

**AN ANALYSIS OF MEANING AND TRANSLATION  
PROCEDURES IN CHRISTMAS SONG *SILENT  
NIGHT* INDONESIAN VERSION**

**A THESIS**

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**PROGRAM STUDI S1 BAHASA INGGRIS**

**SEKOLAH TINGGI BAHASA ASING LIA**

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**Submitted as a partial fulfillment of the requirement for  
*Sarjana Linguistik* degree**

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Procedures in Christmas Song *Silent Night*

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*Have you ever stopped?*

*And thought?*

*Wow,*

*I prayed for this.*

*It's here.*

*It's happening.*

- *Unknown.*

## PREFACE

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**Jakarta, September 30<sup>th</sup>, 2020**

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## ABSTRACT

**Name : Artha Ladisa**  
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**TITLE : An Analysis of Meaning and Translation Procedures in Christmas Song *Silent Night* Indonesian Version**

The research aims at analyzing a Bible song Christmas themed, titled *Silent Night*. This study aims to investigate the types of meaning, connotation and referential, of the song and the translation procedures that are applied by the translator in translating a Bible text or Bible song. The research used a descriptive qualitative method. This study applies the theory of Nida and Taber (1982) in types of meaning and the theory of Newark (1988) in the translation procedures. From 13 translation procedures, seven procedures are used in Indonesian version of the song. The most used translation procedures in this research are functional equivalent and modulation. Furthermore, this study aims to show that the Bible translation has different kinds of factors and background such as education, culture, or history to create a translation text into language for people to comprehend easily.

Keywords: Bible song, types of meaning, translation procedures.

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## CHAPTER I

### INTRODUCTION

#### 1.1. Background of Research

Christians all around the world have a characteristic that is the most likely to be attached to themselves which is singing. Christians are singing to praise God, to give comfort for the grieving, even to pray. In addition to singing, celebrating Christmas has also been attached to Christians. On Christmas, every church held a Christmas service to commemorate when the Lord Jesus Christ was born which falls on December 25<sup>th</sup> and became a day awaited by people for the holiday season and tradition of Christmas culture.

One of the songs that is sung by Christians on Christmas service is *Silent Night*. The song is usually sung in the liturgy of a Christmas service while lighting a candle that symbolizes the coming of the Son of God into

the world. In the *Silent Night* lyrics also described the atmosphere that occurs when the Child was born.

The song of *Silent Night* English version is originally printed in the *Lutheran Hymn Book*. The Lutheran Hymn Book is used by the Lutheran denomination churches which consists 668 numbers of hymns. The Lutheran Hymn Book was first developed by Rev. Richard Mau in North America. In this research, the researcher used to take the data from *Kidung Jemaat* as the Indonesian version. *Kidung Jemaat* is published by *Yayasan Musik Gereja* that consists of 478 numbers of hymns. In *Kidung Jemaat*, the song of *Silent Night*, which is *Malam Kudus*, is in number of 92. Meanwhile, the source language of the data taken from The Lutheran Hymn Book and the *Silent Night* song is in number of 646.

The Lutheran Hymn Book is also a book song that is used in the Holy Bible side by side during worship. The Bible itself is a holy Christianity book that is used by Christians to praise the Lord. The Bible consists of Old Testament and New Testament which are calculated as 66 books. Baker (2001) stated that the translation of the Bible is needed to take more attention in historical perspective, the linguistics and sociolinguistics prospects that are relevant and the procedures to understand the complexion of Bible translating. In doing a translation research of such religious text, Williams and Chesterman (2002) also stated that the religious text translation has to concern the cultural gap between societies to whom the texts are being translated and a target-culture-centred.

The research found that the source and target language have some changes in how the translator translated the song but still maintaining to keep the meaning not misunderstood by the reader. The researcher realized that it is necessary to define which procedure that the translator used for translating the song into the target language. It is because the researcher also found that to translate a religious text that was taken from the Bible, the translator must see from the whole aspects such as history and culture (Baker, 2001).

To support this research, the researcher found some previous research that is related to do comparisons to this research and inspire another researcher to do this kind of research. The first research is a *Translation Strategies in the Rendition of the Amazing Grace Song into Indonesian* by Adrianus Gita Dora Khono Sapoetra (2016). In this research, Sapoetra, (2016), analyzed the translation strategies of two aspects which are meter and rhyme, and transferring the meaning in the song titled “*Amazing Grace*” by John Newton. Sapoetra, (2016), also used the typology of translation strategies method by Andre Levefere (1975) in descriptive qualitative research. In this research, Sapoetra, (2016) found that there is a consonant in the TL while the SL does not consist of a consonant but the researcher found an assonance in the type rhyme of the TL. Sapoetra, (2016), concluded that translation strategies mostly used are interpretation strategies because the researcher did not find appropriate strategies in Levefere’s that suitable for the translation process.

The second research related to this research is *Choices in Song Translation, Singability in Print, Subtitles and Sung Performance* by Johan Franzon in 2008. This research explained the strategic choices that the translators make in translating songs from different musical genres in English, Swedish, and Finnish for subtitles or printed in books. Franzon, (2018), concluded that a song translation is a second version of the source song and this made him define a number of choices which are leaving the song untranslated, translating the lyrics but not taking the music, writing new lyrics to the original without relating to the original lyrics, translating the lyrics and adapting the music, and adapting the translation to the original music. Those choices are different strategies that might be combined to pursue a particular goal like poetry, naturalness, phonetic suitability, etc.

The third research is *Denotative and Connotative Found in English Translation of Surah Maryam by Muhammad Marmaduke Pickthall* by Ajeng Novitasari in 2018. In this research, the researcher analyzed denotative and connotative meaning that stated in phrases and sentences in translating *Surah Maryam* into English with Oxford Advanced Learners for interpreting denotative meaning and *Tafsir Ibnu Katsir* for interpreting connotative meaning. *Surah Maryam* is one of surah in Al-Qur'an that consists of 98 verses. From this research, the researcher found 13 phrases and 21 sentences that have denotative and connotative meaning. The researcher concluded this research that it is necessary to concern the



important role which is the context because some of the verses of the Al-Qur'an are linked to other verses.

Compared to the previous research above, there are some differences with this research. Although the data is taken from the same type which is a bible song and a religious text, the differences are the terms and theories that the researcher used. The researcher used the theory of Nida and Taber, (1982), which is the type of meaning and the theory of Newmark, (1988), for the translation procedures that is used by the target language translator in translating the song. The data source is taken from the *Silent Night* song English version by Jane Campbell.

The researcher chooses a Christmas Song: *Silent Night* English version by Jane Campbell that was translated into Indonesian version, *Malam Kudus* by Yamuger. In the target language, the researcher found that the translator of the song changed some of the meaning from English version. The researcher took the data to be analyzed to find out what type of meaning and which translation procedure that the translator used. The researcher hopes that this research accommodates another researcher that is also doing a religious translation research.

