



COMMUNICATIVE TRANSLATION OF "SHABRY ALEEL" SONG POPULARIZED BY SHERINE ABDEL WAHAB

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Abstract

In the digital age, music knows no geographical boundaries. Songs from various countries, including Arabic, can easily reach listeners around the world. An example is the song of Sherine Abdel Wahab, a famous Egyptian singer whose works have gone viral on social media platforms, especially among TikTok users in Indonesia. This is because the millennial generation is now inclined to things that are going viral on social media, especially TikTok. For speakers of languages other than Arabic, especially Indonesian speakers, hearing Arabic songs is still an obstacle, especially enjoying the full meaning of these songs. Therefore, communicative translation of Arabic song lyrics is important to bridge the language and cultural differences. This study aims to find out the application of communicative methods and strategies used in translating the song "Shabry Aleel" popularized by Sherine Abdel Wahab. The method used in this research is qualitative with a descriptive approach, focusing on the research of translating the song Shabry Aleel popularized by Sherine Abdel Wahab as the object of research. After translating the object of the data, academic accountability of the results of the translation is carried out by describing the methods and strategies used. The communicative method research on the translation of Shabry Aleel's song popularized by Sherine Abdel Wahab is very suitable, because in addition to paying attention to communicative principles, the resulting translation is also very easy to understand by the target readers. In addition to using the communicative method, the strategies used in this research include (taqdim and ta'khir) on the subject and predicate patterns of the target language, removing (hadzf) and replacing (tabdil) on the meaning of the translated words so that the results are easier to understand.

Keyword: *Sherine Abdel Wahab, Communicative Method, Translation Strategy.*

Introduction

In the digital age, music knows no geographical boundaries. Songs from various countries, including Arabic, can easily reach listeners around the world. For example, the songs of Sherine Abdel Wahab, a famous singer from Egypt, some of whose works have gone viral on social media platforms, especially among TikTok users in Indonesia. Sherine's songs have meaningful, beautiful melodies and attract the attention of many listeners. There are several factors that led to the virality of the Arabic song, including: the music genre and easy listening arrangements. The lyrics of Arabic songs are familiar, but they have their own appeal compared to songs in Indonesian or English. This is because the millennial generation is now inclined to things that are going viral on social media, especially TikTok.¹ Therefore, many listeners and music lovers are flattered by the lyrics of Arabic songs they hear.²

For speakers of languages other than Arabic, especially Indonesian, enjoying Arabic songs is still an obstacle, because they do not know the meaning of the lyrics. Therefore, translating the communicative model of Arabic song lyrics is important in order to bridge language and cultural differences. Translating song lyrics is more than just changing words from one language to another. Translators are faced with the challenge of conveying the meaning of a song communicatively, so that listeners from different cultures can understand and feel the messages and emotions contained in the song.

¹ M Imron, "Semiotika Dalam Lirik Lagu Arab yang Dipopulerkan oleh Humood Alkhuder", 2018.

² Amelia Abnah dkk, "Penerjemahan Adaptasi Subtitle Lagu Dalam Album Tabassam yang Dipopulerkan oleh Mesut Kurtis", *Prasasti Journal Of Linguistics*, Vol.8 No.2 (2023).

Several experts in the field of linguistics provide definitions of translation using a linguistic approach, to look at translation activities and to define translation with different language styles. However, they give almost the same meaning, which is to replace text material in the source language with equivalent text material in the target language. Meanwhile, Newmark's definition of translation is "a skill that involves replacing a message or statement written in one language with the same message or statement in another language". From the various explanations of the definition of translation above, it can be simply concluded that translation is an effort to translate the text message of the source language into its equivalent in the target languages.³

The translation method used in this study is the communicative translation method. According to Newmark, communicative translation attempts to translate the appropriate meaning, both from the linguistic aspect and the content of the source language, so that it can be accepted and understood by the reader.⁴ According to the Big Indonesian Dictionary (KBBI), the word communicative means easy to understand (understandable). This communicative translation method means that it can be used to understand a text so that it is easily understood by the reader.

The underlying concept of this research is Newmark's theory, which shows that communicative translation attempts to create contextual meaning in such a way that readers can immediately understand it. It is categorized in the form of

³ Muhammad Alang Wicaksono, "Metode Penerjemahan Bahasa Arab", Uktub Journal of Arabic Studies, Vol.1 No.1 (2021).

