The quality of the child's translation song as an early childhood learning material

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ABSTRACT: The purpose of this research is to know the quality of translation of songs from translation books used by Early School (PAUD) teachers in Indonesia. The method is used descriptive percentage by using musical and lingual approach. Data were analyzed by using a combination of music composition analysis and language composition. The result shows that: One, there are still many words in the song lyrics that include the content words and other words that not related between the accentuation of the word with the accentuation of the rhythm of the song (39,3%), match of 47.6%. Two, there are a number of words in the emerging translation that are not in the original song lyrics (Source Language/SL) of 13.1%. The emergence of these words the number of syllables in English (Target Language/TL) generally fewer than the syllables in the Indonesian language. The cause of this lace of beauty matches because of the many lyrics of the translation whose accent is not in line with the rhythm of his music. It caused the song to be unbalanced and not beautiful.

1 INTRODUCTION

The problem of song translation is rarely spoken by linguists, especially in the field of translation. Yet there are so many songs of translation, the songs that have been replaced lyrics from one language to another language (Suharto 2006). This continues as if there is no problem with the translation. The impression is that the lyrics of the song are also languages, so it does not matter if the song is translated into another language, regardless of the difference in the characters of the two languages involved, the adjustment of the structure, the background of the song creation to the effects it generates if the song is sung.

Although the language is not perfectly translatable, the effort to translate phrases in other languages can be said to work. What about music? Maybe the music can be translated if only limited lyrics while the melody remains without replacing with other music systems. However, obstacles will still be faced by the translator of the song because the lyrics structure that accompanies the song is different between languages with other languages.

The author observes several children's translation books that are still very contrary to the above rules. However, there are also books of English songs from the author rather than native speakers who are quite good. For example, the English Songs for Children, an English song collection for English songs, was published by Musika Jakarta whose songs were composed and created by Rien M. Moendariwati Soenarto, an English teacher in Jakarta, Indonesia.

Translation is strongly related to the language structure of the two languages involved, the culture, and the character of the song. Children's language is different from the adult language. Therefore, in the English translation of the song must also meet the criteria such as the selection of words (diction) is right. Associated with the pronunciation in Kristyana & Suharto (2014) convey the results of research that singing can affect children's speech, especially in articulation. This is so that the song sung children can be understood and felt by the child according to the child's age level. More importantly, in accordance with the rules of English intonation and musicality.

Song lyrics are an important part of a music/ song. The lyrics cannot be separated from the music and its elements because of its presence together with the music on the song itself, not on the other song at the same time as its creation. The main music elements in the song include rhythm, melody, harmony, texture and so on. The rhythm of music according to Kennedy & Bourne in the "Concise Oxford Dictionary of Music" includes everything related to the time aspect of music. They are beats,

accents, bars, groups of notes in a tap, a group of beats in a bar, a group of bars in phrases, and so on. Rhythm is a measurable movement of tone groups, which is the effect of a regular and systematic grouping.

In general the definition of melody that is often used by the general public refers to Western music. Melody is always associated with pitch and rhythm. The rhythmic group that runs sequentially and rhythmically with each high tone is called that the melody is horizontal because the melody movement is always associated with the tone before and after the melody group is horizontal. Melody harmony cannot be separated from the transfer of one tone to another tone with a certain rhythm as well. The beauty of one group of phrases does not mean anything if it is not supported by the phrase before and after it. This relationship can also be called a syntagmatic relationship (Beker 1990).

The tone, duration, and soft language are in the same language as music. In the language word level has a high low tone, short length of tone and word pressure. In English the pressured word pressure is distinguishable and plays an important role in the formation of intonation, whereas in Indonesian it is not. In the morphological level of Indonesian language, intonation is not distinctive but at the syntactic level is distinguishable. Even in English certain features as it is said to be Gilbert (tno year: 12) that in English the three syllable signs have three pressures. The three marks are (1) higher tone, (2) which gets longer pressure on the sound, and (3) the vowel gets much louder.

According to Verhaar (2001) accents and pressures are complicated among supra segmental sounds. When the pressure is interpreted as a case of amplitude, ie the sound of the sound, the pressure will be easy to understand. The problem is that the pressure syllables not only get loud but high-pitched. Some linguists equate pressure with accents. This is compounded by other linguist works that distinguish "tone accents" and "pressure accents" (Verhaar 2001).