## **1.2. Statement of Problems**

The problems emerged in this research are formed as follows:

1. What are the types of meaning that are found in the Christmas Song *Silent Night* Indonesian version?

2. What are the translation procedures that are applied in the Christmas Song *Silent Night* Indonesian version?

### **1.3. Research Objectives**

Based on statement of problems, the objectives of this research are:

1. To analyze the type of meanings that are found in the Christmas Song *Silent Night* Indonesian version.
2. To identify the translation procedures applied in the Christmas Song *Silent Night* Indonesian version.

### **1.4. Scope and Limitations**

The intention of this research is to focus on the translation procedures and whether the translation is equivalent or not with the type of meaning that are found in the Christmas Song *Silent Night* Indonesian version. The theory used to analyze the translation procedure is based on Newmark (1988) while the types of meaning are based on Nida and Taber (1982).

## **1.5. Research Methodology**

### **1.5.1. Method**

The researcher uses a descriptive qualitative research. According to Williams & Chesterman (2002), qualitative research is a research which uses some instruments for collecting the data and describing the quality of something in some enlightening way. The type of translation procedures by Newmark (1988) and type of meaning by Nida and Taber (1982) that are found are going to be elaborated by the researcher.

### **1.5.2. Data Source**

The basic story from the song of Silent Night is written in the Bible chapter Matthew 1 to 2 and Luke 2 verse 1 to 14. Those verses described the plot of how Jesus Christ was born. Before the day, His parents, Joseph and Maria, went to the town of Nazaret to register themselves as citizens like every citizen did because it was a local government command. Maria was pregnant and about to give birth at sheepfold because they couldn't find a single hostelry that was available. At the same time, the shepherds of its sheepfold were visited by a group of Angels from Heaven. The Angels told them not to worry because the Baby is a Savior who will bring joy to the earth.

From the basic story of the bible, the original language of the Silent Night song was written in German by Joseph Mohr in the year around 1818. Mohr was inspired by a mother with her baby that he found on the side of a river when Christmas Eve was a day ahead. Mohr remembered how Jesus was born and wrote it as poetry and then asked his friend, Franz Gruber, to make the melody with the result that it became a song. They played the song at Christmas Eve church service and got warm compliments from everyone. In 1863, the German version of Silent Night was translated into English by Jane Campbell and took it into America in 1871 then shown it on Charles Hutchins Sunday School Song Book. Meanwhile, in 1992, Yamuger or Seksi Musik Komlit KWI translated the Silent Night song into Indonesian Language.

The researcher picks a Christmas song to be the data which is from The Lutheran Hymn Book no.646 Silent Night as the Source Language and Kidung Jemaat no.92 Malam Kudus as the Target Language.

### 1.5.3. Data Collection

To collect the data, the researcher chose the data by writing the song lyrics on the separate paper both in English version and Indonesian version.

#### 1.5.4. Data Analysis

The researcher analyzed the data by doing the following steps:

- a. Elaborating the changes of meaning in translating the song lyrics.
- b. Analyzing the type of meaning that is found in the data with the theory of Nida and Taber (1982).
- c. Explaining which type of meaning that the researcher found with the theory of Nida and Taber (1982).
- d. Identifying the translation procedures that are applied in the data with the theory of Newmark (1988).
- e. Defining which procedure that the translator used with the theory of Newmark (1988).
- f. Putting the data stanza by stanza into the data table.

#### 1.6. The Organization of Writing

This research consists of four chapters. There is Chapter I as the introduction which consists of a background of the research, statement of problem, research objective, scope of limitation, and research methodology. The next chapter of this research is Chapter II which discusses the translation procedures that are found in the Christmas Song *Silent Night* Indonesian version from The Lutheran Hymn Book as the Source Language to *Kidung Jemaat* as the Target language with the theory that the researcher uses. It is also analyzed based on the theory written in

Chapter III. In the end, all of the elaborated discussion is summarized and concluded in Chapter I.

## **CHAPTER II**

### **THEORETICAL FRAMEWORK**

In this chapter, the researcher presents the elaborations of the types of meaning and translation procedures that are applied to solve the statement of problems. The first statement of problems which is the type of meaning is elaborated with the theory of Nida and Taber. The elaborations of translation procedures used for this chapter is taken from Newmark.

#### **2.1. Bible Translation**

The Bible has been translated into many versions and languages. To translate the Bible, it needs complexity, discipline, and effort because it is not an easy process to render the diverse literary genre in each language according to Wendland (2012). There is a statement by Newmark (1988) that the Bible translation is never separated from history because throughout history, the Bible translation has become better within each phase. Basically, translation is to transfer and send the message of the text

into another language. Meanwhile, Nida and Taber, (1982), added that to translate the bible or religious text, the translator has to reproduce the translation into the closest meaning of the language so that the reader could understand easily even in a hard word one.

## **2.2. Types of Meaning**

According to Nida and Taber, (1982), meaning has two types which are referential meaning and connotative meaning. Nugroho, (n.d), also stated that to translate meaning of a phrase in one language, it couldn't be translated right away without seeing the aspects of the sentence such as the condition or situation. However, the researcher used the types of meaning based on Nida and Taber, (1982).

### **2.2.1. Referential Meaning**

Referential meaning is the words that symbolize an object, a process, or an abstract thing, and even a reaction. Zaky (as cited in Nugroho, n.d) mentioned the referential meaning is noted as lexical or conceptual meaning or the denotative meaning. It is also an important thing that the translators should be aware of the appearance markers in the text. The two markers that are useful for giving the meaning of words are syntactic marking and semotac marking.



## a) Syntactic Marking

A	B
1. He picked up a <i>stone</i> .	1. They will <i>stone</i> him.
2. He saw a <i>cloud</i> .	2. The quarrel will <i>cloud</i> the issue.
3. She has a beautiful <i>face</i> .	3. He will <i>face</i> the audience.
4. He fell in the <i>water</i> .	4. Please <i>water</i> the garden.

*Figure 1.*

*Example of Syntactic Construction (Nida and Taber, 1982, p.57)*

Nugroho, (n.d), explained that from those examples of Nida and Taber (1982), column A has the noun words which are *stone*, *cloud*, *face*, and *water* and in most cases the translators translate it into *batu*, *awan*, *wajah*, and *air*. Nugroho, (n.d), also defined that this case has explicitly in the actual meaning in each words from the grammatical structure because the column B, the words become verbs which means *melempar*, *memperkeruh*, *menghadapi*, and *menyiram* in Indonesian language.

## b) Semotac Marking

Semotac Marking is the relationship between the meaning and the words to the context of the text. Nugroho, (n.d), defined that the environment of semontac differentiates the meaning.

I		II	
1	<i>The horse <u>runs</u> fast.</i>	1	<i>The water <u>runs</u> through the path.</i>
2	<i>Your <u>hand</u> is dirty.</i>	2	<i>All <u>hands</u> up!</i>

Figure 2.

