

# STRATEGIES IN THE TRANSLATION OF FIGURATIVE LANGUAGE IN BRUNO MARS' SELECTED SONGS

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## Abstract

Translating figurative language especially in a song lyric is not easy, therefore, it uses translation strategies to translate song lyrics it becomes an important part of the song lyric to strengthen the message and creativity of the lyric itself. This study is aimed to analyze the translation strategies of figurative language in lyric songs and to find out the strategies in the lyric songs translated. The lyrics are selected from 3 albums of Bruno Mars, namely: Doo-Whoops & Hooligans album, 24k Magic album, and Unorthodox Jukebox album. This study uses a descriptive qualitative method. This study uses strategies translation by Chesterman's theory which only focuses on syntactic and semantic strategies, while Searle's theory is applied to identify the classification of speech act. This study demonstrates how to scheme change, transposition, unit shift and literal translation are used as the syntactic strategies, while trope change, distribution change and synonymy are applied for semantic strategies. In addition, there are three types of speech acts found in the data, they are assertive, declarative and expressive. Based on the result, Scheme Change is the most common syntactic strategy and Trope Change is the most common semantic strategy, while the assertive is the most dominant type of speech act.

**Keywords:** Translation Strategies, Figurative Language, Speech acts, Song Lyric

## INTRODUCTION

It is a big challenge for a translator to transfer figurative languages from a language to another language, especially in the song lyrics. Figurative language in songs makes ideas, feelings, and emotions stronger and more touching. It becomes an important part of the song lyric to strengthen the message and creativity of the lyric itself. Therefore, translation figurative language cannot be done literally, it needs particular strategies to maintain its figurative sense. It is supported by Perrine (1982), "Figurative language—language using figures of speech—is language that cannot be taken literally or should not be taken literally only" (p.565). Thus, the large vocabularies and appropriate figurative language procedures are required to transfer the figurative language from a source language to the target language. A translator must have the greatest strategy in order to complete a figurative language translation process. The accuracy with which the translator selects the translation method determines whether a text is correctly translated or not. The application of adequate translation strategies may effectively and accurately protect messages and ideas from the source language into the target language.

This study is to examine the translation strategies used in figurative language from Bruno Mars' selected songs into Indonesian. It is interesting because it has significant structural variations while understanding the meaning from source to target language. The songs are chosen based on the popularities of the songs from 3 albums of Bruno Mars, such as on Doo-Whoops & Hooligans album, 24k Magic album, and Unorthodox Jukebox album including the figurative languages used in the songs. The lyrics contain many expressions from the singer imaging his condition or situation by using figurative language. The selected songs typically address the

issue of love in a variety of situations. Furthermore, some of Bruno Mars' songs have reach the top of the Billboard charts, and virtually all of his songs are famous in Indonesia, particularly among young people. These songs are used as a source of data in this study due to their large popularity and identical theme and including their figurative languages.

There are some previous studies which are related to this research. First, Mizer (2016), is studies that concern about analyzing the syntactic strategies in translation English passive voice, also describing the syntactic strategy which is closely related to the research of researcher who also uses syntactic strategy, English passive voice is related with grammar, however, most of the lyrics of the song do not really prioritize grammar, so the researcher will develop a translation strategy using a different object by using song lyrics that contain figurative language as the object of the research. Second, the research studies from Purba (2018), The writer analyzes the figurative language found in Bruno Mars' selected songs and there are 4 figurative language found, including personification and hyperbole. Although it is also focused on the figurative languages, however she has less object observed. The last, it is from Nurfatimah (2017), she analysis annotated translation research, which means the text is translated by herself, and discovers 12 out of 30 theories of translation strategies which have been applied. On the contrary, the researcher does not do any kind of annotated process itself. The researcher focuses on translations that have already been translated and only develops the research on translation strategies based on syntactic and semantic strategies.

