. Based on this meaning, I used to wonder that friendship could be means 'I used to wonder what friendship really was and now it is no longer questioned'. If we look at the meaning and the equivalence of the meaning in the TL text, *Apa makna persahabatan* the nuance of the meaning of time and the repetition of the question arises in the speaker is not apparent in the TL. In TL text, the point of the message conveyed is the question of the meaning of friendship, not the time and repetition of the

question arises. The removal of this element of meaning, when viewed from the chronological side of time, brings about a change in the nuance of meaning. However, the meaning of the question that arises, namely the meaning of friendship itself, has been conveyed in the TL text.

Sample (5) Data #13 Cutie Mark

SL: I know it doesn't look like much, I'm under some distress.

TL: *Ini tidak mirip dan aku sangat tertekan.*

In this data sample, the sentence I know in the lyrics of the SL song which have functions as the subject and verb does not get an equivalent word in the lyrics of the TL song. I know is a statement from the speaker for stating that she/he knows something. That something is in it doesn't look like much which means 'it's not very similar'. In TL text, that statement is transferred into *Ini tidak mirip*. In this translation text, translation focus is on what is known by the speaker, namely on the dissimilarity of that thing.

Based on the TL text translation results, the point of the message conveyed is the dissimilarity, not on the speaker. The omission of this element of meaning can be understood by understanding the context of the entire sentence. As a compound sentence, the clause 'I'm under some distress' has the same subject with the previous one, in 'I know it doesn't look like much', namely 'I' as the subject of the sentence. In the TL text, *aku* in second clause can represent the speaker of that sentence.

The omission of clause elements in SL text is found in other data as the following sample:

Sample (6) Data#20 A True, True Friend

SL: The town's people need you, they've been sad for a while.

TL: *Oh, penduduk kota memerlukanmu.*

In the data sample above, the clause they've been sad for a while in SL text song lyrics does not get an equivalent TL text. As the dependent clause, they've been sad for a while has the meaning as the cause why the town's people need you. The sadness causes the city residents need help. In the TL text, this causal meaning element is not found in the text *oh, penduduk kota memerlukanmu*. The focus of translation process in the TL is the meaning of the condition of the city's residents which requires a 'help from you', without conveying the message of an existing cause.

b. Simplification

Simplification of elements in the SL into the TL text in the process of translating song lyrics was found in the four selected song samples. This simplification is at the level of meaning, and in the elements of the sentence. This can be seen in the following examples:

Sample (7) Data #26 and 27 Theme Song

SL: sharing kindness

It's an easy feat



TL: *Berbuat baik bersahaja*

Based on the use of diction in the TL text as an equivalent word of the SL text, the 2 (two) lyrics in SL song lyrics are condensed in meaning into 1 (one) TL text lyric in Indonesian. The first lyric in SL, sharing kindness has an equivalent literal translation into *berbagi kebaikan* in Indonesian. The second lyric, it's an easy feat based on Merriam-webster.com which means 'a deed notable especially for courage'. It can be interpreted in Indonesian as *hal berani yang mudah* or *keberanian yang mudah*. Since the first and second lyrics in SL text are connected each other, the second lyric is a sentence used to explain the first lyric. The first lyric which contains the meaning of an action in sharing or doing good thing for others is interpreted in the second lyric as an action that is easy to do.

In the TL lyrics text, the two SL lyrics get their equivalent in the lyrics *Berbuat baik bersahaja*. According to the online KBBI, *bersahaja* 'modest' means something simple, not excessive. The word *bersahaja* in the lyrics of the song in the TL has a function as the second adjective that explains the sentence. In this case, it can be understood that modest describes the act of doing good itself as something that is simple and not excessive. Looking at the word *bersahaja* according to the online KBBI, one of the meanings of which is not much difficulty, then *bersahaja* 'modest' can be interpreted as 'something easy'.

Sample (8) Data #28 Smile

SL: I'll work real hard and do my best to turn that sad frown upside down.

TL: *Aku akan berusaha mengubah wajah sedihmu.*

Data #28 is a song lyric in the SL that uses a choice of words that are not simple for children to understand. The lyrics of the song in the SL mean that the 'I' as the speaker will work, try hard and do her/his best to reverse the sadness. The simplicity of words choice can be seen in its Indonesian translation song lyrics. The seriousness of the speaker's efforts is simply expressed with '*akan berusaha*' and the form of sad facial expression is simply represented by '*wajah sedihmu*'. With a simpler words choice, the lyrics get an equivalent text in Indonesian into '*aku akan berusaha mengubah wajah sedihmu*'.

Sample (9) Data #35 Smile

SL: to make me happy as can be

TL: *itu membuatku senang*

Sample data #35 is a song lyric in the SL that uses a fairly simple choice of words to convey the message of 'make me happy as much as I can (do)'. The message contained in the meaning of the SL lyrics is matched in meaning of the Indonesian song lyrics text with a simpler and easier choice of words into '*itu membuatku senang*'.