*Example of semotac marking (Nugroho, n.d)*

From the example above, Nugroho, (n.d) explained the word “run” from each column is different because the situation of each sentence is also different. In the first column, the word “run” is translated into “*berlari*” in Indonesian language while the second column, Nugroho, (n.d), defined the word “run” as “*mengalir*” because the water is not an animal and has no feet.

### 2.2.2. Connotative Meaning

Besides dealing with the relationship of the words that have to be accorded on the object, there must be a time when the translators also need an understanding behind the word. Nugroho, (n.d), defined that it is important to give an emotional reaction to the word whether it will be positive or negative, strong, or even weak. Those emotional reactions that are related to an individual is a connotative meaning. There is also a moment when the speaker gives an emotional condition that becomes an abstract dimension

to the translator. There are some aspects that the translators need to understand connotative meaning.

a) The speakers and their words

Nida and Taber, (1982), stated that the attitude of the speakers affects the connotative meaning of their words. For example, the words that are generally used by adults are not suitable for children and *vice versa*. The background culture, social class, religion, and education levels are also included in the effect of the speakers.

b) The speaker's condition

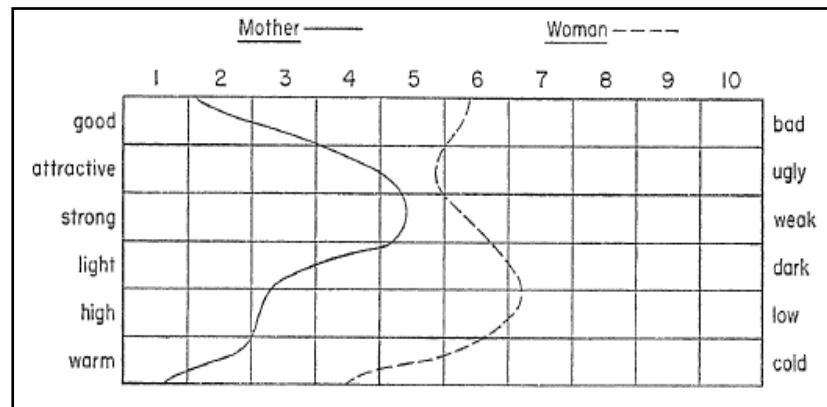


Figure 3.

*Illustration of the difference between Mother and Woman. (Nida and Taber, 1982, p.95)*

Nugroho, (n.d), stated that the different condition of the speaker is also affecting the different connotation meaning despite the background culture, social class, religion, or education levels. Nida and Taber, (1982) also described a situation with a graphic in the measurement of connotative meaning according to the speaker's condition.

Nida and Taber (1982) found out that around sixty persons of American English background respond to the word "mother" and "woman" and it shows that "mother" is more favored rather than "woman" which is connotatively rather neutral. Nida and Taber, (1982), also defined that *Figure 3* happened because the word "mother" is more appropriate than "woman" in *English Bible Translation*.

c) Linguistic Factor

Nida and Taber, (1982), said that there are a lot of serious consequences of connotative significance in translating the Bible because the terms in avoiding vulgar and inappropriate words. Nugroho, (n.d), also made a simpler definition that words could have different connotations in various sentences. For example, the word "green".

<u>green</u> with envy	→	<i>cemburu</i>
<u>green</u> at the gills	→	<i>pucat</i>
a <u>green</u> worker	→	<i>pekerja baru</i>
a <u>green</u> fruit	→	<i>buah yang masih muda</i>

*Figure 4.*

*Example of connotation in the word “green”, Nugroho, n.d.*

The actual meaning of “green” is a color but in *Figure 4* Nugroho, (n.d), explained that the word “green” has another meaning according to the context of the sentence which made the receivers might give a different reaction.

### **2.3. Translation procedures**

In this research, the researcher used the theory of translation procedures by Newmark, (1988), because it is more proper than other theory of translation procedures. This translation procedure by Newmark, (1982), is also an adoption from the general translation procedure for translating Culture-specific items.

#### 1) Transference

Transference is the procedure of transferring a source language word to the target language where the word wasn't translated. The

example for a transference word is concluded by Elewa, (2014), p.15 which is *Jihad*. *Jihad* means a struggle with all of its human power to reach kindness. The word of *Jihad* is also available in KBBI Online, 2020.

## 2) Naturalization

This procedure is kind of like transference but also consists of adoption with the normal morphology from the target language. An example of naturalization procedure concluded by Pranomo (2014) p.15 which is a word of “information” in English and translated to “*informasi*” in Indonesian language.

## 3) Cultural Equivalent

In this procedure, the TL word is translated with its equivalence from the SL word. In other words is to keep the meaning of the connotation of the word but change it into the local culture of the word. A research from Pramono (2014) p.15 concluded an example of this procedure which is the word of *The Minister of Finance of the Chancellor of the Exchequer* in English and translated to *Menteri Keuangan* in Indonesian language.

## 4) Functional Equivalent

In functional equivalent procedure, neutralizing or generalizing the source language first is a necessity. Elewa, (2014),

p.29 concluded an example of this procedure which a word of “limit” or “boundaries” are generally used to describe an Arabic word of *alhudoud* in Islamically-established penalties such as robbery, apostasy, or fornication. Elewa, (2014) also concluded the word “penalties” is more suitable for an Arabic word *ta'zeer* to describe other crimes or felonies.

#### 5) Descriptive Equivalent

This procedure, Elewa (2014), sums up that the translator is paraphrasing the definition of the word since the word didn't have the exact word in the target language.. For example, an Arabic word *alkhul*. The translator should define it as ‘divorce by redemption’ or ‘abdlicative divorce’ p.29.

#### 6) Synonym

Newmark, (1988), clarifies that this procedure is useful for the words that have no perfect words to translate because the word is not the most important component of the sentence. For example, Elewa, (2014) defined the word *alwdou'* in Arabic which means a type of washing limbs and faces before prayers but translate it into “ablution” in English that has a meaning of baptism or foot-washing (p.29).

7) Through –translation

Through-translation procedure is basically a literal translation that the phrases or components are loaned from the target language. Newmark, (1988), defined this procedure as transparent as it is and gave an example of the International program such as UNESCO (p.54) because when using this procedure, it is commonly for the word to be already known.

8) Modulation

This procedure is to transform the meaning of the source text and not to omit the context like Vinay and Darbelnet (1995) defined the modulation procedure as a variation of the form of the message through changement in the point of view. Newmark (1998:89) also stated that modulation has few procedures which are abstract to concrete, cause to consequences, active to passive, space to time, and symbol transform. Elewa (2014:29) concluded an example of this procedure which is an Arabic word *kafir* that means “unbeliever” into “Non-Muslim” (negated contrary).

9) Recognized Translation

In this procedure, the translation is used to be generally-recognized in any institutional term. For example, *The House of Representatives* in English that becomes *Dewan Perwakilan Rakyat (DPR)* in Indonesian language.