⁴ Karlina Hermanita, "Penerjemahan Komunikatif Cerita Anak dalam Kitab Agrab Al-Qasas Karya Mustafa Husein Al-Mukabbir", 2018.

words, phrases and sentences. The communicative translation method creates a message that can be received and understood by the readers of the target language text. This is the most important point that the translator should pay attention to. Translations using the communicative method are most easily understood by readers, as the translator interprets the translated text. Communicative translation is considered to involve sacrificing conformity of form and sometimes changing the sentence structure in order to obtain a clear message or information.⁵

This study examines the communicative translation of the lyrics of a viral Arabic song popularized by Sherine Abdel Wahab. In this research, the study focuses on Sherine's song titled "Shabry Aleel". The song Shabry Aleel sung by Sherine went viral on TikTok and was used as a sound lypsinc. In this context, the translation process is needed so that listeners and viewers of Arabic songs understand and know the meaning of the song, and feel the messages and emotions contained in the song.

This research is a development of previous research (Rahmashafitri, 2021) on Sherine Abdel Wahab's song. The novelty of this research from previous research is in the theory used to examine Sherine Abdel Wahab's song. In previous studies, Sherine Abdel Wahab's songs were only studied using phonology and morphology theories. From here, researchers have not found related articles that discuss the translation of Sherine Abdel Wahab's song. To provide a new understanding, the researcher examines it using communicative translation theory. Thus, this research will make a new contribution to understanding the meaning of Sherine Abdel

⁵ Al Muhtarom, "Penerjemahan Komunikatif Muhammad Farid Wajdi dalam Terjemahan Kitab Al-Hikam Karya Ibnu Athaillah As-Sakandari", 2017.

Wahab's song, so that the messages and emotions contained in the song can be fully felt by Arabic music lovers in Indonesia.

Previous research related to the material object in the form of song lyrics of Shirene Abdel Wahab was conducted by Rahmashafitri (2021). The research focuses on the phonology and morphology of the Egyptian dialect in Sherine Abdel Wahab's song "Nassay, Daafy, El- Watar El Hassas". Research on translation studies has been conducted by Abnah, Suparno, & Nisa (2023), Akhlak, H. B (2022), Rantika, T (2020), Mubarak, H (2020), Saehudin, A (2020), and Helmanita, K (2018). This article has similarities with Rahmashafitri (2021) in the form of its material object, in the form of Shirene Abdel Wahab's song lyrics, while the difference lies in the focus of the research. Then the research conducted by Akhlak, H. B (2022), Rantika, T (2020), Mubarak, H (2020), Saehudin, A (2020), and Helmanita, K (2018) has similarities with this study, which both examine communicative translation. The difference is in the object of study. While the research Abnah, Suparno, & Nisa (2023), the similarity lies in the translation and the material object in the form of Arabic songs, while the difference is in the adaptive translation model.

With the previous research above, this research is important to add findings by studying communicative translation in songs, with different material objects. This research is expected to provide new knowledge about translation theory, especially in Arabic song translation. This study can also be used as a new reference for research on Arabic songs, which can provide information, knowledge, and contribution to the theories of Arabic song translation as well as to be studied further in future studies.

Method

In this study, the researcher used a qualitative-descriptive method with a product-oriented translation approach to understand the meaning of the song. The translation method used by the researcher for the translation of this viral Arabic song is communicative translation. The data source used as research is an Arabic song popularized by Sherine Abdel Wahab, titled "Shabry Aleel". The song is analyzed, resulting in a perfect translation for the reader and described in the research results.

The translation process will be analyzed by doing the following steps: first, translating with the word-by-word translation method first by using a dictionary; second, determining the equivalent sentence elements; third, performing communicative translation according to the target to be read; fourth, concluding the translation results.

Result And Discussion

In this section, the researcher presents the translation of the song Shabry Aleel popularized by Sherine Abdel Wahab, using the communicative method.