This research was limited to Bruno Mars' selected song lyrics which are taken from three different albums. It uses semantic and syntactic translation strategies by Chesterman, and other supporting theories of translation such as Molina & Albir, Nida & Taber, Mona Baker, Catford, and Newmark. Also, the researcher uses Searle's theory to identify the classification of the speech acts found.

## METHOD

This research uses descriptive qualitative method. According to Kothari (2004) "...qualitative analysis involves a careful and complete observation...it is a method of study in depth rather than breadth..." (p. 113).

The following is some procedures in collecting and analyzing data, that is:

- a. First, the researcher obviously needed to read the song lyrics on which the lyrics can be found on websites, such as: *lirik.kapanlagi.com*, *lirikerjemahan.id* and <https://terjemahan-lirik-lagu>.
- b. Second, identified parts of lyrics that contain figurative language.
- c. Third, marked the lyrics which are assumed as the data by adding bold and italics.
- d. Fourth, analyzed the collected data by using translation strategies based on Chesterman's theory and analyzed the speech acts contained in the data based on Searle's theory.
- e. Fifth, explained the results and described the finding of the research. Last, provided a conclusion and suggestion based on the results of the research.

## RESULTS AND DISCUSSION

### Results

According to the data, there are several figurative languages translated in particular strategies. Scheme change, transposition, unit shift and literal translation are found as the syntactic

strategies. Meanwhile, trope change, distribution change and synonymy are obtained as the semantic strategies. Moreover, there are speech acts discovered in the data such as assertive, directive and expressive.

Furthermore, based on the selected song lyrics containing figurative language taken from three different albums of Bruno Mars', there are 10 data are presented in this discussion. This findings or results are summarized in the following table.

**Table 1.** Data of the reserarch

No	Figurative Language	Syntactic Strategies	Semantic Strategies	Speech Acts
1	Alliteration	Scheme Change	Trope Change	Assertive
2	Alliteration	Scheme Change	Trope Change	Expressive
3	Personification	Scheme Change	Trope Change	Assertive
4	Personification	Scheme Change	Trope Change	Assertive
5	Metaphor	Unit Shift	Trope Change	Assertive
6	Metaphor	Literal Translation	Synonymy	Assertive
7	Hyperbole	Scheme Change	Trope Change	Assetive
8	Hyperbole	Scheme Change	Trope Change	Assertive
9	Phrasal Verb	Transposition	Distribution Change	Assertive
10	Phrasal Verb	Transposition	Distribution Change	Declarative

## Discussion

There are 3 things found in the Bruno Mars' selected song lyrics that contain figurative languages. First syntactic used to translated the source text here are Scheme Change (c) ST Scheme X → TT Scheme Ø; Scheme Change (a) ST Scheme X → TT Scheme X; Transposition; Unit Shift and Literal Translation. Meanwhile, the semantic strategies covered Trope Change (c) ST Trope X → TT trope Ø; Trope Change (a) ST Trope X → TT Trope X; Distribution Change; and Synonymy. The translation strategies here are used theory Chesterman. Third, the types of speech acts discovered from the data are Assertive, Declarative and Expressive as the classification of the speech act.

Below are the results of the analysis sorted by types of figurative language:

### 1. Alliteration

Data 1

SL : "Black, black, **black and blue, beat me** 'till I'm numb".

TL : "*Sampai **memar** seluruh tubuhku **pukuli aku** sampai mati rasa*".

The translation of alliteration "...**black and blue, beat me**..." in the SL into non-alliteration "...*memar..pukuli aku*..." in the TL uses **Scheme Change (c) ST Scheme X → TT Scheme Ø**, According to Chesterman (2006) states that the scheme is dropped altogether. The supporting theory used here **Reduction** by Molina & Albir (2002). Reduction is a technique to suppress a ST information item in the TT Molina & Albir (2002). In this case, the SL "...**black and blue, beat me**..." is reduced to "...*memar...pukuli aku*..." in the TL.