The song of the child in which there is a lyric is a language. If the lyrics of the song were in English then how to read it must be in accordance with English language rules such as accents of each word, a short length of pressure and others. The song of the translation from Indonesian to English in addition must be in accordance with the number of syllables the lyrics of the song must be appropriate also with the pressure on the rhythm of the song so it does not sound stiff.

Based on some background above the purpose of this research to know (1) How to match the lyrics of

Indonesian children's songs into English language from the accent of the song and accent language, and (2) How the quality of child's song translation can form to form a child character Who is studying language and music especially songs.

2 METHOD

This study uses the approach of music/ composition and linguistics. In accordance with the data required then the data collection techniques, among others by: 1) Documents in the form of books collection of children's songs translation, and 2) Content analysis (content analysis), because the data in the form of manuscripts or documentation so that content review is considered very important.

The analysis used is interaction analysis and content analysis both musically and lingual. The song samples represent information not quantities. The four songs are *Naik Delman* (Driving A Cart), (2) *Burung Kakak Tua* (Cockatoo), *(3) Bangun Tidur* (Waking up), dan (4) *Lihat Kebunku* (See My Garden).

3 RESULTS AND DISCUSSION

3.1 The rhythmic accuracy of the Song Lyrics seen from the Accordance of the Song Lyrics with the Rhythm of Music

The songs taken as a sample are 4 songs from two volumes of books circulating in the public that are Indonesian Kids' Songs Volume 1 and Indonesian Kids' Song Volume 2 which contains songs Children translations from Indonesian to English. The book was translated by Ipung S. P Hery and published by PT Tiga Serangkai Pustaka Mandiri, Surakarta, Indonesia.

There are four samples of songs that are the sample namely: *Naik Delman (*Driving A Cart), (2) *Burung Kakak Tua (*Cockatoo*), (3) Bangun Tidur* (Waking up), and (4) *Lihat Kebunku (*See My Garden*).

The accuracy of song lyrics in this study is seen from the match between the rhythms of the song with the rhythm of stress words (word stress). The rhythm of the song is seen from the accent in a musical. In music, each bar group consists of a pattern of strong pressure and weak pressure, depending on the bar. Meanwhile, in accentuation language can be seen from word stress. These two elements are compared in this study.

Based on data analysis of research results on this suitability can be viewed in table 1.

Table 1. Accuracy of rhythm on the translation songs

Category	Song 1	Song 2	Song 3	Song 4	%
Matching	25	9	13	16	47,6 %
Unmatch	20	9	12	16	39,3 %
Additional	2	3	7	7	13,1 %

Based on the results of the analysis, found 39.3% of words in the lyrics of the song does not match the rhythm of his music. In music, every segment of the bar has its own pressure pattern depending on the sign of the bar. At one count each bar is always strong and the next count is weak. On a strong count this is usually occupied by accented words as well. Songs were written by native English speakers always obey this as Suharto (2004) observed. Thus, the song sentence that the lyrics of the song does not have a sense of rhythm that caused incompatibility between the rhythm of the language and the rhythm of music will be difficult to sing or difficult to feel. If the lyrics of the song difficult to feel the rhythm of the language and the song then the legibility of the lyrics of this song is considered low, and vice versa. The number of 47.6% of the words in the song's lyrics corresponding to the rhythm of the song shows only that level of legibility the lyrics of the song are high. Meanwhile, there are about 13.1% of words that include the very low category. This data comes from words in the translation lyrics that appear without being in the lyrics of the original song. The occurrence of this additional word will add to the actual information that does not result in a different meaning than the original song.

Attention to the number of syllables are very important in song writing and song translation. The translator may have translated the poem of each line and is worth the meaning, but is it matching the number of syllables that make up the rhythm of the song? It could be said imposible. It is very difficult because not every word match between two words involved is the same number of syllables. The thing that can be done is the possibility of a shift. In science translation sifts problems are very commonly done. The problem is that this shift will cause the pressure on the word switch. This is what happened in the translation of children's songs in this study.

The different syllables between the two languages involved also resulted in the word pressure changed on the translation track. This can also be because the translator only takes into account the meaning in one sentence. Though the phrases of the song sentence are also important. As a result, many word accents do not match the accent of the song. Songs like this are often found in the songs from Indonesia to English translation in this study. A collection of children's songs entitled Indonesian Kids' Song (two volumes) is an example of a translation book that has been circulating on the market.

