

## Translation Strategies in the Chinese and Indonesian Translations of English Christmas Carols

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### Abstract

This paper analyzed the translations of three English Christmas carols of *Silent Night*, *Away In A Manger*, and *The First Noel*, as the most popular carols that have been translated into many languages, adopted from the hymnal book by the Church of Jesus Christ of Latter-day Saints. The English versions were compared with their Chinese and Indonesian translations. The analysis was performed by classifying the stanzas individually based on Guerra (2012) fifteen translation strategies. Identification of equivalence as the most common strategy in the Chinese translation could be because of numerous “unnatural” English expressions in Chinese language and culture, whereas for the Indonesian translation, omission was the most common strategy, which helped to retain completeness, or the overall meaning of the stanzas, or completeness. Omission was also used to leave out redundant or insensible information throughout the translated carols in both languages and contributed to successful maintenance the original rhythm and rhyme in the translation of the three carols. Findings of this study could be further validated by analysing more Christmas carols in Chinese and Indonesian Languages, and other languages. Researchers could also look precisely into the cultural elements that could potentially affect this type of translation.

**Keywords:** Chinese translation; Christmas carols; Indonesian translation; Silent night.



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### 1. Introduction

Music is a natural source to humans and the universal language of mankind. Likewise, songs as essential parts of people’s growing and learning in the affective domain are listening activities that have a broad potential (Džanić and Pejić, 2016). Christmas carols remind people of the birth of Jesus and celebrating the joyful season. Sung at Christmas for centuries, Christmas carols have been passed down orally and most people learn them by heart (Bowler, 2012; Collins, 2001; Connelly, 2012; Crump, 2013; Jarman-Ivens, 2008; Jeffrey, 1982; Miles, 1976; Perry, 2010; Sammon, 1997; Simon and Fellner, 1973; Whiteley, 2008). The written versions are only produced recently, printed in carol books and hymnal books. Some Christmas carols can be traced back, however, the origin and writers of most carols are unknown (Collins, 2001; Jeffrey, 1982; Miles, 1976; Whiteley, 2008). Since the original versions were not standardised, some might have been lost/forgotten (Collins, 2001; Miles, 1976; Sammon, 1997; Whiteley, 2008).

Christmas carols are different from Christmas songs as the former are all religious, songs could be secular (Bowler, 2012; Collins, 2001; Connelly, 2012; Crump, 2013; Jarman-Ivens, 2008; Jeffrey, 1982; Miles, 1976; Perry, 2010; Sammon, 1997; Simon and Fellner, 1973; Whiteley, 2008). In other words, Christmas songs do not sound religious or “overtly religious” in terms of lyrics and even the genre (Bowler, 2012; Connelly, 2012; Crump, 2013; Jarman-Ivens, 2008; Jeffrey, 1982; Perry, 2010; Sammon, 1997). Famous pop stars such as Beyonce and Justin Bieber have made their own renditions of the classical *Silent Night*, *Holy Night*. The lyrics were not changed, but the singing style, and instruments used were adjusted. Examples of popular Christmas songs are *All I Want For Christmas Is You* (1994) by Mariah Carey and *Everyday Is A Holiday* (2015) by Katy Perry (Bowler, 2012; Connelly, 2012). However, some Christmas songs are not adaptations of the carols. This paper investigated three English Christmas carols and compared them with their Chinese and Indonesian translations, adopted from the hymnal book by the Church of Jesus Christ of Latter-day Saints. This study explored the strategies used by the Chinese and Indonesian translators in the translation of in the three carols. The analysis was performed based on Guerra (2012) translation strategies (Fernández, 2012). Three English Christmas carols of *Silent Night*, *Away In A Manger*, and *The First Noel* were selected for this study. These three are the most popular carols that have been translated into many languages.

Researchers have explored the use of strategies in literary translation (Alrasheedi, 2016; Haja, 2009; Haque, 2012). Translation Strategy is defined by Venuti (1998) as the basic tasks of choosing the foreign text to be translated and developing a method to translate it (Venuti, 1998). Despite the cultural and religious importance of carols, little research has been dedicated to their analysis. One of the ways to analyse the carols could be through

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exploring translation strategies used in translation of carols or identifying the appropriate strategies and procedures (Waliński, 2015) to translate carols into different languages.