#### 10) Compensation

This procedure happens when the meaning is lost in the target language. An example that Elewa (2014) concluded is an Arabic word *hajj* that means pilgrimage to Makkah.

#### 11) Compensation Analysis

Elewa (2014:30) explained that to apply this procedure, the translator needs to understand the difference between the source language and target language terms and recognize the gaps in both vocabularies because there's a lexical unit that splits.

#### 12) Paraphrase

In this procedure, explaining in detail about the meaning of a religion-specific item and longer words with descriptive equivalents. Elewa (2014) also quoted some rules from Paul Grice (1975) that the translator should pay more attention in the Maxim of Quantity: Don't say too much or too little.

#### 13) Notes, Additions, Glosses

This procedure is used when the translator fails to find the exact target word but added notes or glosses is necessary to give more detail or information for the untranslated target word. Newmark (1988:92) sum up a few procedures to make some notes, additions, or glosses.

1. To add glossary, put it at the end of the book.
2. Use footnotes.
3. Insert a part or full explanation next to an item that has been marked.

By using this procedure, Elewa (2014) also concluded that this procedure is easier to use because it will facilitate the reader to know the meaning and avoid missing the context.

## **CHAPTER III**

### **DATA ANALYSIS**

This chapter presents the data that are analyzed in each stanza from a chosen Bible song by the researcher titled *Silent Night*. The data contain 13 stanza out of 18 stanzas since the other 5 stanza have the same words from the lyrics. The researcher analyzed the data based on the theory of Nida and Taber (1982) in types of meaning, and the theory of Newmark (1998) to identify the translation techniques that are applied in the data.

## Datum 1

SL	TL
Silent Night! Holy Night!	<i>Malam kudus, sunyi senyap;</i>

This datum is the first stanza that described the situation based on the Bible chapter Luke which Joseph and Maria, the parents of Jesus Christ, was in the sheepfold after they were finding an inn to have a rest but none of them are available. In the TL, the word *silent* is translated into *sunyi senyap*. According to Cambridge Dictionary online, *silent* means an adjective word which is something that is happening without being noticed. This strengthens the situation where no one knows how and when Maria gave birth at that time with the additional reduplication word such *sunyi senyap*. The word *sunyi* is also categorized in Thesaurus Online as an example for religious holidays like *Sabtu Sunyi*.

In Cambridge Online Dictionary, the word *holy* means something that is considered to be pure. This “pure” situation is described in the Bible chapter Matthew where Maria was told by an Angel that she was pregnant without an action from man but the Holy Spirit that blessed her. Thesaurus Online also showed that *kudus* is something that can describe a situation of birth. The word *night* and *malam* in this situation described that it happened at night time. This stanza concludes about how that night completely has no activity in town that produced no sound where a baby was about to be born but nobody noticed.

According to the theory Nida and Taber (1982) in types of meaning, this stanza contains connotative meaning. The attitude of the both SL and TL words

are suitable to the connotative meaning type. Instead of translating *holy night* into *malam kelahiran*, which is suitable for the situation, the translator of the song of the song chose to translate it into *malam kudus* because of the religious aspect. The TL word *sunyi senyap* clearly describes the situation and condition because the translator of the song did not translate the SL word *silent* into *bisu* or *hening*.

Based on the explanation above, the researcher found the translation technique that is applied in this stanza according to the theory of Newmark (1998) which is a functional equivalent technique. The theory of Newmark (1998) showed that the translator of the song generalized the SL word and used proper TL words such as *sunyi* instead of *hening*.

#### Datum 2

SL	TL
All is calm, all is bright,	Dunia terlelap,

This datum is the second stanza in which the situation is based on the Bible chapter Luke that described the time of the story which is night time. The night time means all of the citizens at that town, where Joseph and Maria spent the night at sheepfold, were not doing any activities. This situation refers to the word *all*. The word *all* means the whole of something in Cambridge Dictionary Online that made the translator of the song translate it into *dunia*. The word *dunia* also defines *seluruh* as written in KBBI Online. The word *dunia* describes how the

whole world is attached to the night time situation since the time zone of the world is different from each side of the Earth.

In Cambridge Online Dictionary, the word *calm* and *bright* are defined as peaceful or without worry and full of hope. Those definitions show the situation when baby Jesus who was going to be born, will bring a new hope to the world and something is about to change forever. The situation is explained in the Bible chapter Matthew 1 verse 20 which the Baby in Maria's womb is given by the Holy Spirit. The verse 23 also added additional information about the Baby born is Emmanuel which is interpreted as "God with us". The word *terlelap* means *sleep* that could make a situation calm and has no sound or activity according to the definition in Cambridge Online Dictionary. This stanza shows that in the night time when the Baby was about to be born, people who believe in God should have no worry and be able to sleep safe and sound because there will be hope after the Baby is born.

According to the theory of Nida and Taber (1982), in the types of meaning, the second stanza has referential meaning. The word *all* gives the picture of symbolizing the whole world who asleep that made the translator of the song translate it into *dunia* which contains wide of the area but the word of *sleep* from *terlelap* also symbolize the situation about having no worries so that people can fall asleep peacefully because night time do not happen at the same time zone around the world.

To conclude the analysis of this stanza, the translator of the song then translates it into the TL word with the modulation procedure based on the theory

of Newmark (1998). As explained by Vinay and Darbelnet (1995), translating this stanza has changed the point of view from each language. The SL word has more specific situation description from the word *calm* and *bright* but the TL world has the general point from *terlelap*. The world *all* and *dunia* also has changed to become more specific for the subject.

### Datum 3

SL	TL
Round yon Virgin Mother and Child,	Hanya dua berjaga terus,

The situation of the third stanza is at night time on the sheepfold when Joseph and Maria spent the night. In this situation, they both were awake because Maria has been given birth which is explained by the word *Child*. The word *round yon* also explained that they are not going anywhere for giving birth and staying at the sheepfold. The word *yon* of itself is described by Shakespeare's Words Online as a determiner function which has a sense of 'over there' or 'in that place'.

The word *Virgin Mother* explains the condition of Maria who is not pregnant by having a sexual activity with Joseph. In the Bible chapter Matthew verse 1, it is written "She was found with the Child of the Holy Spirit". In fact, Maria and Joseph were only engaged at that time when Maria was pregnant. Cambridge Online Dictionary explains the word *Virgin* as a person with no

experience of a particular activity or never had sexual activity which is more suitable for the context of this situation.

The type of meaning that is contained in this stanza is connotative meaning according to the theory of Nida and Taber (1982). This stanza has a different condition in both SL and TL but still in the same context. The condition on the SL word is mentioned clearly about who the people are but not in the TL word that describes the situation more specifically. The word *Virgin* is not translated as *perawan* by the translator of the song. As the theory of Nida and Taber said that “the background culture, social culture, religion, and education level are affecting the speaker”. The word *perawan* also has its own social connotation that may have the meaning of positive or negative, politeness, porn, or even sacred (Nurdjan, et al., 2018). This stanza also has a linguistic factor that makes this stanza contain connotative meaning. The linguistic factor can be found when the translator of the song did change the explanation in the TL word which is word *dua* in *hanya dua berjaga* who are the parents of the Baby.