The simplification can be seen in the words choice of '*itu*' as the equivalent of the message for happy as can be 'bahagia seperti yang bisa'. Meanwhile, 'to make me happy' gets the equivalent of the word into '*membuatku senang*'. This simple word choice in Indonesian translation makes the meaning and message will be easier to understand for children as the target audience of the song. This simplicity does not reduce the meaning of the SL in the TL.

Sample (10) Data #32 Smile

SL: and that's so special to me

TL: *oh istimewanya*

In this data sample #32, there are two simplifications made in the translation process. The first simplification is in the SL lyrics text special to me. The second simplification is in the lyrics text 'and that's so' which contains a demonstrative and affirmative meaning in the word 'so'. According to Merriam-Webster.com, 'so' has the meaning to a great extent or degree: VERY, EXTREMELY 'bigger, very'.

The equivalent text in the first simplification, special to me, is in *istimewanya* in the TL song lyrics. The word 'special' in English has an equivalent word *spesial* in Indonesian. The word *spesial* has a similar meaning in the word '*khusus, istimewa, khas, melulu*' as stated in the online KBBI. The word *istimewa* has a deeper nuance of meaning than the meaning of the word *spesial*. There are meaning nuance of *khas* and *khusus* 'especially' which have a deeper meaning than the meaning of *spesial*. The choice of the word *istimewa* is more appropriate as an equivalent word than the word *spesial* to emphasize 'so' in 'so special' in SL text.

The second simplification, that's so which means 'more' is paired with the word '*oh*' in the TL lyric text. Based on KBBI online, '*oh*' is an interjection, expresses disappointment, emotion, confidence and so on. In the context of this lyric, '*oh*' means the expression of the speaker about something that she/he believes as a special thing. The meaning of 'to me' in the SL song lyrics does not appear directly in TL text song's lyrics. That meaning can be seen in the previous TL text song lyrics, *kutunggu kau senyum*. The *senyum* is what the speaker '*aku*' considers a special thing.

Based on the context of this translation, both lyrics get the appropriate equivalent in the SL.

Sample (11) Data #38 Cutie Mark

SL: I try to keep them laughing, put a smile upon their face.

TL: *kucoba untuk membuat mereka tertawa*

Another simplification can also be seen in this data sample #38. In the lyrics of the SL, there are two things to be stated, which are I try to keep them laughing and put a smile upon their face. 'Laughing' and 'Smile' are indicators of happiness that can be seen directly on someone's

face. These two things are interpreted in one choice of words, *tertawa* in the lyrics of the Indonesian song lyrics as TL text.

In Indonesian context 'laughing' and 'smile' refer to the same place on the human body, which is *wajah* 'face'. The choice of the word *tertawa* without the word *wajah* is enough to convey the message of 'face' in SL. The word keep in the SL text is expressed by the word '*membuat*' which has the meaning of 'effort and process to create something'. In that translation process, that effort and process refer to *tertawa*. This equivalent word is able to convey the message and meaning of the SL text into the TL text. The words choices are simple and easy for children to understand.

Sample (12) Data #41 A true, true Friend

SL: Pinkie Pie is in trouble; we need to get there by her side

TL: *Pinkie Pie dalam masalah kita harus membantunya.*

In sample (12) data #41, simplification occurs in the selection of simpler equivalent words in the second clause of the SL text to the existing TL text of the song lyrics. In the second clause of the SL song lyrics, 'we need to get there by her side' has a literal translation of *kita perlu berada di sana di samping dirinya*. This literal meaning contains the meaning *kita perlu membantunya*.

According to Merrian-Webster.com, the word 'need' in the SL lyrics contains the element meaning of 'obligation' 'must'. Those words have an equivalence meaning into *harus* in Indonesian. Thus the SL text meaning can be transferred into *kita harus membantunya* in TL text. In Indonesian context, the word *harus* contains the element of meaning 'mandatory' or 'must / must not be allowed'. Based on those meaning elements, *harus* is the right equivalent word for 'need' from the SL lyrics. This equivalent word is able to convey the message and meaning of the SL into the TL. In terms of word choice, both words are simpler and easier for children to understand.

2. Modulation

Modulation occurs by the changes in meaning. This phenomenon occurs because the translator changed the meaning from SL song lyrics into TL song lyrics,. This phenomenon was found in 3 (three) songs samples, namely 'Theme Song', 'Smile' and 'Cutie Mark'. the discussion can seen in more detail in the examples below:

Sample (13) Data#45 Theme Song

SL: You have my little ponies

TL: *Kini poni kecilku*

The diction used in the SL song lyrics and TL song lyrics in this sample is relatively simple and can be easily understood and comprehended by the children as audience. However, there is a change

in the meaning and message from the SL text into the TL translation text. In the SL lyrics text, 'you have my little ponies' contains a meaning of a statement that 'you as an interlocutor has the ponies of the speaker'. That lyric has an equivalence text into '*kini poni kecilku*' in TL text. This TL text does not convey the meaning of SL statement and does not mention the interlocutor of the speaker. In Indonesian TL text, the translator use the word *kini* stating 'time' which means 'at this time or now'. The statement or the message of time does exist in SL text.

The different meaning from SL into TL text can be analyzed from the other lyrics in SL song lyrics, as follows:

And magic makes it all complete

you have my little ponies

Do you know you're all my very best friends?