Franzon (2008), explored choices in translating songs and ‘singability’ from a functional perspective and described the translators’ strategic choices in song translation. A song consists of music, lyrics and prospective performance while music has three properties of melody, harmony and musical sense). He suggested that a translator might have one or several of these options: not translating the lyrics, translating the lyrics leaving out the music, creating new lyrics, adapting the music to the translation, and adapting the translation to the music (Franzon, 2008).

Sangroj (2009), analysed 18 song lyrics translated from English into Thai within two theoretical frameworks: the seven poem strategies by Lefevre (1992) and seven standards of textuality by de Beaugrande and Dressler’s (1981) de Beaugrande and Dressler’s (1981). Sangroj’s findings based on de Beaugrande and Dressler’s (1981) theoretical framework indicated that translation did not correspond to the original and omission were the most problematic frequent translation among the translators (Sangroj, 2009). Sangroj’s analysis of translation strategies using (Lefevre, 1992) framework revealed that literal translation and interpretation were the most frequent strategies used by translators (Sangroj, 2009). Bosseaux (2011), stated criteria such as performability, actability, speakability, breathability, and singability for translating songs. She added that rhythm, rhymes, rhetorical figures, and performance could create difficulties in the translating operatic texts (Bosseaux, 2011).

Three English Christmas carols of Silent Night, Away In A Manger, and The First Noel were selected for this study. These three are the most popular carols that have been translated into many languages. For instance, Silent Night has been translated into more than 300 different languages, including Chinese and Indonesian. The fact the Silent Night has reached to so many countries and cultures, and UNESCO declared it as an “intangible cultural heritage” (Bertorelli, 2018). Silent Night, Away In A Manger, and The First Noel have made to the top lists of popular Christmas carols listed in various websites (e.g. songandpraise.org, a website containing various carols and hymnals, all three carols made it to their ‘50 Most Loved Hymns and Carols’ list. Similarly, in huffingtonpost.com, a liberal American news website, the same three carols are found in their ‘15 Best Christmas Carols And Hymns Of All Time’ list. Furthermore, the same results can be found on worldwidechristmas.com, a website that provides Christmas carols in different languages.

## 2. Methodology

This study explored the strategies used by the Chinese and Indonesian translators in the translation of in the three carols. The analysis was performed based on Guerra (2012) translation strategies (Guerra, 2012; Yaqubi *et al.*, 2018). The English versions of *Silent Night*, *Away In A Manger*, and *The First Noel* were adopted from the hymnal book by the Church of Jesus Christ of Latter-day Saints and their Chinese and Indonesian translations were compared. The analysis was performed by classifying the stanzas individually based on Guerra (2012) fifteen translation strategies.

- Adaptation: replacement of a cultural element by using a term in the target culture (TC). This strategy is useful when a source text (ST) message is unknown to the TC and requires the translator to come up with a situational equivalence that would be understood by the TC.
- Borrowing: loaning an unchanged term from the ST when the term does not exist in the TC. The borrowed terms can be also adapted to suit the Target Language (TL). It usually imitates the morphology, phonetics, and the significance of the foreign word or phrase.
- Calque: a form of literal translation of a foreign word or phrase. This strategy transfers a source language (SL) expression to the TL by imitating the morphology and the significance of the term. However, it does not imitate the pronunciation.
- Compensation: when some stylistic effect from the SL cannot be reflected in the TL due to differences in dialects, irony, politeness values, etc.
- Omission: reduces the ST information when the information seems unnecessary or does not have a function in the TT.
- Description: when a term is replaced with a more descriptive form or function. It is a form of paraphrasing or explanation of an ST term.
- Equivalence: describes a situation from the SL by a different stylistic and structural method to produce an equivalent text in the TL.
- Explicitation: when a translator provides implicit details from the ST to the TT. Hence, usually more words are added to the TT to express the same idea.
- Generalisation: hypernyms or more general terms to avoid repetitions or ambiguity in the TT.
- Literal translation (word by word translation) in which a SL word or phrase is translated without changing its style, adapting to the syntactic rules of the TL. It is a direct transfer of ST to TT.
- Modulation: when the phrases of ST and TT are different but still convey the same idea. The TT could be different in terms of point of view, focus, perspective, or any category of thought related to the SL.
- Particularisation: when the translator chooses to use more precise and concrete terms in the TT.
- Substitution: when linguistic elements in the ST are replaced by paralinguistic elements.
- Transposition: when there is a change in the grammatical category or replacement of one part of speech. This change does not change the meaning of the message.
- Variation: when the translator changes elements such as tone, style, and social dialect in the TT.