According to the theory of Newmark (1998), the translation procedure that is found in this stanza is functional procedure. The boundaries in translating this stanza is clearly seen from the word *Virgin Mother* into *hanya dua* which consists of the parents who were protecting the Baby. The word of *round yon* also supports the situation for the TL word *berjaga* which means not sleeping through the night and aware of something that might happen according to the definition from KBBI Online Dictionary.



## Datum 4

SL	TL
Holy infant, so tender and mild,	Ayah bunda mesra dan kudus.

In the fourth stanza, the situation has a connection with the previous stanza which is the third stanza. The situation of this stanza describes how both parents, Joseph and Maria were while protecting the Baby born. Nevertheless, The world *holy infant* Baby from the previous stanza. According to the Cambridge Online Dictionary, the word *holy* means pure. As mentioned in the first stanza, the Baby comes from a Mother who was given by the Holy Spirit that makes the Baby extraordinary and not like other babies. The word *infant* describes the measurement of the Baby who is very small as a newborn baby.

In the TL word, the word *ayah bunda* is not written directly in the SL word but describes the situation of both parents from the word *so tender and mild*. According to the Cambridge Online Dictionary, the word *tender* means gentle, loving, or care. While the word *mild* also means gentle and has not any violence. This situation refers to the TL word *mesra* which means having a deep connection in a relationship according to KBBI Online. To conclude the situation, both parents, Joseph and Maria, which written as *ayah bunda* in the TL word are very gently in loving and protecting the newborn Baby because the Baby was born with the grace of the Holy Spirit that bring hope into the world so that the translator of the song translated it into *kudus*.

The fourth stanza consists of connotative meaning according to the theory of Nida and Taber (1982). In this stanza, the SL word has the hidden meaning for the TL word. In order to make the TL lyrics become rhyme, the researcher found that the translator of the song translated it into *mesra* from the SL word *tender and mild*. The TL word *mesra dan kudus* also described the deep connection between both parents, Joseph and Maria, in their unusual relationship.

SL	TL
<p>1. Silent Night! Holy Night!</p> <p>All is calm, all is bright,</p> <p>Round yon Virgin Mother and Child.</p> <p>Holy Infant, so tender and mild,</p> <p>Sleep in heavenly peace</p> <p>Sleep in heavenly peace</p>	<p>1. Malam kudus, sunyi senyap;</p> <p>Dunia terlelap.</p> <p>Hanya dua berjaga terus,</p> <p>ayah bunda mesra dan kudus;</p> <p>Anak tidur tenang</p> <p>Anak tidur tenang</p>

According to the theory of translation procedures by Newmark (1998), in this stanza, the translator of the song used synonym procedures. The translator translated the word *tender and mild* into *mesra* to make the definition of *tender and mild* more general but remain to show the connection in their relationship. The SL word *holy infant* also supports the whole TL word in the fourth stanza that the condition of parents' relationship is not a usual relationship but made of the Holy Spirit.

## Datum 5

SL	TL
Sleep in heavenly peace	Anak tidur tenang

The fifth stanza describes a situation after Maria's birth. The Child who was born on the sheepfold, finally sleeps with the security from the parents. No harm and danger are around them because the Baby is a symbol where God would bring a new hope into the world. It is written in the Bible chapter Matthew 1 verse 21 said that "for He shall save his people from their sins". Besides, the word *peace* explained more about the situation about no war or violence based on the definition from Cambridge Online Dictionary but the word *heavenly* also supports the kind of peace that happened in the situation because it is not an ordinary *peace* or casual *piece*. The word *heavenly* takes after how it feels like in *heaven*. The word *heaven* itself is described as a good place to die for religious people in religious aspects or a great pleasure for a moment according to Cambridge Online Dictionaries.

In this stanza, the researcher found that this stanza consists of referential meaning according to the theory of Nida and Taber (1982). The word *heavenly peace* symbolizes the situation about the Baby who was born. In the TL word, the word *Anak* describes that He is the one who is sleeping and being secured by His parents. The word *Anak* is described as biologically born based on the definition of KBBI Online. But in this situation, the word *Anak* is not an ordinary child since the Baby is not biologically made by two persons. From this explanation, the

word *tidur tenang* is already pictured by the word *Anak* which means sleep in safety and sound.

According to the theory of Newmark (1998), the researcher found that the translator of the song used modulation procedures. The SL word has the omission where it did not explain clearly who was sleeping but the TL word said it obviously. The TL word also did not give another additional information about what kind of peace that the Child gets but using the word *Anak* with capitalized A instead to show the difference of the Child from other ordinary children.

#### Datum 6

SL	TL
Shepherds quake at the sight	Kaum gembala menyaksikannya;

In this datum, the SL word is in the seventh stanza of the song. The sixth stanza has the same lyrics as the first stanza to show the audience that the song has three verses and this stanza is in the second verse and the lyrics of “Silent Night! Holy Night!” or “Malam kudus! Sunyi senyap!” are the sign of the start in each verse. The SL word of the seventh stanza is not the seventh stanza for the TL. The TL word is actually at the tenth stanza on the lyrics of the song in order to rhyme in the Indonesian Language version of the song.

SL	TL
2. Silent Night! Holy <u>Night!</u> Shepherds quake at the <u>sight</u> ; Glories stream from heaven <u>afar</u> , Heav'nly hosts sing Alleluia, Christ the Savior is <u>born!</u> Christ the Savior is <u>born!</u>	2. Malam kudus, sunyi senyap. Kabar Baik menggegap; Bala sorga menyanyikannya, Kaum gembala menyaksikannya: "Lahir Raja Syalom, Lahir Raja Syalom!"

The situation of this stanza describes the condition after the Baby was born. Few moments after the Baby was born, an Angels from Heaven came to the shepherds and told them about the newborn Baby and what they should do regarding the event. It is written in the Bible chapter Luke 2 verse 10 on how an Angels told the shepherds to not be afraid, "Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people". The shepherds are given a mission to spread the news into the world. The word *shepherds* describes a group of people who take care of sheep and move them from one place to another according to the definition from Cambridge Online Dictionaries. This situation happened to the shepherds because the Baby was born in the sheepfold. In the TL word, the word *shepherds* is translated into *kaum gembala*. The TL word used *kaum* to elaborate the number of shepherds that are informed by the Angel. According to the KBBI Online, the word *kaum* describes a group of people or coworkers who are doing the same job. The word *gembala* describes a person who keeps livestock safe based on the definition in KBBI Online.