Semantically, in this data is the alliteration in the SL is dropped altogether in TL. Based on the theory by Chesterman (2006) states that here the figurative element is dropped altogether. The suitable semantic strategy is **Trope Change (c) ST Trope X → TT Trope Ø**. The supporting theory here used **Reductions** by Nida & Taber (1982), "...naturally some expressions...reduced in the process of transfer from one language to another...the simplification of highly repetitious style...".

The Lyric “Black, black, **black and blue, beat me** ‘till I’m numb” in the SL translate into “*Sampai **memar seluruh tubuhku pukuli aku sampai mati rasa***” in the TL is give a statement about the thruth of the expressed proposition. In this situation, the speaker is stating that he was expressing how he’s going through till he said “...**black and blue,beat me...**” “...*memar...pukli aku...*”. According to Searle’s theory, the best theory used here is **Assertive Speech Ac** Searle (1979) states that the point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

Data 2

SL : “And when you smile, the whole **stops and starts** for a while”

TL : “*Dan saat kau tersenyum, seluruh dunia **berhenti dan memandangimu sejenak***”

Syntactically, the alliterative phrase “...**stops and stares...**” translated into a non-alliterative phrase “...*berhenti dan memandangimu...*” in the TL, the syntactic strategy used here is **Scheme Change (C) ST Scheme X → TT Scheme Ø** which according to Chesterman 2006. That is, the scheme is dropped altogether Chesterman (2006). The supporting syntactic theory used here **Literal Translation**. According to Molina & Albir (2002) “Literal Translation is used to translated words, terms or expression word for word and will be properly applied when the form coincides with the word and meaning” (p.232). In this case, the translation between source language into target language is properly applied the form coincides with the word and meaning.

The alliteration in the SL “...**stops and stares...**” is translated into a non-alliteration “...*berhenti dan memandang...*” in the TL. According to Chesterman 2006 the semantic strategy used here is **Trope Change (c) ST Trope X → TT Trope Ø** “Here the figurative element is dropped altogether” Chesterman (2006). The supporting theory used here **Word-for-Word** by Newmark (1988) This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. In this case, the SL is preserved and the words translated singly by their most common meanings.

Furthermore, the speech act presented in this data is **Expressive Speech Act**. In this case, the lyric “*Dan saat kau terseyum, seluruh dunia **berhenti dan memandangimu sejenak***” is a praising expressive act referring to “And when you smile, the whole world **stops and stares** for a while”. In performing this act, the speaker ex-presses a certain state of affairs related to praising to his girlfriend as we can see in the SL and TL that he is showing his psychological attitude to her. According Searle (1979)The illocutionary point state specified in the sincerity condition about a state of affairs specified in the propositional content (p.5).

## 2. Personification

Data 3

SL : “Above us all the **stars are watching**”

TL : “*Diatas kita semua **bintang sedang menyaksikan***”

Syntactically, the phrase in the SL “...**stars are watching**” translated into phrase in the TL “...*bintang sedang menyaksikan*” there’s no change in the SL into TL (personification to personification). Based on the theory, the syntactic strategy used here **Scheme Change (a) SL Scheme X → TL Scheme X**. The ST is judged to be relevant to the translation task, it can be (some extent) preserved. In fact, no change Chesterman (2006). The supporting theory used here **Intra-system shift** by Catford (1967) In a listing of types of translation-shifts, one might expect ‘system-shift’ to occur along with the names of the types of shifts affecting the other fundamental categories of grammar-unit, structure and class. In this case, the SL “...**stars...**” is plural, translated in the TL “...*bintang...*” become singular.

Semantically, according to Chesterman (2006), the strategy used here is **Trope Change (a) ST Trope X → TT Trope X** have the same trope in terms of lexical semantics. In this case, the TL retains to the personification trope of the SL, in the same lexical meaning form (figurative language to figurative language). The supporting theory used here is **Literal Translation** by Newmark (1988) “Literal translation ranges from one word to one word, through group to group, collocation to collocation, clause to clause, sentence to sentence. The longer the unit, the rarer the one-to-one. Further, single-word metaphors, extended plural-word metaphors and proverbs, illustrate a second figurative language semantic scale”.