## 2.1. Research Questions

Using Guerra (2012) translation strategies for the purpose of the present study the following research questions were formulated:

1. What translation strategies are used in the Chinese Translations of English Christmas Carols?
  - 1.1 What is the most significant strategy used in the Chinese Translations of English Christmas Carols?
2. What translation strategies are used in the Indonesian Translations of English Christmas Carols?
  - 2.1 What is the most significant strategy used in the Indonesian Translations of English Christmas Carols?

## 2.2. Silent Night

### 2.2.1. Silent Night: Chinese Translation

(Use the Microsoft Word template style: *Heading 2*)

Silent Night is a famous Christmas carols and it was originally written in 1816 in the German language. The title of this song in German is *Stille Nacht Heilige Nacht*. The composer was Joseph Mohr, who was a young priest at the time he came up with this poetic carol. It was meant to be a poem at first but somehow, Mohr worked with Franz Xavier Gruber to create the melody of this carol in 1818. Table 1 shows the Chinese Translation of first stanza.

Table-1. Chinese Translation of Silent Night

English	Chinese
1) Silent night, holy night	平安夜, 圣善夜! píngānyè, shèngshànyè!
2) All is calm, all is bright	万暗中, 光华射, wànnàn zhōng, guānghuá shè ,
3) Round yon virgin, mother and child	照着圣母也照着圣婴, zhào zhe shèngmǔ yě zhào zhe shèngyīng ,
4) Holy infant so tender and mild	多少慈祥也多少天真, duōshǎo cíxiáng yě duōshǎo tiānzhēn ,
5) Sleep in heavenly peace	静享天赐安眠, jìngxiǎng tiāncì ānmián
6) Sleep in heavenly peace	静享天赐安眠。 jìngxiǎng tiāncì ānmián.

The Chinese translation reflects the Chinese culture. For the first line, 'Silent night, holy night' is translated to '平安夜, 圣善夜' meaning 'peaceful night, holy night'. The direct translation of this line may imply that a gloomy night. 'Peaceful night' in this case is an equivalent and suits the context in the Chinese culture.

In line 2, 'All is calm, all is bright' is translated to '万暗中, 光华射,' which means 'in the midst of the dark, light shines'. The translator describes the setting of the song in a different way. This line could be literally translated to '一切都很平静, 一切都很明亮'. There are evidently more characters in the literal translation. Therefore, the original rhythm of the song was maintained by using the strategy of omission to limit the number of Chinese characters in that line.

In line 3, 'round yon virgin, mother and child', the ST is translated to '照着圣母也照着圣婴,' which means 'shine on Mother of God and shine on Holy infant'. The Chinese version does not mention the term 'virgin', instead mentions the Christian Mother Mary, the mother of Jesus. This could be because the Chinese translation would sound more natural in the context of this song, which is mainly singing about the night Jesus was born. Therefore, the TT specifies who the 'virgin, mother and child' is, i.e. particularisation, as more concrete terms replace the initial general terms. The direct translation would be '照着处女, 母亲和小孩' which would sound unnatural, and it would not make sense to state 'virgin', 'mother' and 'child' without specifying who these people were.