Based on the context of the song lyrics, 'my little ponies' refers to the word 'it' in the previous lyrics. Thus the message of meaning contained is 'magic makes all ponies complete'; that magic, in the context of friendship, makes all ponies complete or perfect.

In TL song lyrics, we can see the translation text as follows:

Magis membuat sempurna

Kini poni kecilku

Kalian adalah sahabatku

Based on the context of the lyrics in the TL, the sentence *kini poni kecilku* refers to the next sentence, *kalian adalah sahabatku*. The meaning of time contained in the word *kini* becomes a time indicator as the tense representative of present tense for the statement in the third lyric 'Do you know you're all my very best friends' in SL text.

Thus, the nuance of meaning contained in the TL can be understood as 'after magic makes perfect, now the ponies are my friends'. Meanwhile, in the SL, the nuance of meaning contained can be understood as 'magic makes all ponies become perfect, and the ponies are truly the true friends of the speaker'. From the meaning of the SL, the message to be conveyed is the perfection of the ponies. Meanwhile, in the TL, the message conveyed is the time when now the ponies are the friends of the speaker.

In the translation of the first SL song lyric, 'And magic makes it all complete' into *Magis membuat sempurna*, 'magic' has an equivalent word into *magis*. But, in the overall message, there is a missing part of a message. In SL lyric, it can be understood that 'a magic' makes all ponies complete. Meanwhile, in TL lyric, the translator hides the object which is complete because of the magic.

Sample (14) Data #46 Smile

SL: I like to see you grin

TL: *Yuks lihat senyummu*

The second example of the change in meaning can be seen in the sample data above. In the lyrics of the SL song lyrics, 'I like to see you grin' means that 'I as a speaker (subject) like to see the addressee smile'. This sentence is a statement or declarative sentence. Meanwhile, based on TL song lyrics, the meaning is changed because of TL text uses imperative sentence form. In the Indonesian lyrics, the SL text lyrics has an equivalent text in '*Yuks lihat senyummu*'. The word '*yuks*' in Indonesian has the meaning of an invitation and it is an imperative form that can be used as ordering to do something. The change of sentence form makes the different meaning of SL dan TL text.

Sample (15) Data#54 Cutie Mark

SL: and it's what my cutie mark is telling me

TL: *karena tertulis di tanda bakatku*

The change in meaning in the sample above can be seen in the diction of the equivalent word 'telling' into 'tertulis'. Based on Merriam-Webster.com, 'telling' has the meaning of conveying orally. In the TL text, the lyrics of 'and it's what my cutie mark is telling me' has the equivalent text in *karena tertulis di tanda bakatku*. The word 'telling' in SL text has the equivalent word in 'tertulis.' According to KBBI, *tertulis* has the meaning of *dinyatakan atau dimuat secara tulis* 'stated or contained in written form'. Based on the diction used, the change in meaning in the translation can be understood as the naturalness that a 'mark' is something that is 'written', 'visible', not something that is stated/said. This equivalent word can reserve the message of SL to TL.

4.2 Cultural Context and Diction Adaptation

In the translation of My Little Pony song lyrics to its translation in TL song lyrics, the distortion of meaning rises due to word choices. This distortion of meaning occurs because of differences in culture and language style. A simpler language style is chosen as the equivalent of words in TL because children's understanding is still simple and not too complex to use language. Therefore, the cultural context and choice of words in the phenomenon of translating the lyrics of the animated film My Little Pony are important aspects that translators pay attention to and the two are interrelated. 2 (two) main factors influence the choice of diction used. The first factor is contextual situation and the second factor is cultural suitability.

The contextual situation is used to maintain the situational context of meaning in the lyrics/sentences from SL to TL. Meanwhile, the second factor, cultural suitability is used for cultural adjustment of the target audience which is the Indonesian version of the animated song/film for the Indonesian children. The Indonesian movie is for Indonesian children, so the target is how they will be able to more easily understand and comprehend the message. By using

the Indonesian cultural context, the meaning is more relevant, easily accepted, and easy to be understood by Indonesian children.

CONCLUSION

The use of simpler diction without biased or ambiguous meanings is the main consideration in translating children's song lyrics. The ease of understanding for children as the target audience of the animated film, *My Little Pony*, and its soundtrack songs is an important factor in choosing diction in the process of translating the songs: *Theme Song*, *Cutie Mark*, *Smile*, and *A True True Friend*. The lyrics of the songs in the animated film *My Little Pony* in the Indonesian version are simpler and less beautiful/poetic compared to the style of language in the original song lyrics.

The equivalence meaning is obtained by preserving and paying attention to the context of the sentence/song lyrics of SL into TL song lyrics. Preserving the context makes the meaning in SL song lyrics conveyed well in TL song lyrics. In the translation process, cultural and context of situation adaptation is the most important aspect convey the message of SL text into TL text.

However, if we look at the non-linguistic side of a song, namely rhythm and tone, some of these translations lack of musicality aspect. Therefore, further research is still possible to study in detail the translation method and musicality aspects in the translation of *My Little Pony* soundtrack movie into its Indonesian version.

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