The word *quake* in this stanza means shaken by a very frightened feeling of something based on the definition of Cambridge Online Dictionary. The word *quake* describes the situation of the shepherds feeling toward the Angel coming. The shepherds were afraid because they did not know who was coming at that time. But in the TL word, the word *quake* is not being translated and the word *at the sight* supports the situation of how frightened the shepherds were. The word *sight* in Cambridge Online Dictionary describes something that is in someone's view. This condition shows that the view of the shepherds makes them afraid.

This stanza consists of referential meaning according to the theory of Nida and Taber (1982), in types of meaning. The word *sight* is included in syntactic marking because the word *sight* is not translated into *see* or *view* but it is translated into *menyaksikan* which has an explicit structure from the actual meaning. It also symbolized the reaction of how the shepherds were informed by the Angel about the Baby who was born in the sheepfold.

According to the theory of translation procedure by Newmark (1998), this stanza is using modulation procedure. In the TL, the word *quake* is omitted by the translator of the song. The TL word did not explain how frightened the shepherds are but describe the way they *see* and *watch* the event. Because, according to the KBBI, the word *menyaksikan* means to know something and become a witness to bring an evidence and the word *nya* refers to the event of the newborn Baby.

## Datum 7

SL	TL
Glories stream from heaven afar	Kabar baik menggegap;

The stanza of this datum is the eighth stanza of the song. In order to make the TL lyrics rhyme, the TL of this stanza is put into the seventh stanza. The table below is to show where the SL and TL put into a different stanza are.

SL	TL
2. Silent Night! Holy <u>N</u> ight! Shepherds quake at the <u>s</u> ight; Glories stream from heaven <u>a</u> far, Heav'nly hosts sing Allelu <u>i</u> a, Christ the Savior is <u>b</u> orn! Christ the Savior is <u>b</u> orn!	2. Malam kudus, sunyi seny <u>a</u> p. Kabar Baik mengge <u>a</u> p; Bala sorga menyanyik <u>a</u> nya, Kaum gembala menyaksik <u>a</u> nya: "Lahir Raja Syal <u>o</u> m, Lahir Raja Syal <u>o</u> m!"

The situation of this stanza was the time when an Angel came to tell the shepherds about the newborn Baby. After that, the shepherds went to see Joseph and Maria with the Baby right away. The shepherds remembered what they have been told by the Angel and did it immediately which was to inform all over the world that new hope and joy will come because Baby was born. It is written in the Bible chapter Luke 2 verse 17, "and when they had seen it, they made known abroad the saying which was told to them concerning this Child".

According to the Cambridge Online Dictionary, the word *glories* means admiration, praise, or thanks, especially as given to God. In this state, the word *glories* reflects the situation of the news about the newborn Baby that the Baby will bring new hope and Joy to the world as what the Angel said to the shepherds. The same situation also reflects the rest of SL word *stream from Heaven afar* that also shows how certain people will believe like in the Bible chapter Luke 2 verse 18 said that “and all they that heard it wondered at those things which were told them by the shepherds”. It describes how people are confused and questioned how the shepherds knew and where the shepherds got the information from.

Based on the theory of Nida and Taber (1982), about types of meaning, this stanza consists of connotative meaning. The word *heaven afar* describes where the good news came from but not explained who spread the news. According to the Cambridge Online Dictionary, the word *stream* means a continuous flow of things that explains the situation about the spread news in a never ending delivery since it is delivered by the shepherds to the people and to another. Without adding the information about who and how the news spread, the SL word is simplified by the word *stream*.

In this research, the researcher found that in translating this stanza, the translation procedure that is used according to the theory of Newmark (1998), is paraphrase procedure. The word *menggegap* describes how the news spread that according to the KBBI Online, *menggegap* means to make a huge noise. This means that the people in the city heard about the news in a short period by mouth to mouth since there was no technology at that time of the situation. This shows



how desperately a city or a whole world needs a new hope and joy to remain calm since it is written in the Bible chapter Luke 2 verse 14 said that “Glory to God in the highest, and on earth peace, good will toward men”. This stanza applies the procedure in order to make the second verse of this song rhymed by not inviting the other information about the situation.

#### Datum 8

SL	TL
Heav'nly hosts sing Alleluia,	Bala sorga menyanyikannya,

In this datum, the SL is in the ninth stanza of the English version of the song. In the purpose of making the Indonesian version of this song rhymes, the TL is put in the eighth stanza. The table below shows the place of SL and TL in different stanzas of this song.

SL	TL
2. Silent Night! Holy <u>N</u> ight! Shepherds quake at the <u>s</u> ight; Glories stream from heaven <u>a</u> far, Heav'nly hosts sing Allelu <u>i</u> a, Christ the Savior is <u>b</u> orn! Christ the Savior is <u>b</u> orn!	2. Malam kudus, sunyi seny <u>a</u> p. Kabar Baik menggeg <u>a</u> p; Bala sorga menyanyik <u>a</u> nya, Kaum gembala menyaksik <u>a</u> nya: “Lahir Raja Syal <u>o</u> m, Lahir Raja Syal <u>o</u> m!”

This stanza connects in the same situation from the previous stanza. This stanza also explained more of the details of how the news came from before the Angel delivered a message to the shepherds. The situation of this stanza is also written in the Bible chapter Matthew 2 verse 2 that said “Saying, Where is He that is born King of the Jews? For we have seen His star in the east, and come to worship Him”. From this verse, it turns out that not only the shepherds who got the information about the newborn Baby but also Wise Men from Judaea who got the sign from the *star in the east*. This situation explains the word *heav'nly* which is *heavenly*.

The word *heavenly* has a meaning of from heaven based on a definition from Cambridge Online Dictionaries. In this stanza, the word *heavenly* has a role as a subject of the sentence because the word *hosts* means someone who introduces guests to have a performance in singular word *host* of *hosts*. From the word *heavenly hosts*, it can be as a describer of the spread news about the newborn Baby was from heaven, which is God, and not from humans or the parents of the Baby instead. The signs of the news are written as the star from the east, an Angel that came into the shepherds, and a dream that Joseph had when he was about to leave Maria after knowing that she was pregnant with the Holy Baby. This means that the news also spread widely in the same period of time.

According to the theory of Nida and Taber (1982), about the types of meaning, this stanza consists of connotative meaning. There is an abstract situation that has not been explained by the SL word. While the SL word was written *sing Alleluia*, the exact situation was not exactly the Angels from heaven

are singing and shouting Alleluia. In the Bible chapter Matthew and Luke, the way of the Angels singing about the news is in a certain and specific way to certain people such as mentioned above. The word *Alleluia* is the word where it can be described as the good news because in ThisIsChurch.com, 2010, the word *Alleluia* is originally from a Hebrew phrase, *hallelu yah*, which means *praise the Lord*. The Hebrew phrase itself came from a Hebrew word *hallel* which stands for *praise* and the word *Yah* is a short for *Yahweh* which means *the name for God*.