In line 4, 'Holy infant tender and mild', it is difficult to find a Chinese equivalent. The word for word translation of 'tender and mild' is '幼嫩温和' does not display how delicate the infant is. This line could be back-translated as 'how much kindness and innocence', as a close equivalent portraying how pure the infant is. However, the Chinese version does not mention the subject, 'holy infant', using the strategy of omission to maintain the rhythm of the song.

Lines 5 and 6, 'Sleep in heavenly peace' should be translated to 'Sleeping in heavenly quietness' in Chinese. It is necessary to replace 'peace' with 'quietness' in Chinese to retain in the target culture because if 'peace' was would imply a peaceful death instead of sleeping.

### 2.3. Silent Night: Indonesian Translation

(Use the Microsoft Word template style: *Heading 2*)

Table 2 shows the Indonesian translation of silent night. Based on Table 2, The literal translation with minor changes to the grammatical structures is used to translated line 1). In line 2 literal translation and omission strategies are used. When back-translated, line 2 means ‘All bright and calm’. The second ‘all’ in the ST is omitted to avoid unnecessary repetition. Line 3) also utilises the omission strategy to mean ‘Around mother and prince’. ‘Virgin’ is omitted and only ‘mother’ is translated, while ‘Put’ra’ replaces ‘child’ (anak) to emphasise who this child is. In Indonesian version of the Bible, in Yesaya 9:6 ‘Sebab seorang anak telah lahir untuk kita, seorang putera telah diberikan untuk kita...’ meaning ‘Because a child was born for us, a prince was given for us...’, Jesus is given the ‘prince’ title when He was born. The word ‘Put’ra’ (a contraction for *Putera*) is used possibly to explicitly convey who Jesus is, thus, explicitation strategy. In line 4, the ‘infant’ is given three characteristics; holy, tender and mild. In the Indonesian translation, only two adjectives are stated; *suci* (holy) and *mulia* (noble). ‘Tender’ and ‘mild’ are omitted and replaced with a new word *mulia* (noble). One explanation is to retain the poetic style of the song by replacing the literal translations of *lembut* and *ringan* to avoid disruption of the flow. In line 5 of the English translation, ‘heavenly’ describes ‘peace’. In the Indonesian version, the adverb is omitted and only ‘peace’, ‘damai’ in Indonesian, is used. This could be due to the effort in maintaining the rhythm of the line, as the number of syllables in would exceed in ‘Tidurlah dengan damai surgawi’

Table-2. Indonesian Translation of Silent Night

English	Indonesian
1) Silent night, holy night	Malam sunyi, malam suci,
2) All is calm, all is bright	Semua t’rang dan sepi
3) Round yon virgin, mother and child	Di sekitar bunda dan Put’ra.
4) Holy infant so tender and mild	Bayi yang suci dan mulia,
5) Sleep in heavenly peace	Tidurlah dengan damai,
6) Sleep in heavenly peace	Tidurlah dengan damai.

### 2.4. Away in A Manger

#### 2.4.1. Away in a Manger: Chinese Translation

*Away in A Manger* is one of the most popular carols by an unknown composer. The earlier prints of this song, which consisted of only two stanzas, appeared in Pennsylvania around 1880s. John McFarland later added the third stanza. This carol was written especially for children, for it not only talks about the birth of Jesus, but also it acts as a prayer for comfort and invitation for Jesus to be closer to them throughout their lives.

Table-3. Chinese Translation of Away in A Manger

English	Chinese
1) Away in a manger, no crib for his bed,	在客店马槽里，无枕又无床，Zài kè diàn mǎ cáo lǐ, wú zhěn yòu wú chuáng
2)The little Lord Jesus laid down his sweet head;	圣婴孩主耶稣睡卧甚安详；shèng yīnghái zhǔ yēsū shuì wò shén ānxiáng;
3) The stars in the heavens looked down where he lay,	高天上众星星都遥远张望，gāo tiānshàng zhòng xīngxīng dōu yáoyuǎn zhāngwàng,
4) The little Lord Jesus, asleep on the hay.	望圣婴主耶稣所睡卧地方。wàng shèng yīng zhǔ yēsū suǒ shuì wò dìfāng.