Song Lyrics صبري قليل

أَنَا لَا جَايَةَ أَقُولُكَ إِرْجِعْ إِسْمَعْ عَلَّشَانِ أَنَا صَبْرِي قَلِيلٌ

كَلِّ مَرَّةً تَهْرَبَ قَرَبَ عَلَيَّ إِيْهِ أَنْتَ مَسْهَرْنِي اللَّيْلُ

حَدَّتْ مِنِّي رُوحِي عُمْرِي عَقْلِي وَسَايِبْنِي بِقَلْبِ عَالِي

يَاللِي حُبَّكَ أَنْتَ مَعْلَبْنِي مَعْدَبْنِي مَوْرِينِي الْوَيْلُ

عَلَى قَدِّ مَا بَسَّهَرَ لِيَنَّكَ عَلَى قَدِّ مَا بَسَّيْبِنِي فِ نَارِ

تِرْمِينِي بِقَسْوَةِ عِيُونِكَ وَتَسِيْبِنِي فِي وَسْطِ التِّيَارِ

يَرْجَعُ قَلْبِي يَغْنِيْلِكَ وَيَجِيْلِكَ عَلَّشَانَ يَحْتَارِ

وَأَنْتَ وَلَا أَنْتَ هُنَا

دِهَ أَنَا كُنْتُ بَدُوْبَ فِي غَرَامِكَ وَكَلَامُكَ وَسَلَامُكَ يَا

يَا حَبِيْبُ عُمْرِي اللِّي رَمَانِي وَلَا دَوَانِي وَلَا نَدَانِي وَلَا

أَنَا مَشْ هَتَّأَلْم تَانِي اسْتِنَانِي أَنَا تَعْبَانِي الْآه

ضِيَعْتُ عُمْرِي أَنَا

نَا فِي بَعَادِكَ يَا حَبِيْبِي أَنَا خَلَسْتُ دَمُوعَ الْعَيْنِ

Song Lyrics Analysis

Song Title صبري قليل

| TSU | |
|-----------------------------|-----------------------------------|
| صبري قليل | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Kesabaranku sedikit | Kesabaranku sudah hampir habis |

In the title, there is the word "صبري" which means "my patience" consisting of isim masdar + dhomir (صبر + ي) in the word, the letter ي is a mudharaah letter as dhomir انا (me) which indicates a singular possessive pronoun. The sentence صبري قليل if translated word by word would mean "I have little patience". Furthermore, the researcher uses communicative translation as "My patience is running out" to suit the target readers and to understand the meaning contained in the song title above.

First Text

| TSU | |
|---|--|
| أنا لا جاية أفؤلك إرجع إسمع علشان أنا صبري قليل | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Aku tidak datang aku mengatakan kepadamu, kembalilah dengarlah karena aku kesabaranku sedikit | Aku tidak datang untuk memberitahumu lagi, kembali dan dengarkan alasannya karena kesabaranku sudah hampir habis |

In the song lyrics above, the researcher translated it using the communicative method with the strategy of replacing and discarding. The word أنا لا جاية أفؤلك which originally means "I didn't come I told you" is then translated communicatively into "I didn't come to tell you again" to adjust to the nuances of the warning to be conveyed. The word أنا in the sentence إسمع علشان أنا صبري قليل is not translated to

avoid wasting words. Once translated communicatively, the meaning becomes "go back and listen to the reason, because my patience is running out".

Second Text

| TSU | |
|---|---|
| كَلِّ مَرَّةً تَهْرَبَ قَرَبَ عَلَيَّ إِنَّتَ مَسَهْرَنِي اللَّيْلَ | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Setiap kali kamu melarikan diri mendekat kepadaku, kamu membuatku terjaga sepanjang malam | Setiap kali kamu lari kamu akan mendekat lagi kepadaku, sungguh kamu membuatku tidak bisa tidur semalaman |

The word **كَلِّ مَرَّةً تَهْرَبَ** means "whenever you run away" indicating that the action happens frequently. Then followed by the word **قَرَبَ عَلَيَّ** means "come closer to me". In order for the reader to be comfortable reading it and be able to understand the meaning of the lyrics, the author translates with the communicative method into "every time you run away, you will come closer to me again, really you make me unable to sleep all night". The lyrics describe a situation of expression of frustration or confusion over her lover's inconsistent actions that disturbed her to the point of sleeplessness.

Third Text

| TSU |
|--|
| خَدَّتْ مِنِّي رُوجِي عُمْرِي وَعَظْمِي وَسَايِبُنِي بِقَلْبِ عَالِي |

| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
|--|---|
| Kamu telah mengambil dariku ruhku, umurku, akalku dan kamu meninggalkanku dengan hati yang sakit | Engkau telah mengambil jiwaku, hidupku, akalku dan meninggalkanku dengan hati terluka |

The word **خَدَّتْ** is a madhi fiil that shows the past or has been done so that the word means "you have taken". In the rules of the Arabic language the verb or so-called *fiil* definitely requires a *fail*. The *fail* of the *fiil* is found in the sentence **رُوحِي عُمْرِي عَقْلِي** "my spirit, my age, my mind". Furthermore, to describe the speaker's emotions in the song lyrics, the researcher used the communicative method with the strategy of changing the word 'my spirit' to 'my soul' and the word 'my age' to 'my life'. So that the meaning of the lyrics after being translated by the communicative method becomes "You have taken my soul, my age, my mind and left me, with a wounded heart".