Based on the context, the utterance is containing **Assertive speech act** as proposed by Searle (1979) “The point or purpose of the assertive class is to commit the speaker (in varying degrees) to something’s being proposition” (p. 12). In this situation, the lyric “Above us all the **stars are watching**” “*Diatas kita semua bintang sedang menyaksikan*” that the speaker is purely stating that the stars are above us and not below or besides us. Based on Searle’s theory, this analysis is revealing the truth of expressed.

Data 4

SL : “I’ll be **the light to guide you**”

TL : “*Aku akan menjadi cahaya yang membimbingmu*”

Syntactically, the personification in the SL “... **the light to guide you**” translated into personification in the TL “...*cahaya yang membimbing-mu*” there’s no change in the SL into TL. Based on the theory by (Chesterman, 2006) the syntactic strategy used here **Scheme Change (a) SL Scheme X → TL Scheme X**. “The ST scheme is judged to be relevant to the translation task, it can be (to some extent) pre-served: in fact, no change Chesterman (2006). The supporting theory used by **Literal translation** by Molina & Albir (2002) “Literal translation is translated a word or an expression word for word” (p. 232).

Semantically, the personification “...**the light to guide you**” in the SL translated into personification “...*cahaya yang membimbingmu*” in the TL have the same trope in terms of its lexical semantics. In this case in the TL retains to the personification trope of the SL, in the same lexical form (figurative language to figurative language). The semantic strategy which suitable with **Trope Change (c) SL trope X → TL trope X** by Chesterman’s theory. The supporting theory used here is **Semantic Translation** by Newmark (1988) “Semantic translation differs from 'faithful translation' only in as far as it must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version”.

In additions, the utterance of this data can be classified as an **Assertive speech act**. In this case, the speaker states that he is a trustworthy man, as mentioned in the lyrics, “I’ll be **the light to guide you**” “*Aku ingin menjadi cahaya yang membimbingmu*”. Searle (1979) states that the point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition.

### 3. Metaphor

Data 5

SL : “At night when the stars light up my room, I sit by my self **talking to the moon**”

TL : “*Di malam hari ketika bintang-bintang menerangi kamarku, aku duduk sendiri berbicara dengan bulan*”

The noun phrase “... **talking to the moon**” in the SL translated into verb phrase “...*berbicara dengan bulan*” in the TL is a translated in the different unit. The syntactic strategies which suitable with **Unit Shift** based on Chesterman (2006) “The units are: morpheme, word, phrase, clause, sentence, paragraph. A unit shift occurs when a ST unit is translated as a different unit

in the TT: this happens very frequently, of course, and subclassifications can be set up for unit shifts of different types". The supporting theory used here **Unit Shift** by Catford (1967) By unit-shift we mean changes of rank that is, departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL.

Semantically, the metaphor "...talking to the moon" translated into metaphor "...berbicara dengan bulan" in the TL. The semantic strategy used here **Trope Change (a) ST trope X → TT trope X** by Chesterman (2006) states that a ST metaphor is retained as a metaphor in the TT". The supporting theory **Literal translation** by Newmark 1988, The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved (Newmark, 1988).

Based on the context, the utterance "At night when the stars light up my room, I sit by myself talking to the moon" "Di malam hari ketika bintang-bintang menerangi kamarku, aku duduk sendiri berbicara dengan bulan" is giving statement that the speaker claims he is telling the truth regarding the statement he made about the situation, which can be seen by "... talking to the moon" "... berbicara dengan bulan". According to Searle's theory, the best type for this analysis is **Assertive Speech Act**, Searle (1979) state that "the point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition".

#### Data 6

SL : "There'll be no clear skies if I lose you baby, just like the clouds my eyes will do the same..."

TL : "Tidak akan ada lagi langit cerah jika aku kehilanganmu kasih seperti halnya mendung, mataku kan sama dengannya..."