This stanza used synonym procedure for translating it into the TL word according to the theory of Newmark (1998). The word *heavenly hosts* is translated into the related word in TL into *bala sorga*. According to the KBBI Online, the word *bala* has two meanings which are positive and negative. In this context of the stanza, the word *mala* means soldier or warrior while the word *sorga* means *surga* in nonstandard form and defined as *heaven*. The word *bala sorga* can also be described as the Angels sing the news to be spread from heaven since the meaning of *menyanyikannya* is *singing* and the conjunction of *-nya* refers to the good news about the newborn Baby.

Datum 9

SL	TL
Christ the savior is born	Lahir Raja Syalom

In this datum, both SL and TL words are in the same stanza which is the tenth and eleventh stanza. This stanza is repeated twice in the song for a closure of the second verse of *Silent Night* song. This stanza has a condition of explaining the situation before in such previous stanzas as what the good news is, who the delivery of the news is, and how the news is spread into the city. This stanza is such an answer of the previous lyrics that the newborn Baby is Christ, the savior. It is written in the Bible chapter Matthew 1 verse 21, “and she shall bring forth a son, and you shall call his name Jesus: for He shall save His people from their sins”.

This stanza has the type of referential meaning according to the theory of Nida and Taber (1982). This stanza also symbolizes the situations in which the *baby* symbolizes *Christ* and *the savior* symbolizes the purpose of Holy Baby was born into the world because the word *savior* means a person who saves someone from danger or harm according to the Cambridge Online Dictionary. The word *savior* also means a name of Jesus in Christian religion. The situation of this stanza is also written in the Bible chapter Luke 2 verse 11 that said “for unto you is born this day in the city of David a Savior which is Christ the Lord”.

According to the theory of Newmark (1998), in translation procedures, this stanza applied normalization procedure. The word *Syalom* is an adoption word of *Shalom*, a Hebrew word, which means *peace* according to Fellowship of Israel Related Ministries. The base word of *Shalom* is *shalam* that has a meaning of *to be safe in mind, body, or state*. In Indonesia, the word *Shalom* is often used by Christians for greetings as Newmark (1998), said about normalizing procedure

that it is like a transference but with an adoption from the SL and put it into the TL.

#### Datum 10

SL	TL
Son of God, love's pure light	Kurnia dan berkat

This datum is the start of the third verse of the song. This datum is also the fourteenth stanza in the song since the previous stanza is the same as the first stanza which is "*Silent Night! Holy Night!*" or "*Malam kudus! Sunyi Senyap!*" From this stanza into the rest of the song, these stanzas more like describe the impact of the event when the Holy Baby was born. The word *Son of God* explains who the Baby belongs to since the Baby was not biologically from Joseph, Maria's partner. The word *love's pure light* also refers to the characteristic of the *Son of God* which is the Holy Baby and how pure the love of God has given to the humanity in the world.

In this research, this stanza consists of referential meaning according to the theory of Nida and Taber (1982). As mentioned before, the *love's pure light* symbolizes the character of the *Son of God* and the purpose of being born into the world. It is also written in the Bible chapter Matthew 1 verse 21 of how the Angel that came into Joseph's dream telling him about the baby in Maria's pregnancy will become a savior to take the people from their sins. The word *light* also

symbolizes the situation where the people are going to be blessed and feel the presence of God since the meaning of *light* which based in Cambridge Online Dictionary, is something that came from the sun, fire, or electrical devices that allow things to be seen and will always be needed.

According to the translation procedures theory by Newmark (1998), this stanza used functional procedure. In the TL word, it didn't describe enough of how and what are the situations from the SL word and generalizing the SL word instead. From the word *kurnia*, it is allow the readers to see the simplicity from the SL into the TL since the meaning of *kurnia* according to the Kebenaran Website is the Holy Trinity, the Father, the Son, and the Holy Spirit, which gives safety and gift into the humanity in the world. The definition of the word *berkat* is as well as the word *kurnia*.

Datum 11

SL	TL
Radiant beams from Thy holy face,	Tercermin bagi kami terus

This stanza is the fifteenth stanza of the song. This stanza has the continuation of the previous stanza which is what the intention of the Son of God is being born into the world. The word *radiant beams* means sending the heat or light from something that has brightness based on the definition by Cambridge Online Dictionary. This definition refers to how the love and blessing by the *Son*

*of God* has given humanity into the world. The word *Thy holy face* refers from which the love and bless of the *Son of God* came from. The word *Thy* means *your* that has a definition as determiner in old use according to the Cambridge Online Dictionary.

Based on the situation and context of the text, this stanza consists of connotative meaning according to the theory of Nida and Taber (1982). The word *face* also supports the situation more regarding the definition of *radiant beams*. These words represent how the *Son of God* gives human blessing and love through His own sight from time to time which refer to the TL word *terus* according to the KBBI Online, . In conclusion, this stanza used the compensation analysis in translating this song according to the theory of Newmark (1998). Regarding the word *tercermin*, it describes how the word *radiant beams* happened to the situation where humans got blessed and loved from the *Son of God*. The word *tercermin* came from *cermin* which is elaborated as something that can represent what humans feel based on KBBI Online and the word *radiant beams*, heat or light, either can be seen or touched .

## Datum 12

SL	TL
With the dawn of redeeming grace,	Di wajahMu, ya Anak kudus,

This datum is the sixteenth stanza of eighteen stanzas. The explanation of this stanza is the continuous situation from the previous stanzas. As mentioned before about the signs of the newborn Baby, one of the signs is the *star from the East*. In the Studi Kamus of Alkitab SABDA, the context of *star from the East* is elaborated as the brightest star before the sunrise which is in the dawn time. The brightest star used to be called Venus that can be seen in the morning on certain mornings each year. This situation describes that the newborn Holy Baby brought brightness into the world in perfect time as the dawn is never late to wake the world up in the morning.

The word *redeeming grace* represents a description of how the Holy Baby, Jesus Christ, has a purpose for being born into the world. The word *redeeming* means that making someone or something seem less bad according to the Cambridge Online Dictionary, while the definition of *grace* is an approval or kindness that is freely given by God to all humans. Those situations have a conclusion of how the Holy Baby is being called as a *Savior* who came to the world to save all humans from their sins. In TL word, it is called *Juruselamat* or *penebus*.

According to the theory of types of meaning by Nida and Taber (1982), this stanza consists of connotative meaning. Both SL and TL words are having the



differences in context and situation. The word *di wajahMu* has a different situation from the SL word, *with the dawn*. But in the word *wajah*, which means *face*, it is clear to imagine that the Holy Baby is a real human baby when He was born. It is also a clarification of how the Baby, Jesus Christ, came into the world to save all humans from their sins in such a perfect time as *the dawn* that is never late to show up. The word *Anak Kudus* also supports the previous explanation that the Baby is not an ordinary human Baby but He was born in an exact purpose from God. From those explanations above, this stanza used compensation analysis in translating the song lyrics according to the theory of Newmark (1998). Both SL word into the TL word, has lost each meaning and it is necessary to see the context as a whole lyrics.