Line 1 means ‘at the guesthouse manger, no pillow nor bed’. Explicitation strategy is used to further elaborate on the location of the manger and the pillows not explicitly mentioned in the ST. ‘His’ is not translated from the ST the removal of ‘his’ does not change the overall intention of these lines. Therefore, omission strategy is used. Modulation strategy is also used as this line explains how the infant did not have a place to sleep. This is also implied in the TT, but in a different way.

Line 2, is translated to ‘圣婴孩主耶稣睡卧甚安详’ which means ‘The little Lord Jesus sleeps peacefully’. ‘His sweet head’ is not translated literally as it would not make sense in the TC. The TT is more comprehensible for the TC by coming up with the closest equivalent. Furthermore, ‘安详’ which means ‘peacefully’ in the TT makes the TT more explicit to the TC. Hence, the the strategy of explicitation is used here.

Because of the limited number of characters to use for line 3, omission strategy is applied in line 3. The TT means “The stars in the sky are looking faraway” and it does not further mention what exactly are these ‘stars’ looking at, whereas the ST specifies that these ‘stars’ are looking at ‘he’, later mentioned as ‘the little Lord Jesus’.

The translation without omission would be ‘高天上众星星都遥远张望他躺在哪里’, which has exceeded the number of characters spoiling the rhythm of the carol.

In line 4, ‘The little Lord Jesus, asleep on the hay’ is translated to ‘望圣婴主耶稣所睡卧地方。’ which means ‘looking at the place the little Lord Jesus sleeps’. Modulation strategy is used as the TT is phrased differently. Repetition of the word ‘望’, meaning ‘looking’, in line 3 is necessary to sound natural in the TL. Besides that, the translator uses the generalisation strategy by replacing the word ‘hay’ with the general term ‘place’.

### 2.5. Away in a Manger: Indonesian Translation

Based on Table 4, The first line means ‘far over there at the manger, no mattress’. The TT does not include the translation for ‘for his bed’. Omission is used. In line 2, ‘The little Lord Jesus’ was translated by literal translation strategy as the back-translation of the Indonesian version is ‘Lord Jesus small’. The next segment of line 2 is different from its ST; ‘tertidor tenang’ means ‘sleeping at ease’ which is different from ‘laid down his sweet head’. The reason could be Jesus resting His head is interpreted as sleeping. Here, the explicitation strategy is identified.

Line 3 means ‘stars in heaven softly stare’. The message of the TT is similar to the ST, but the only difference is that there is the adverb ‘lembut’ and also, in the ST, the adverb of place ‘down’ is not found in the TT. The ST tells readers who the stars are looking at, while this part is omitted in the TT due to redundancy.

In line 4, the English version describes Jesus as ‘little’, while in the TT, the adjective is omitted, and only ‘Yesus’ or ‘Jesus’ is mentioned. Also, transposition strategy is identified in this line. In the ST, the word order is the subject (The little Lord Jesus) + adjective (asleep) + preposition (on) + object (the hay). In the TT, the sentence started with adjective (Beralas) + object (jerami) + subject (Yesus) + adjective (terlelap). The back-translation for this line is ‘Bedded with straw, Yesus sleeps’

Table-4. Indonesian Translation of Away in A Manger

English	Indonesian
1) Away in a manger, no crib for his bed,	Nun jauh di palungan, Tiada tilam,
2) The little Lord Jesus laid down his sweet head;	Tuhan Yesus kecil, Tertidur tenang;
3) The stars in the heavens looked down where he lay,	Bintang-bintang Surga Lembut menatap,
4) The little Lord Jesus, asleep on the hay.	Beralas jerami, Yesus terlelap

## 3. The First Noel

### 3.1. The First Noel: Chinese translation

The current version of this carol which is globally sung today, is an edited version by William Sandys (1972-1874) and David Gilbert (1767-1839). In that time, the melody to this carol was not known and therefore, the two people mentioned above were the ones who decided to allocate the standardized music to this carol. This Christmas carol depicts the night scene of an angel announcing the birth of Jesus, the promised Messiah, to the shepherds in the fields. The term ‘Noel’ has many meanings, including “birth of Christ”. However, in this context, ‘Noel’ means ‘a Christmas carol’, a suitable meaning due considering “first” before it. Therefore, this means that the birth of Jesus also gave birth to the first Noel.