"...clouds..." in the SL translated into "...mendung..." in the TL has the status of a default value. According to Chesterman's theory the syntactic strategies which suitable with **Literal Translation**, Chesterman (2006) said "I define this rather loosely, as meaning "maximally close to the SL form, but nevertheless grammatical" this strategy has the status of a default value. On this view, one only needs to deviate from literal translation if for some reason or other it does not work". In addition, the translation of the word "...mendung..." in the TL explain that she is sad and it anaphorically refers to the previous line "There'll be no clear skies if I lose you baby..." according to Folley & Hall (2003) "Referring back in a text to a previously mentioned item is known as 'anaphoric reference'" (p. 328). The supporting strategy used here is **Intra-system shift** by Catford (1967), "In a listing of types of translation shifts, one might expect 'system-shift' to occur along with the names of the types of shifts affecting the other fundamental categories of grammar-unit, structure and class". In this case, the SL "...clouds..." is plural, translated in the TL "...mendung..." become singular.

Semantically, the "...clouds..." in the SL translated into a synonym "...mendung..." in the TL. Based on English Indonesia by Echols & Shadily (2005) the translation "clouds" is "awan" (p. 150) according to (Kamus Bahasa Indonesia, 2008) "...mendung..." have the same meaning with "awan berwarna kelabu yang mengandung hujan" (p. 939), **Synonymy** is the syntactic strategy for this analysis based on Chesterman (2006) "This strategy selects not the "obvious" equivalent but a synonym or near-synonym..." (p. 99). The supporting theory used here **Literal translation** by Newmark (1988) "The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved" (p. 46).

Another finding, the speech act used in this data is **Assertive Speech Act**, according to the theory by Searle (1979) state that "the point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the

expressed proposition” (p. 12). The utterance “There’ll be no clear skies if I lose you baby, just like the **clouds** my eyes will do the same...” “*Tidak akan ada lagi langit cerah jika aku kehilanganmu kasih seperti halnya **mendung**, mataku kan sama dengannya ...*”, it states the existence of an action namely, stating. That we can see in the word “...**clouds**...” “...**mendung**...” is the word that giving information about an expression that represents sadness if he loses his girlfriend. It is purely utterance the stating in this situation.

#### 4. Hyperbole

Data 7

SL : “Oh, her eyes, **her eyes make the stars look like they’re not shinin**”

TL : “*Oh, matanya, **matanya buat bintang-bintang terlihat seperti tidak bersinar***”

Syntactically, the hyperbole phrase “... **her eyes make the stars look like they’re not shinin**” is translated into hyperbole phrase “...**matanya buat bintang-bintang terlihat seperti tidak bersinar**” in the TL. Based on Chesterman’s theory, the syntactic strategies which suitable is **Scheme Change (a) SL Scheme X → TL Scheme X** Chesterman (2006) states “That is, if the ST scheme is judged to be relevant to the translation task, it can be (to some extent) preserved (e.g., ST alliteration → TT alliteration): in fact, no change” (p. 99). The supporting theory used **Literal Translation** by Molina & Albir (2002) “Literal translation is translated a word or an expression word for word” (p. 232).

Semantically, the hyperbole “... **her eyes make the stars look like they’re not shinin**” in the SL is translated into hyperbole “...**matanya buat bintang-bintang terlihat seperti tidak bersinar**” in the TL have the same trope in terms of its lexical semantics. The semantic strategy used here is **Trope Change (a) SL Trope X → TL Trope X** by Chesterman (2006) “The TT trope is the same trope in terms of its lexical semantics (p. 102)”. The supporting theory used here Word-for-Word by Newmark (1988) “The main use of word-for-word translation is either to understand the mechanics of the source language or to construe a difficult text as a pretranslation process” (p. 45-46).