#### Datum 13

SL	TL
Jesus, Lord, at thy birth,	Cinta kasih kekal

This datum is the seventeenth stanza of eighteen stanzas which is the same as the last stanza, the eighteenth stanza. The situation of this stanza is to clarify who is the one that blesses and gives love into all humans in the world which is the *Lord Jesus*. The word *at thy birth* describes the time of blessing and giving love were started. This situation can be concluded as the end of hopeless time for all humans but also the start of something new like hope and joy.

According to the theory of Nida and Taber (1982), in types of meaning, this stanza consists of referential meaning. The factor for referential in this stanza is a symbol of the time which is a sign of how two situations were started or ended. This stanza also used the descriptive equivalent procedure based on the theory of translation procedures by Newmark (1998). In symbolizing the situation, the SL word also described the start of the blessing and given love are never known when the ending is. The TL word *kekal* explained a never ending situation which applies forever.

## **CHAPTER IV**

### **CONCLUSION**

This chapter provides the conclusion of the analysis of the data that have the intention to elaborate the answer from statements of the problem in Chapter I. It is concluded in Chapter 4 of this research after analyzing 13 stanzas in the Christmas song *Silent Night* Indonesian version. The data are analyzed according to the types of meaning theory by Nida and Taber, 1982, and the translation procedures theory by Newmark, 1988. The researcher found that the whole data in the Indonesian version have various types of meaning and translation procedures.

The following table is the identification of types of meaning that consists in each stanza of the Christmas song *Silent Night* Indonesian version to explain the questions from the first question in statements of the problem.

**Table 1. Types of meaning**

<b>Types</b>	<b>Total</b>
Referential Meaning	6
Connotative Meaning	7
<b>Total Data</b>	<b>13</b>

All of the types of meaning are found in the total 13 stanzas in the analysis of the research. The type of meaning that is mostly found in the song lyrics is connotative meaning that consists of 7 data while the referential meaning consists of 6 data.

The data consist of 13 data in total then they were analyzed in translation procedure. The following table is the results of the analysis in translation procedures that are used to answer the second question of statements of problem.

**Table 2. Translation Procedures**

<b>Procedures</b>	<b>Total</b>
Transference	-
Naturalization	1
Cultural Equivalent	-
Functional Equivalent	3
Descriptive Equivalent	1
Synonym	2
Through-translation	-
Modulation	3

Recognized Translation	-
Compensation	-
Compensation Analysis	2
Paraphrase	1
Notes, Additions, Glosses	-
<b>Total Data</b>	<b>13</b>

There are 13 translation procedures based on Newmark's theory. However, there are seven procedures used for 13 data of meaning that are applied in the song lyrics. The procedures mostly used are functional equivalent and modulation procedures. There are 3 data using functional equivalent procedure and 3 data using modulation procedure. Synonym and compensation analysis are used in 2 data for each of both procedures. There is 1 datum in each procedure such as naturalization, descriptive equivalent, and paraphrase.

The following table contains translation procedures that are mostly used in types of meaning.

**Table 3. Classification of Meaning and Translation Procedures**

Translation Procedures	Classification	
	Referential Meaning	Connotative Meaning
Transference	-	-
Naturalization	1	-
Cultural Equivalent	-	-
Functional Equivalent	1	2

Descriptive Equivalent	1	-
Synonym	-	2
Through-translation	-	-
Modulation	2	1
Recognized Translation	-	-
Compensation	-	-
Compensation Analysis	-	2
Paraphrase	1	-
Notes, Additions, Glosses	-	-
<b>Total</b>	<b>6</b>	<b>7</b>

In two types of meaning, there are thirteen procedures that are used in translating the types of meaning. Functional equivalent and modulation are the most used procedures. There are 6 data in total using these procedures. Moreover, it is found that each procedure has 3 data which are 2 data applied connotative meaning and 1 datum applied referential meaning for functional equivalent procedure, 2 data applied referential meaning and 1 datum applied connotative meaning for modulation procedure.

The most types of meaning that are found in this research is connotative meaning. Also, there are 4 data of connotative meaning found that use compensation analysis procedure for 2 data and synonym procedure for 2 data. The other translation procedures, which are naturalization procedure, descriptive equivalent procedure, and paraphrase procedure, are found in referential meaning and have 1 datum in each mentioned procedure.

The rest of the translation procedures, such as transference procedure, cultural equivalent procedure, through-translation procedure, recognize translation procedure, compensation procedure, and notes, addition, glosses procedure, are found not used to translate any types of meaning in this research.

It is concluded that this song is not able to be translated literally into the SL. The TL also has the meaning behind as well based on the time of how the song was written and the story of the song writer. Even though in the end of translating the song leads to the meaning that seems far from the original, it is better for the translator to understand the story of the song and the meaning behind it as well as why people sing this song and why the song was made.

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## APPENDIX

<b>Stanza</b>	<b>Source Language</b>	<b>Target Language</b>	<b>Types of Meaning</b>	<b>Translation Procedures</b>
1.	Silent Night! Holy Night!	Malam kudus, sunyi senyap;	Connotative	Functional
2.	All is calm, all is bright,	Dunia terlelap.	Referential	Modulation
3.	Round yon Virgin Mother and Child	Hanya dua berjaga terus,	Connotative	Functional
4.	Holy Infant, so tender and mild,	ayah bunda mesra dan kudus;	Connotative	Synonym
5.	Sleep in heavenly peace	Anak tidur tenang	Referential	Modulation
6.	Sleep in heavenly peace	Anak tidur tenang	Referential	Modulation
7.	Silent Night! Holy Night!	Malam kudus, sunyi senyap;	Connotative	Functional
8.	Shepherds quake at the sight;	Kaum gembala menyaksikannya:	Referential	Modulation
9.	Glories stream from heaven afar,	Kabar Baik menggegap;	Connotative	Paraphrase
10.	Heav'nly hosts sing Alleluia,	Bala sorga menyanyikanya,	Connotative	Synonym
11.	Christ the Savior is born!	"Lahir Raja Syalom,	Referential	Normalize
12.	Christ the Savior is born!	"Lahir Raja Syalom,	Referential	Normalize
13.	Silent Night! Holy Night!	Malam kudus, sunyi senyap,	Connotative	Functional
14.	Son of God, love's pure light	Kurnia dan berkat	Referential	Functional
15.	Radiant beams from Thy holy face,	Tercermin bagi kami terus	Connotative	Compensation Analysis
16.	With the dawn of redeeming grace,	Di wajahMu, ya Anak kudus,	Connotative	Compensation Analysis
17.	Jesus, Lord, at thy birth,	Cinta kasih kekal	Referential	Descriptive
18.	Jesus, Lord, at thy birth,	Cinta kasih kekal	Referential	Descriptive