Table-5. Chinese Translation of the First Noel

English	Chinese
1) The first Noel the angel did say	天使初报圣诞佳音， Tiānshǐ chū bào shèngdàn jiāyīn,
2) Was to certain poor shepherds in fields as they lay,	先向田间贫苦牧人， xiān xiàng tiánjiān pínkǔ mùrén,
3) In fields where they lay keeping their sheep	牧人正当看守羊群， mùrén zhèngdàng kānshǒu yáng qún
4) On a cold winter's night that was so deep.	严冬方冷长夜已深。 yándōng fāng lěng chángyè yǐ shēn.

Based on Table 5, In line 1, ‘The first Noel the angel did say’ is translated to ‘天使初报圣诞佳音’, which means ‘the angel first announced the good news of Christmas’. There is an stylistic shift in the TT as the English

version sounds more poetic than the Chinese version, making it difficult to be reflected in the Chinese version. 'The first Noel' is also an equivalence of 'the good news' in the TL.

The translator, however, uses the omission strategy to translate line 2. 'Was to certain poor shepherds in fields as they lay,' is translated to '先向田间贫苦牧人', which means 'The shepherds were poor in the fields'. 'Shepherds' laying down in the TT are left out, considered unimportant information. In line 3 'The shepherd is watching the flock' sounds different from 'In fields where they lay keeping their sheep'. 'Fields' is not mentioned to avoid repetition. At the same time, mentioning how the shepherds were laying would sound unnecessary.

### 3.2. The First Noel: Indonesian Translation

Based on Table 6, The Line 3 is omitted in the Indonesian translation. The first line is divided into two lines in the translated version (lines 1 and 2). While the second line is equivalent to the third line of the Indonesian version, the fourth line of the ST remains the same in the TT.

The first two lines mean 'the first Noel' and 'sung by the heavenly angel'. This is the compensation strategy as line 2 does not fit in the same position as line 1.

The English version contains interesting choice of word; the angel 'did say' about the birth of Jesus. 'Dinyanyikan' in the following line means 'sung' in Indonesian. Since the word 'Noel' refers to 'a Christmas carol', therefore, the angel was singing the first Noel. This reflects explicitation strategy. In the same line, 'Noel' is translated to 'Natal', another word for Christmas in Indonesian. Thus, 'lagu Natal' means 'Christmas song', which is equivalent to the English word 'Noel', meaning a 'Christmas carol'

Line 2 is about the angel who had to 'certain the poor shepherds' announcing the birth of Christ to them. Another word for 'certain' is 'convince'. Thus, the angel was convincing them that they were afraid at the sight of the angel (Luke 2:9). However, the translation of line 3 does not reflect that the angel did not 'certain' the shepherds. This part of the line is not translated as it would not contribute anything to the message, as in 'for the shepherds'. Therefore, that part is omitted.

This scene takes place in the second line of the ST, while in the TT, it is brought the last line of this stanza. In line 4, which means 'on cold night at the field', compensation strategy is used. 'Winter' is omitted, along with the further description of the winter cold, 'was so deep', possibly because there is no winter in Indonesia. Instead, the night is generalised as 'dingin' or 'cold'.

Table-6. Indonesian Translation of The First Noel

English	Chinese
1) The first Noel the angel did say	Lagu Natal yang pertama,
2) Was to certain poor shepherds in fields as they lay,	Dinyanyikan malaikat surga
3) In fields where they lay keeping their sheep	Untuk para gembala domba
4) On a cold winter's night that was so deep.	Di malam dingin di padang raya

## 4. Summary of Findings

Omission and equivalence are the most frequently used strategies of the carol, each repeated thrice in the Chinese translation of *Silent Night*. Omission in this carol is mainly used to reduce redundant information, whereas equivalence is used for some phrases to suit the Chinese culture. In addition, explicitation, modulation, and transposition are each used twice in the carol. Also, compensation, description, generalisation, and particularisation are also used once in the Chinese translation of *Silent Night*. Borrowing, calque, literal translation, substitution, and variation strategy are not used in this carol.