Based on the context, the lyric “**Oh, her eyes, her eyes make the stars look like they’re not shinin**” in the SL translated into “*Oh, matanya, **matanya buat bintang-bintang terlihat seperti tidak bersinar***” is the utterance stating the flirting statement in the TL. Regarding to the speaker has been uttered, the speech act contained in the data is **Assertive speech act**. According to Searle (1979) “The point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition” (p. 12). In this case, the speaker indicates that he is flirting with his girlfriend, who has lovely and sparkling eyes, thus the speaker stating that “**her eyes make the stars look like they’re not shinin**” “*matanya buat bintang-bintang terlihat seperti tidak bersinar*”

Data 8

SL : “**I’d catch a grenade for ya**”

TL : “***Kan kutangkap granat demi dirimu***”

Acceptable: Replacement for “you” “ya” is actually how a lot of people pronounce “you” in a casual conversation according to (Urban Dictionary, n.d.). Syntactically, The SL is hyperbole “**I’d catch a grenade for ya**” translated into hyperbole “***Kan kutangkap granat demi dirimu***” In the TL. The syntactic strategy which suitable with **Scheme Change (a) SL Scheme X → TL Scheme X**. Chesterman (2006) “That is, if the ST scheme is judged to be relevant to the translation task, it can be (to some extent) preserved (e.g., ST alliteration → TT alliteration): in fact, no change” (p. 99). From this case, the supporting theory used here **Literal Translation** Newmark (1988) because the translation is converted to the nearest equivalents in the TL. “The SL grammatical constructions are converted to their nearest TL equivalents but the lexical

words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved” (p. 46).

In this study, the word “Kan...” indicates the omission of the word part of the word "akan". Therefore, it is referred to (Pedoman Umum Ejaan Bahasa Indonesia, 2016) it's called Tanda penyingkat atau Apostrof (‘) “Tanda penyingkat dipa-kai untuk menunjukkan penghilangan bagian kata atau bagian angka tahun dalam konteks tertentu”. (p. 56).

Semantically, according to the Chesterman's theory the suitable strategy used here is **Trope Change (a) SL Trope X → TL Trope X**. The SL “**I’d catch a grenade for ya**” translated into “**Kan kutangkap granat demi dirimu**” in the TL have same trope in terms of its lexical semantics. Chesterman (2006) states that “the TT trope is the same trope in terms of its lexical semantics” (p. 102). The supporting theory used here Literal Translation by Molina & Albir “Literal translation is translated a word or an expression word for word” (p.232).

Based on the context, from this situation the speaker states that he is willing to go to whatever length for his ex to be able to have a relationship with him again, as we can see in the lyric “**I’d catch a grenade for ya**” translated into “**Kan kutangkap granat demi dirimu**” it reveals the truth of the speaker's proposition. The speech act presented here is classified as **Assertive speech act**. Based on Searle (1979) “the point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition” (p. 12).

#### 5. Phrasal Verb

Data 9

SL : “You’d watch me **burn down** in flames”

TL : “Kau ‘kan melihatku **terbakar** dalam bara”

Syntactically, the phrasal verb “... **burn down** ...” in the SL translated into verb “... **terbakar** ...” in the TL has change in the word-class. According to Thesaurus Bahasa Indonesia Pusat Bahasa (2008) the TL “... terbakar ...” is a verb (p. 39). The syntactic strategy which suitable with Transposition by Chesterman (2006), “I use this term ... to mean any change of word-class, e.g., from noun to verb, adjective to adverb, ... but it is often useful to isolate the word-class change as being of interest in itself” (p. 93). The supporting theory used **Penurunan Verba Transitif dengan di- dan ter-**, according Alwi, Dardjowidjojo, Lapoliwa, & Moeliono (2006) “... verba aktif transitif yang berprefiks meng-, baik dalam kombinasinya dengan prefix lain maupun tidak, dapat diubah menjadi bentuk positif ... verba yang berprefiks ter- pa-da umumnya erat berkaitan dengan verba prefix di- ...” (p. 135-136).