Fourth Text

| TSU | |
|--|-----------------------------------|
| يَاللِي حُبَّكَ أَنْتَ مَعْلَبْنِي مَعْدَبْنِي مَوْرِينِي الْوَيْل | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |

| | |
|--|---|
| Wahai kamu yang tercinta cintamu mengalahkanku, menyiksaku, menghiburku dengan duka | Sayang, cintamu benar-benar menguasaiku, menyiksaku dan membuatku menderita |
|--|---|

The word **يَالِي** is a nickname for a lover, so the researcher changed it to "sayang" which is commonly used in Indonesia. The communicative translation of the song lyrics is done with the 'replace' strategy in order to understand and convey the message in accordance with the cultural context and target language, so that the lyrics mean "Darling, your love really controls me, tortures me and makes me suffer".

Fifth Text

| TSU | |
|--|---|
| عَلَى قَدْ مَا بَسَّهَر لَيْلِكَ عَلَى قَدْ مَا بَسَّيْنِي ف نَار | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Di atas sebanyak mungkin begadang malammu di atas sebanyak mungkin dia meninggalkanku di neraka | Setiap malam aku terjaga memikirkanmu, dan kau hanya membalasnya dengan cara membakar hatiku |

The lyrics above show that she is willing to stay up every night for her boyfriend, but he only responds by hurting her. In order to understand and feel the message and emotions contained in the lyrics above, the song lyrics are translated communicatively, so the lyrics **عَلَى قَدْ مَا بَسَّهَر لَيْلِكَ عَلَى قَدْ مَا بَسَّيْنِي ف نَار** are translated

into: "Every night I wake up thinking about you, and you only reply by burning my heart".

Sixth text

| TSU | |
|---|--|
| تَرْمِينِي بِقَسْوَةٍ عَيْنُكَ وَتَسْبِينِي فِي وَسْطِ التَّيَّارِ | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Kamu melemparkanku dengan keras mata kamu dan tinggalkan aku di tengah arus | Tatapan tajammu bagaikan lemparan batu yang menenggelamkanku di lautan kesedihan |

From the lyrics, the writer captures the emotional nuances and implied experiences. There, the writer uses the communicative translator method with the strategy of adding and replacing. The words *تَرْمِينِي بِقَسْوَةٍ عَيْنُكَ وَتَسْبِينِي فِي وَسْطِ التَّيَّارِ* became meaningful "Your sharp gaze is like a stone throw that drowns me in the sea of sorrow".

Seventh text

| TSU | |
|---|---|
| يَرْجِعَ قَلْبِي يَغْنِيكَ وَيَجِدُكَ عَلَّشَانَ يَحْتَارِ | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Kembali hatiku dia bernyanyi untukmu dan dia datang kepadamu karena dia bingung | Hatiku kembali kepadamu, merindukanmu dan datang kepadamu untuk mencari kejelasan |

The communicative translation of the song lyrics above uses the strategies of prioritizing, delaying and replacing. The foregrounding and delaying strategies are used in the sentence **يَرْجِعْ قَلْبِي** which literally means "back my heart". While in this study it is translated as "my heart returns". This happens because the rules of making the grammatical structure of the language in the language is different from the language. Then the replacement strategy used on the word **يَغْنِيكَ** literally means 'singing for you' is changed to 'missing you' to match the sentence before and after it. After going through the communicative translation process, the song lyrics above mean "My heart returns to you, misses you and comes to you to seek clarity".

Eighth text

| TSU | |
|---------------------------------|---|
| وَأَنْتَ وَلَا أَنْتَ هُنَا | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Dan kamu dan tidak kamu di sini | Dan kamu, tetapi kamu tidak ada di sini |

The communicative translation strategy used in the lyrics above is replacing. Replacing the sentence **وَأَنْتَ وَلَا أَنْتَ** literally means 'and not you' to 'but you are not here'. Based on the communicative translation, the song lyrics above become "and you, but you are not here".

Ninth text

| TSU | |
|--|--|
| ده انا كُنْتُ بَدُوْبٌ فِي غَرَامِكَ وَكَلَامِكَ وَسَلَامِكَ يَا | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Inilah aku seekor beruang di dalam cintamu, perkataanmu, kedamaianmu | Sungguh aku terlarut dalam cintamu, kata-katamu dan sapaanmu |

The song lyrics above literally mean "Here I am a bear in your love, your words, your peace". In order for the readers in the target language to feel the same emotion as intended in the source language, the researcher translates using the communicative translation method with the strategy of substituting into "Truly I am dissolved in your love, your words and your greetings".