Li - hat ke-bun-ku pe-nuh de-ngan bu-nga
Let's see my gar-den, you can find some flo-wer

Here's an example of such an error analysis:

The pressure of the word 'garden' and 'flowers' is in the first syllable ie /' ga: dn / and / flauə (r) /, but in translation it is on the second syllable. Even for the song poem the word garden can be quite pronounced in one syllable because in British English the second syllable of the word is barely audible, with nasal sound.

3.2 The equivalence of the translation of the beauty of the translation songs from Bahasa Indonesia to English

The accuracy of the beauty in this study is seen from the level of the rhythmic accuracy of the song lyrics with the rhythm of his music. It was mentioned earlier that the level of legibility of the song lyrics is seen from the appropriateness of the language accent in the lyrics of the translation (English) and the rhythm of the song. This level of conformity will determine the degree of beauty of the song including the lyrics of the song.

The percentage of sentences that are considered equivalent to only 17.6%, while the unequal reached 52.94% make the lyrics of this song is not feasible for children who are learning language and music.

As in data analysis, the cause of this beauty mismatch is the amount of pressure contained in the language of the target language (English) unsuited to the pressure on the music. Moreover, there are additional words that are not contained in the original song lyrics that speak Indonesian. The number of words that do not match the pressure between the language and the rhythm of the music are caused by the system of two different languages. Meanwhile, the emergence of new words that do not exist in the source language caused by the number of syllables in the target language is not as much as on source language so that the translation lyrics on source language are lack of words. This is because the English language known as monosyllable language has more syllables than the Indonesian

language known as polysyllable language (Suharto 2014).

Table 2. The equivalence of the beauty of songs translation on children's songs

Category	S 1	S2	S 3	S4	Total
Equivalent	1	2	0	0	17,6 %
Less equivalent	2	0	1	2	29,41 %
Un-equivalent	2	2	3	2	52,94 %

3.3 The effect of the quality of translation of song lyrics for the linguist's learner

Early childhood is a critical period of age (critical period) to be considered. It is at this age that the child achieves his learning skills in language (Johnson & Newport 1989). If the teacher gives the lyrics of a song whose translation is irrelevant because the rhythm does not match the rhythm of the language then the development of language will be disrupted. Suharto (2006), found that most (90%) of English language songs accent in accordance with his accent (word stress). Meanwhile, in this study, the songs contained in the book Indonesian Kids' Song Volume 1 and Volume 2, most of the accent of the translation songs is not in accordance with its words. Though this book including very in demand and used for learning in the early school.

The age of 0 to 6 is a golden period in which physical, motor, intellectual, emotional, linguistic and social development progress very rapidly which occurs only once in the development of human life (Masnipal 2013). If this age of gold and 'vulnerability' language learning should be true. The age also shows the child's intelligence capacity reaches 50 percent, and the age of 8 reaches 80 percent. Music learning is also very appropriate if given to an early age in the golden age period. English songs such as Suharto's (2004) research should have a language accent and the accent of the song is appropriate. If it does not match then it will be inequality. While in the song in this research there are 39% of the song's rhythms do not match the rhythm of the language. This inequality will undermine the development of the child's language and music. The development of children's music can be disrupted namely abnormal musical abilities, especially in terms of sensitivity to the rhythm. In English, in particular, the inconsistency of the pressure between the accent of the song and its English accent caused the language to be not fluent. In addition, native speakers will feel that their meaning is difficult to understand because of the imbalance of both aspects, language and music. It is very dangerous for beginner learners who are just learning and experiencing this critical period.

4 CONCLUSION

The study also found the presence of a number of words in the emerging translation that are not in the original song lyrics (SL) of 13.1%. This is due to lack of beats. This lack of tapping can occur because the number of syllables in English (TL) is generally less than the syllable in Indonesian (SL). Excess words in translation lyrics will give you an excess of information or meaning.

The number of inappropriate taps between word accentuation (word stress) with the rhythm of the song causes the beauty of the song is not commensurate with the original song. This is because the two languages are different. A smaller number of TL syllables causes the translation lyrics to lack words so that additional unnecessary words can lead to increased information on the translation lyrics.

The incompatibility of pressure between the accent of song and language causes the beginner's learner and language learner who is still in growth will be disrupted. If the songs are considered less good is used as learning materials in early childhood.

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