Used five times, modulation is the most frequent strategy in the Chinese translation of *Away in A* to phrase a line differently while maintaining the message of the ST. This strategy helps to create a translation that sounds as though it is written in Chinese. Equivalence and explicitation are also used four times, followed by particularisation, used three times to specify certain terms. Omission, generalisation, and variation were applied the least in the translation of this carol.

In the Chinese translation of *The First Noel*, equivalence is used three times for the irreplaceable terms and phrases in the Chinese culture to enable the Chinese readers to understand the intention of the carol. Omission and modulation are used twice. Omission was mainly used because there was unnecessary information or was already clarified in other lines. Furthermore, modulation is used as the ST and TT placed emphasis on different elements. Compensation, adaptation, and literal translation are only used once.

In the Indonesian translation of *Silent Night*, omission strategy was identified eight times. Omission was performed to avoid repetition, remove insignificant -to meaning- parts. One reason for frequent use of omission could be tackling issues in maintaining the original rhythm and rhyme in the translation. Moreover, literal translation and explicitation were used twice, while modulation, compensation and generalisation were only used once.

Likewise, in *Away in A Manger* omission strategy was used ten times for words or phrases that do not carry a high importance in nearly all stanzas, retaining the meaning of the whole carol. Another translation strategy that was identified the most was equivalence used thrice. Literal translation strategy occurred twice in this translated carol. It

is one of the common strategies used for the Indonesian translation as Bahasa Indonesia has fairly similar syntactic structure with English. Moreover, implicit meanings were expressed by applying explicitation strategy, while some elements in the other parts of the carol had to be placed in a different position, i.e. compensation. Explicitation and compensation strategies were both used twice, while literal translation, transposition, and generalisation strategies appeared only once.

In *The First Noel*, like the first two translated carols, omission was the most frequent strategy used four times, followed by compensation, explicitation, equivalence, and literal translation strategies, each used two times. Borrowing and generalisation were used once throughout the carol translation.

## 5. Conclusion

When the translations of all three English Christmas carols with their Chinese and Indonesian translations are compared, the most significant strategy used for the Chinese translation was equivalence, whereas for the Indonesian translation, omission was more common. It could be concluded that a balance in function and equivalence is required in these contexts where cultural features are at the core of translation particularly considering the users' expectations of the translations (Amini *et al.*, 2017; Amini *et al.*, 2015; Yaqubi *et al.*, 2018). Based on the findings of this study, equivalence as the most common strategy in the Chinese translation of the carols, could be because many expressions in English are not established, i.e. are not conventionally used, in the Chinese language and culture. When some word, phrases, or expressions could not be equally transferred, they would have to be replaced with the closest equivalence to ensure Chinese readers fully understand the message of the source language and culture, i.e. sense-consistency with the original message. On the other hand, the use of omission strategy in the Indonesian translations while retaining the overall meaning of the stanzas, or completeness, could be explained as the translator's effort to avoid repetitions and redundant or insensible information throughout the translated carols. Omission also contributed to successful maintaining the original rhythm and rhyme in the translation of the three carols, as in line with Sangroj (2009) findings on song translation (Sangroj, 2009). It could be concluded that each type of songs, including carols, could require different translation strategies, as supported by Bosseaux (2011).

Finally, carols have linguistic, cultural and entertaining values and they could also for pedagogical purpose. Like other songs, carols can be used in language classrooms to help students with language acquisition and could contribute to a more constructive and positive classroom environment. Learning through carols could assist learners with creative writing as well as independent thinking. Students would have better comprehension through tales when with repetitions, comprehension checks and gestures (Cabrera and Martinez, 2001). The findings could also be used as a guideline to improve the translation quality of works by applying the translation strategies into teaching to practice translating English carols in class. Findings from this study could be explored for further validation by analysing more Christmas carols in Chinese and Indonesian languages. Researchers could also look precisely into the cultural aspects which affect this type of translation.

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