Semantically, the SL “... **burn down** ...” translated into “... **terbakar**...” in the TL is a change in the distribution semantic components in compression items. The theory used here is **Distribution Change** according to Chesterman (2006) “This is a change in the distribution of the “same” semantic components ... or fewer items (compression). Expansion “dilutes” the text somewhat” (p. 100). The supporting theory used **Under translation/Reduction/Too few words** Nilda & Taber (1982) mentioned that “There are quite naturally some expressions which are reduced in the process of transfer from one language to another” (p. 168).

In this situation, "You’d watch me **burn down** in flames" "Kau ‘kan melihat ku **terbakar** dalam bara" is an action that has not occurred; therefore, the speaker purely that he just made a statement. In other words, this data contains **Assertive speech act**. It is supported by Searle (1979) “The point or purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something's being the case, to the truth of the expressed proposition” (p. 12).

Data 10

SL : “So baby let’s just **turn down** the lights”



TL : “Jadi sayang mari kira *redupkan* lampu”

The SL “...turn down...” translated into “... *redupkan*...” in TL, indicating a change in word class from a phrasal verb to an adjective. According to Thesaurus Bahasa Indonesia Pusat Bahasa (2008), the word “...redupkan...” is an adjective (p. 405). As a result, the syntactic strategy used here is **Transposition** by Chesterman (2006) “I use this term ... to mean any change of word-class, e.g., from noun to verb, adjective to adverb, ... but it is often useful to isolate the word-class change as being of interest in itself” (p. 93). The supporting theory used **Transposition** by Molina & Albir (2002). “This technique is employed to change grammatical categories. It is including a shift of class, unit, structure, and level/rank” (p. 233).

In this study, the word “...redupkan...” has the suffix “-kan” in the last word. Therefore, it is referred to (Alwi, Dardjowidjojo, Lapoliwa, & Moeliono, 2010) it’s called *proses penurunan verba*. “... *sufiks, diletakkan di belakang dasar ... jumlah sufiks untuk verba ada 3, yakni -kan, -i, dan -an*” (p. 106).

Semantically, the SL “...turn down...” translated into “...redupkan...” has changed the compression item in the TL. As a result, Chesterman’s **Distribution Change** method is the best semantic strategies for this study. Chesterman (2006) mentioned that “this is a change in the distribution of the “same” semantic components ... or fewer items (compression). Expansion “dilutes” the text somewhat” (p. 100). The supporting theory used **Under translation/Reduction/Too few words**. Nida & Taber mentioned that “There are quite naturally some expressions which are reduced in the process of transfer from one language to another” (p. 168).

In this situation, “So baby let’s just **turn down** the lights” “Jadi sayang mari kita **redupkan** lampu” is clearly the **Declarative Speech act**. The speaker is ordering his girlfriend to do something, as shown by the words “...turn down...” and “...redupkan...”. Therefore, the type of speech act which is conveyed in this data is Directives Speech Act as stated by Searle (1979) “the point of directives class is the speaker attempts (in varying degrees) the hearer to do some-thing” (p. 13).

## CONCLUSION

According to the results of the research, the selected song lyrics containing figurative languages taken from three different albums of Bruno Mars demonstrates that Scheme change is the most common syntactic strategy, and trope change is the most common semantic strategy. Furthermore, assertive is the most dominant type of speech act in these song lyrics.

Based on the 10 data, there are 6 data use the Scheme Change strategy and 7 data use the Trope Change strategy. Since there are significant structural variations between the source and the target language; and the importance of understanding the meaning from source language to target language, at this point, the speaker wants to maintain the aesthetic value of the song without changing the meaning. In additions, there are 8 out of 10 data containing assertive speech act. It means that speakers convey more of the truth of utterances, such as stating and boasting, in order to reveal song lyrics.

Related to the previous statment, the researcher highly recommends to other researchers who are interested in analyzing similar research for using another object such as a novel or a movie script because it allows researchers to collect another type of translation strategy.

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