Tenth text

| TSU | |
|--|--|
| يَا حَيِّبُ عُمْرِي الَّذِي رَمَانِي وَلَا دَوَانِي وَلَا نَدَانِي وَلَا | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Wahai kekasihku umurku dia melemparkanku dan tidak mengobatiku dan tidak memanggilku dan tidak | Oh kekasih hidupku yang telah meninggalkanku, tidak pernah menyembuhkanku dan tidak pernah memanggilku |

By using the communicative translation method, the meaning of the song lyrics above becomes "Oh lover of my life who has left me, never healed me and

never called me". The strategy used is replacing. The word رَمَانِي literally means "threw me", then the author changed it to "left me" to match the emotion conveyed in the song lyrics above.

Eleventh text

| TSU | |
|---|--|
| أَنَا مُشْ هَتَأَلَمْ تَانِي اسْتِنَانِي أَنَا نَعْبَانِي الْآه | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Aku tidak akan kesakitan kedua tunggu aku, aku kelelahan, oh | Aku tidak akan menderita lagi, tunggu aku, aku kelelahan, oh |

The phrase أَنَا مُشْ هَتَأَلَمْ تَانِي literally translates to "I will not be in pain anymore". In translating the above phrase, the writer uses the communicative method with the strategy of replacing to make it more natural. After translating with the communicative method, the meaning of the phrase becomes "I will not suffer anymore" because in Indonesian this phrase is more commonly used to convey the message that someone will not experience the same suffering again.

Twelfth text

| TSU |
|-----|
|-----|

| ضَيَعْتُ عُمْرِي أَنَا | |
|---------------------------------------|-----------------------------------|
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Aku telah menyia-nyiakan umurku, saya | Aku telah menyia-nyiakan hidupku |

The meaning of the song lyrics above is clear and accepted in everyday communication in Indonesia. The phrase is commonly used to express feelings of regret for past actions. In the communicative translation of the song lyrics above, the writer only uses the strategy of discarding the meaning of أَنَا at the end of the sentence, because the previous word already shows the subject who performed the action.

Thirteenth text

| TSU | |
|--|--|
| أَنَا فِي بَعَادِكَ يَا حَبِيبِي أَنَا خَلَصْتُ دُمُوعَ الْعَيْنِ | |
| TSA 1 (Literal Translation) | TSA 2 (Communicative Translation) |
| Aku di dalam kejauhanmu wahai kekasihku aku sudah selesai air mata | Ketika aku jauh darimu wahai kekasihku, air mataku sudah habis |

In order to preserve the feelings and emotions in the lyrics above, the translation method used is the communicative method with the strategy of adding and replacing. The meaning of أَنَا فِي بَعَادِكَ يَا حَبِيبِي أَنَا خَلَصْتُ دُمُوعَ الْعَيْنِ literally means

"When I am far away from you, my beloved, my tears are over" to reflect deep sadness and longing.

Translation accountability is carried out by describing the song lyrics and explaining the meaning of the words contained in the song lyrics. In this case, the strategies used include prioritizing (taqdim) and delaying (ta'khir), adding (ziyadah), removing (hadzf), and replacing (tabdil). In order to produce a translation that is communicative and sounds better. By looking at the findings of the 13 data above, namely the strategy of replacing (tabdil) 9 times, adding (ziyadah), and replacing (tabdil) 2 times, prioritizing (taqdim) and delaying (ta'khir) once, discarding (hadzf) once, so that the application of translation strategies of Shabry Aleel song lyrics popularized by Shirene Abdel Wahab uses more tabdil strategies than other translation strategies.

Conclusion

It is concluded that translating Shabry Aleel's songs using the communicative method and the five translation strategies used is very effective, and can produce a good translation that is easily understood by the reader. The communicative translation method pays attention to communicative principles, trying to transfer the contextual meaning in the source language into the target language, both linguistic aspects and content aspects that are directly understood by the reader.

Given the lack of research results, especially in the field of song translation, it is hoped that songs will become an opportunity to be used as research material and translation works, so that they can be utilized by the wider community. Translated works can be both entertainment and knowledge for readers if the translation is easy to understand. That way, target language speakers can immediately absorb it.

Therefore, the researcher recommends that those who want to translate songs can use the communicative translation method because this method seeks to express the contextual meaning of the source language appropriately. The expression is done in certain ways so that the content and language are acceptable and easily understood by the readers or the target. In other words, this method pays attention to the effect of the translation on the reader or target. The result of the translation is sought to have a form, meaning and function that is harmonized in the target language, so that readers can easily capture the songwriter's message contained in the lyrics.

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